Lewis
Blackwell

20th
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20th Century Type & Beyond

Lewis Blackwell

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Lewis Blackwell is the author of acclaimed books on design and communication. These include Photowisdom, editing and writing The End of Print (on the work of David Carson); co-editing G1 with Neville Brody; and with Chris Ashworth, Soon: Brands of Tomorrow. Previously editor/publisher of Creative Review, then worldwide creative head of Getty Images, he is now Partner and Chief Creative Officer of Evolve Images. He continues to write articles and lecture worldwide.

Angus Hyland designed a previous incarnation of this book any many other things. Since April 1998 Hyland has been a partner of the design firm, Pentagram, London.

Irma Boom, who created the 1920s divider, works mainly on books. She goes beyond the conventions of design, being involved at the concept stage, and in research, authorship and editing. Between 1991 – 1996 she designed and co-edited a 2,136 page book on the 100th anniversary of a major company.

Cyan is a Berlin-based group of designers, founded in 1992 by Daniela Haufe, Sophie Alex and Detlef Fiedler. They work chiefly for cultural and governmental institutions and are united in a respect and reference for the twentieth-century avant-garde. They aim to "maintain the idea of reading as an occupation directed at the gaining of experience" and believe "reading needs engagement and awareness" leading them to oppose "fast–food communication." The 1940s divider is their work.

Naomi Enami lives and works in Tokyo. He has created images on computer since the late 1980s (the divider he was asked to produce). Prior to this he was a magazine art director on leading magazines including Elle and Marie Claire in Japan. He works with his design company Digitalogue.

Vince Frost runs his own studio, Frost Design. He has won many awards internationally, particularly for art direction on *Big* magazine and *The Independent* magazine. Recent clients include the Royal Mail, Sony and Magnum. "I have a strong interest in wood and metal type, anything dusty and dirty. I prefer to use three-dimensional type rather than electric. So when I have a new job I visualize piles of trays of forgotten type. It's much more of a physical process." As things were in 1900, for which he designed the divider. In 1998 he was the launch art director for Japanese Vogue.

Graphic Thought Facility are Paul Neale and Andrew Stevens. Graduates of the Royal College of Art, they formed GTF in 1990 and are based in London. Their (joint) top five typefaces of all time are currently: 1, the Sony logotype; 2, Schriebmaschinenshrift; 3, Bunny Ears; 4, Girl; 5, Souvenir Monospace. They art-directed the 1970s remix, with design and craft by Lizzie Finn, a freelance graphic designer.

Fernando Gutierrez is a partner at Pentagram, and previously co-founder of the Barcelona studio Grafica. Until recently he was the art director of Colors magazine. He once designed an issue with 359 pictures but only 442 words. He gave no words for this, but did create the 1910 divider.

Chip Kidd's book jacket designs for Alfred A. Knopf have featured in numerous magazines and won many awards. Descriptions include "Monstrously ugly" (John Updike), "Apparently obvious" (William Boyd) and "Faithful flat-earth rendering" (Don DeLillo). Kidd has also written widely about graphic design and popular culture and is the author of his own book, Batman Collected (Titan, 1996) in which he attempts to rid himself of his inner demons. He is the co-author and designer of Batman Animated (HarperCollins, 1998).

M+M are Michael Amzalag and Mathias Augustyniak who have worked together in Paris since 1991 across many different kinds of media – books, fashion catalogs, stickers, art catalogs, towels, posters, record covers, advertising, magazines, postcards. "We spend our time trying to contaminate the world with our ideas. We do recommend to all readers to use Barthes/Simpson typeface to write their thoughts." M+M's contamination of this book is with the 1960s divider.

Dirk van Dooren and Karl Hyde, who created our 1990s divider, are two members of the London-based tomato collective of artists, whose output cover design, film, music, and other media.

David Pearson studied at Central Saint Martins in London before taking a job at Penguin Books as typographer and later, cover designer. He left to establish his own studio, Type as Image, in 2007. He has won numerous awards for book design and has been lusted as one of Britain's Top 50 Designers by the Guardian, nominated for the Design Museum's Designer of the Year Award. He designed the cover for this edition and the final chapter divider.

Contents

15 Introduction

23 1900

39 1910

57 1920

87 1930

103 1940

117 1950

135 1960

159 1970

167 1980

185 1990

199 2000

217 Analysis of Characters

229 Type Descriptions and Classifications

259 Glossary

271 Index

In many ways,
type and typography
have gone through a
revolution – one
that is continuing

Introduction

Introduction

Type and typography have changed enormously since this book was in its first edition. In many ways, they have gone through a revolution – one that is continuing. Twenty years ago, the Internet and the World Wide Web were just emerging and mobile phones were the size of bricks and almost cost a mortgage to run. Now they are the dominant media for receiving and sending typographic communications. Meanwhile, books are becoming data files to be pulled up on a hand-held screen. Treasure this piece of tree since if there is ever a further edition it may well be available only as disembodied data.

The rapid pace of change has altered the context in which the information in this book exists. Some things have become more interesting, more pertinent; others less. We have adjusted accrodingly across the editions, but there is no need to genuflect overly to prevailing taste when summarizing, say, the 1930s. It is in what we add -- the last pages -- that the challenge always becomes the most acute. This edition has a whole new final chapter, bringing the column up to date and trying not to be immediately out of date in the process. Things change fast. To get the words and images into the first edition, in 1992 the original designer of the book, Misha Anikst, sketched out pages by hand and then came to decisions about the type based on experience and reference to type manuals and specimen books. His instructions for setting were marked on the corrected copy before it went to the typesetter, who generated film-set galleys of type that could be stuck down on layouts (and the copy would have been exactingly edited before being typeset, in order to avoid adding to the costly typesetting bill).

The film created from these stuck together layouts were then conjoined with the separations of the color images and the plates were produced... Well, you can read about those general processes in a later chapter. This all happened despite the fact that the author had keystroked the text on a computer (an Apple LC) so that it would have been possible to edit and then generate the type from that input – but a combination of transitional technology and work practices meant we did not create the first edition of this book that way. Rather, we caught the end of the tortured processes of the photosetting age, but those were still a slick advance on hot metal. We were happy to move on when we came

to the second edition in 1998, when we worked in a more completely digital way. At this time, designer Angus Hyland collaborated with the author to create 20th Century Type: Remix. The "remix" reference to a trend in music hinted at the reshaping and extending of how the words and images played, while at the same time the book shrunk in format and added pages. In 2004, the "remix" part of the title dropped, and the same author and designer (now a partner at Pentagram) combined to produce a cleaner look and more extended version. This was at a point where we were finally able to create a century but were also sitting uncomfortably on top of fast-moving digital developments that were rewriting the experience of typography. Now, nearly a decade on, mater may be clearer. Or at least new questions can be asked.

At all times, this book has set out to do more and less than might be suggested by the title. Twentieth-Century Type and Beyond is neither restricted to the twentieth century nor is it purely about type. It is about the most dramatic periods of typographic change – which takes us back to key developments at the end of the nineteenth century and brings us forward again to the present day – and it is about type design and how it is used. The focus here is on Western type design and Latin characters sets, but of course there are many other cultures and scripts active in the world. While these share some of the same evolution, and recent technology is increasingly bringing development paths together, they have their own complex story -- one that is outside the brief of these pages. Nor are we aiming to be comprehensive within the culture that we do observe as, with thousands of typefaces in use at all times, along with an almost infinite range of typographic applications, we are inevitably forced to bring a tight focus to matters. The intention has been to track the most significant creative, technological and cultural issues impacting type and typography, illustrating them with pertinent examples that are either worth noting an aesthetic or creative grounds, or so significant as to be unavoidable.

It is probably fair to say that the majority of the typefaces referred to are essential in this history, while the majority of typographic examples could have been replaced with something else. That said,

previous editions of this book have been valued if anything for the quality of examples shown. But it is always the case that any good typeface will lead to the generation of numerous interesting applications. The choice of illustrations here is based on various discussions between the author and designers working on the book over the editions. By this edition, we hope to have reigned the selection to a point where most of the good examples remain and any weaker elements have been removed.

Type design, largely constrained to Latin forms, is clear and easy to comprehend. But what is typography? This is an area where multiple definitions abound. Once typography was the arrangement of movable type and the study thereof. Now it tends to span any construction with lettering. An arrangement of calligraphic letters printed on a t-shirt might be described by some as typography, so too a hand-drawn set of characters that are then included as part of a poster. We would also need to include a text message, and hence we arrive at the oft-stated idea that we are all typographers now. We have opened out our use of the word so that we are talking about typography whether we are referring to hand lettering in a comic book or chiseled forms on a gravestone. Type is less a physical thing and instead seen as a component part of visual communication; that overall visual communication amounts to typography. Perhaps, the best definition of typography is that proffered by the type designer and educator Gerrit Noordzij, who says it is simply "writing with prefabricated letters." That rules out one-off calligraphy, however masterfully done, but includes a text message, and in that distinction Noordzij would seem to have nailed what a typographic construction is today. His definition is, notably, independent of technology and so may have some longevity.

These pages track the period in which humanity moved from being largely non-typographic in it communication to being highly interactive with typography. "The Making of Typographic Man" is the generally forgotten subtitle of the Gutenberg Galaxy, the inflection 1962 book by the media philosopher Marshall McLuhan. While the book is known for its catchy depiction of the growing power of media, this subtitle is worth reviving and dwelling on as, by 2000, the typographic person

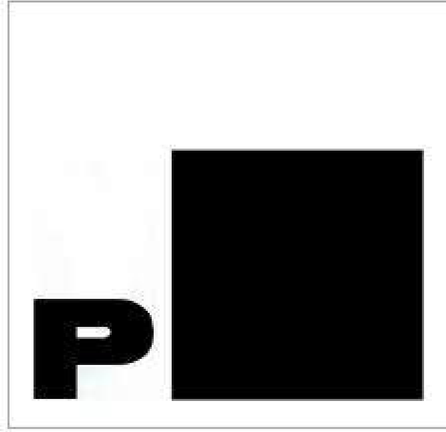
had indeed emerged and was becoming dominant. Only the true typographic person could be said to engage fully with the media of the age – engage fully with what it was to be a truly social animal.

The precise moment when the Digital Age made typographers of everybody with a personal computer is hard to pin down. But it was around the turn of the millennium that it became a statement of the obvious that anybody could be a typographer – anybody who could read and write could and would generate and arrange typographic forms on a screen. And print had rapidly been pushed into second place, with screen-based typography now the dominant mode by far. Print was everywhere still but the great majority of all typography that appeared in print came out of a screen-based process of creation.

> [Typography is simply] writing with prefabricated letters
>
> *Gerrit Noordzij*

The exact moment at which this shift –the empowerment of everybody in their new design roles – took place varied according to the kind of work the would-be typographer did and the resources he or she enjoyed. But the convergence of writing and typography was happening all around the world at approximately the same time. Handwriting and typewriters declined, personal computers took over, and a little later those computers became phone and tablets and e-readers. That convergence that happened at the beginning of our story: at the end of the nineteenth century, the wave of educational reforms and the growth of a wider reading audience, along with media to feed its appetites, were vital spurs to new typography. Just as people and the printed word came together at the start of our period, so people and the power to publish the word are coming together now, with a billion or so Facebook accounts, not to mention tweets and blogs and whatever comes next in the self-publishing revolution. It will invite new type forms, generate new typographies. And it will all take from what came before. These pages are about some of what informs that evolution.

It is not for the purpose of reviving old or making new rules that these facsimiles have been reproduced. One might as well try to provide models for unalterable fashions in garmets, houses, furniture, or decoration. However pleasing a new fashion may be, that pleasure does not entirely suppress the desire for change, and that desire was never greater than it is now Theodore Low De Vinne 1902 Less is more Ludwig Mies van der Rohe 1912 Catalogs, posters, advertisements of all sorts. Believe me, they contain the poetry of our epoch Guillaume Apollinaire 1913 Build a book like body moving in space and time, like a dynamic relief in which every page is a surface carrying shapes, and every turn of a page a new crossing to a new stage of a single structure El Lissitzky 1920 A photograph neither lies nor tell the truth John Heartfield 1921 Color is a creative element, not a trimming Piet Zwart 1922 The words on the printed surface are taken in by seeing, not by hearing El Lissitzky 1923 The more uninteresting a letter, the more useful it is to the typographer Piet Zwart 1924 For the modern exponent of form the artist;s "own touch" - is of absolutely no consequence El Lissitzky 1926 Typography must be clear communication in its most vivid form... Clarity is the essence of modern printing László Moholy-Nagy 1926 Contrast is the mark of our age Theo van Doesburg 1926 I am the leaden army that conquers the world: I AM TYPE Frederic Goudy 1927 All the old fellows stole our best ideas Frederic Goudy Type production has gone mad, with its senseless outpouring of new types... Only in degenerate times can "Personality") opposed to nameless masses) become the aim of human development Jan Tschichold 1928 Contrast is perhaps the most important element in all modern design Jan Tschichold 1928 A layout man should be simple with good photographs. He should perform acrobatics when the pictures are bad. Alexey Brodovitch 1930 Simplicity of form is never a poverty, it is a great virtue Jan Tschichold 1930 Art is a noun, and design is a noun and also a verb Paul Rand 1960 Typography is an art, good typography is art Paul Rand 1960 Art in any form is a projected emotion using visual tools Lester Beall 1964 ... a study of typography must include a study of the meaning of "text." Wolfgang Weingart 1972 Typography fostered the modern idea of individuality, but it destroyed the medieval sense of community and integration Neil Postman 1985 Type can be a tool, a toy, and a teacher Bradbury Thompson 1986 Everything under the sun is art! Joseph Beuys 1988 Communication should be entertaining Neville Brody 1991 You read best what you read most Zuzana Licko 1995 In order for language to function, signs must be isolable one from another (otherwise they would not be repeatable). At every level (phonetic, semantic, syntactic, and so on) language has its own laws of combination and continuity, but its primary material is constructed of irreducible atoms (phonemes for spoken language, and for written, signs...) Language is a hierarchical combination of bits Yve-Alain Bois 1997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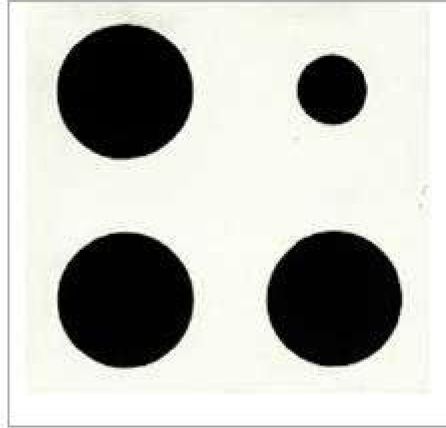

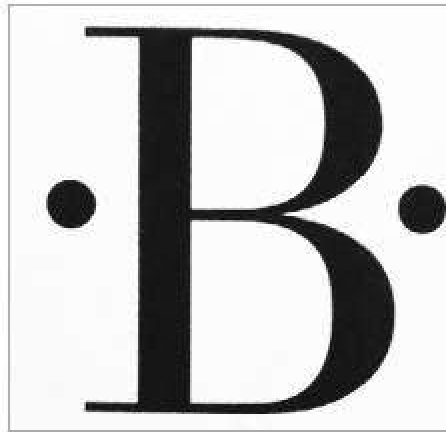
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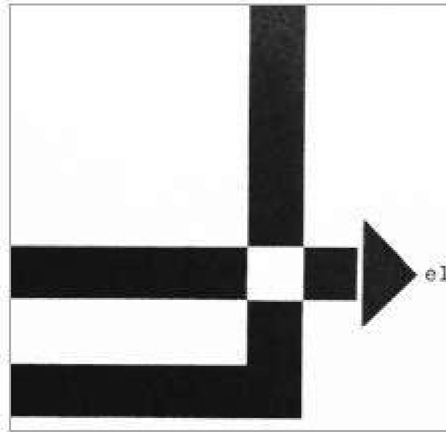
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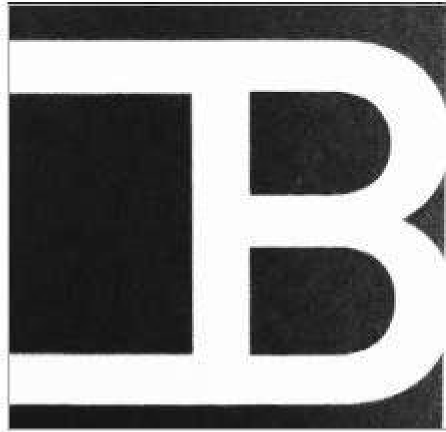
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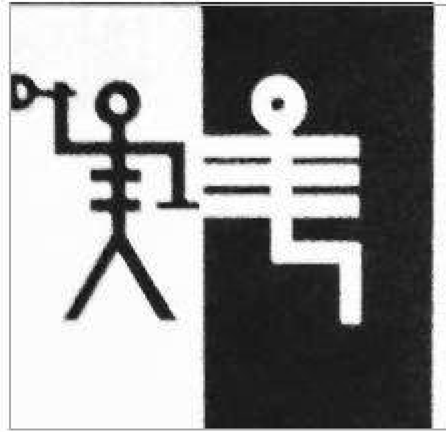

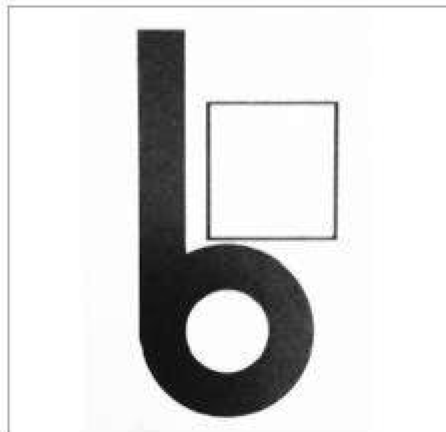

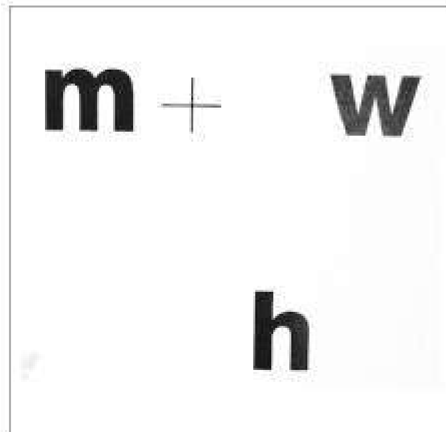
m + w
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1900

1900

Points in time, be they 2010, 2001, 1990, 1900– or whatever is deemed significant - provoke reflection on the past and the future.

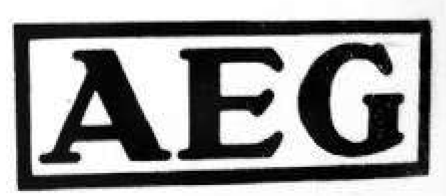
Right:

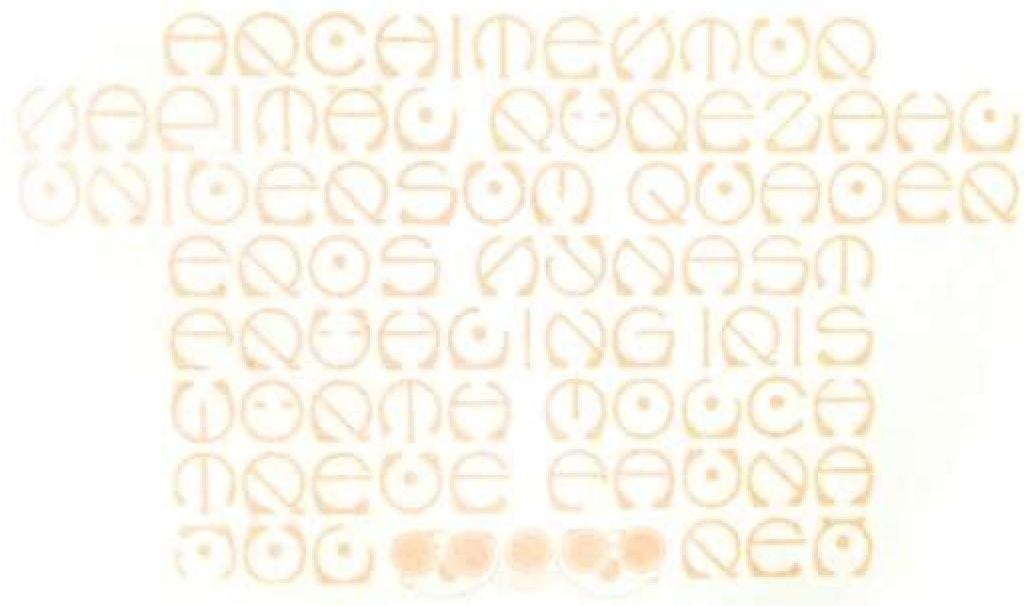
Peter Behrens, contribution to Jugendsdtil movement is marked by the initial letters he designed in 1900. However, it is the work that he did for Allgemeine Elektricitats-Gesellschaft, better known as AEG, that he is remembered for. As the architect overseeing everything from the design of the factory to the application of the logo (development shown below logo), he was a pioneer who influenced leading Modernists, including Gropius.

As the ancient Greeks pictured it,our notion of the future is of something sneaking up behind us. While the past recedes in front -and so we dream the future with the materials accumulated from our present culture.

The years around 1900 saw anticipation of change and proposals for it. Along with some fundamentalsh1fts in the technology of typography. There were intellectual and artistic responses, involving radical visions of how the new century should take shape, along with a yearning for lost values. These dreams - of futures based on the past - projected futures based on fears as much as hopes. These conflicting concerns were the seeds of Modernism - the over-arching name that we give to a movement across many disciplines (from psychoanalysis to architecture) which is central to the story in these pages too.

A long period of relative peace between the world's leading nations had helped lay the basis tor waves of industrialization and social change. Not far into the new century, it was the outbreak of the F1rst World War in 1914 that finally brought an end to the period of growth and unprecedented riches in the most powerful economies. Before that happened. The first fourteen years of the


AEG



Right:

Adalb Carl Fischi,
1900, rationalizes the alphabet forms within a set of angles and curves, but in the process loses legibility as the distinction between characters becomes seriously eroded.

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OLD & NEW

Tension between the old and new technologies took a number of forms. First there was a looking back at and reviving of lost values and lost modes of expression,a nostalgia that is apparent in the work of the small presses in Britain and the United States and the artist-craft groups such as the Secession movements in Austria and Germany. In contrast, there were new practices derived from the new print methods (notably developments in color lithography and breakthroughs in machine-set type), and there were also pressures from the changing technologies and mass production. This search for and questioning of the underlay movements such as the Neue Sachlichkeit, or "New

Objectivity," in Germany. Involved in this was a revising of typography, along with a general distinguishing of the significance of design in industrial processes from the earlier embodiment of the design process within craft practices.

The notion of typography was different from the meaning carried today: then typography embraced much that is now within the job description of the printer,or has simply ceased to exist. The printer was the overriding figure, uniting the various processes in manufacturing the printed object. And graphic design had yet to emerge fully as a separate skill. The typesetter was one with the typographer.

The Arts and Crafts Movement in Britain was a key manifestation of craft revivalism that helped spawn an awareness of the space for design. It attacked the low standards of print and the aesthetic it saw as a product of modern industrial culture. William Morris (1834-96) had a wide influence through his work at the Ketmscott press 1890s. His colleague in that enterprise, Emery Walker,: the Doves Press in 1900 with Thomas Cobden-Sander Together they designed the one type that the press held, roman cut in one size only by Edward Prince (who had worked with Morris); like Morris's Golden, Troy and Chaucer faces this was based on a fifteenth-century model from Jenson. Cobden-Sanderson's axiom on typography displays the quest for a functional but interpretative form for the characters, pointing the way towards Modernist thought to come. In it he asserts that the only duty of typography communicate to the imagination, without loss by thew the thought or image intended to be communicated by author". The Walker/Cobden-Sanderson face had a brief but glorious life. It was used by the Doves Press for the finest of private press books, peaking with the Doves' Bible.

VIENNA SECESSION

The manner in which the private press books conceive the various elements of a page as parts of a whole fine strong echo in the work of the group of artists and designers in Vienna who formed the Secession group (from 1897). Some of them later went on to set up the Wiener

Werkstatte (from 1903). The distinctive development of Arts and C and Art Nouveau ideas that this group showed was a,: in the typographic exercises of Koloman Moser. His illustrative calligraphy for the Secession magazine Ver Sacrum an logotypes explored letter forms beyond the rigid1ty of established foundry faces. Initially his work was florid, organic, Art Nouveau-influenced. But it became more geometric. A masterpiece of the Secession/ Wiener Werkstatte's print output is the luxurious commemorator book for the Austro-Hungarian royal print works, produced in 1904, featuring a typeface by Rudolf von Larisch, a title page and initial letters by Moser, and woodcuts by Carl Otto Czeschka.

The similarities with Kelmscott work are apparent – the typeface is drawn from fifteenth-century Venetian precedents, and the text is set into wide decorated margins. In Germany a similar mixing of ideas was present: between notions initially connected with the Art Nouveau style (here called Jugendstil) and moving on to less decorative we most distinctive of Art Nouveau typefaces was designed by Otto Eckmann for the Klingspor foundry in 1900; Eckmann was available in two weights, both relatively heavy. It mixed the organic themes of the Jugendstil with the black-letter tradition of Germany, reflecting the medieval pen in the open bowls of letters. It was a distinctive display face, but low on legibility thanks in part to the poor letter forms derived the overwhelming styling. Producing such sports required considerable investment in time and money, but this perhaps paid off for Klingspor as Eckmann proved to be the definitive Art Nouveau face. Eckmann did not reap much benefit: he died of tuberculosis in 1902, aged thirty-seven.

Peter Behrens (1868-1940) is the German designer who traveled furthest in his ideas in this decade. His interests went from went from type design through to architecture, and could claim credit for helping found the notion of "corporate-identity." From mixing traditional German Gothic (also called black-letter, or Texture) type with Jugendstil illustrative work, he moved on to question the ornamental, working to a logic derived from modern industrial methods. At about the same time, Behrens designed a book set in sans serif: Feste des Lebens was an abrupt break

with the expected gothic of the Textur variety, but can be seen as a precursor of the German evolution from black-letter to a reliance on bold sans serifs. Behrens's most famous work came in 1907 when he was commissioned to review the visual identity of AEG. It is a large multinational today, and still has an identity derived from the logotype of Behrens. From the graphic identity and how this should be applied, Behrens's work progressed through the products to buildings: the turbine factory of 1909 represented a seminal development in architecture in its extensive use of glass. His approach indicates how typography goes well beyond concerns about legibility; it illustrates a wider purpose for typeface character.

AMERICAN TYPE FOUNDERS

The German interest in sans serif, as a modern development from the custom of heavy black-letter, was reflected elsewhere with a search for a sans face of the era, rather than the numerous and largley undistinguished cuts amassed during the nineteenth century. The American Type Founders' (ATF) amalgamation of firms had about fifty "gothics" in its specimen book, covering everything from extra-condensed to extra-extended. Yet one of the first faces Morris Fuller Benton (1872- 1948) was asked to develop as their chief designer was a new sans. This drew on tradition, and a new market demand, as the face was targeted at the burgeoning requirements of advertising. Benton's drawings in 1902 algamated the qualities of the early nineteenth· models: the resulting Franklin Gothic stands out in to Stempel's Akzidenz Gothci of 1896 (another gothic destined to last throughout the twentieth century) by breaking from any regular line. Details such as the thinning of strokes where rounds join stems give a life to the face that distinguishes it from other heavy sans. It was released in 1905 and proved popular, with Benton cutting further weights besdi es the initial extra bold. Pushing out the whole family of ATF gothic faces (Alternate Gothic and News Gothic being just two other weight variants) was an earty example of the type foundries' latching on to the printer's requirement for a full range of weights and sizes in one face, rather than odd sizes and weights of dramatically different cuts.

KING

OF ALL TYPE

The Cheltenham Family

The sovereignty of the Cheltenhams in the big world of advertising has been thoroughly established. The growing popularity of the new members which have recently been added is an indication that this most pleasing type family will remain in favor for many years to come. When we consider the versatility and dignity of this monarch of display, we readily appreciate the reason for its phenomenal success. The progressive printers and publishers buying liberal weight fonts are certain to give the Cheltenhams first place in their composing rooms. Never in the history of type casting has the printing trade been presented with such variety and harmony in a single series of type faces. Its intrinsic worth and great adaptability is acknowledged by all. Sold in weight fonts at our regular body type prices

Left:
Bertram Goodhue, design the popular display type, Cheltenham, in 1896. Remarkable not for any beauty, but for robustness and flexibility, being cut in many weights and sizes.

A different gothic was being drawn by the other prolific type designer of the period – Copperplate Gothic by Frederic Goudy (1865 - 1947). This, in fact, is not a gothic at all, in the sense of being either a bold sans face or a black-letter face (the word "gothic" in type description is applied to so many kinds of faces that it is all but useless). Instead it is a face that owes its reference to the forms of letters chiselled in stone, which are described as glyphic. Copperplate Gothic crosses boundaries: the serifs are so tiny as to be almost invisible in small sizes, merely helping hold the definition of character and converting the appearance to that a sharp sans. The appearance is stylized, and the face was intended for titling and cards. It has found use in packaging, combining a crisp legibility with the character.

MONOTYPE MACHINERY

The type design and typographic development of this period took place against gradual acceptance of the crucial role that hot-metal setting would come to play. At the end of the nineteenth century the launching of mechanized typesetting t-metal machines of Unotype (1886) and Monotype in the 1890s, formed the basis for the massive expansion in printed production, enabling much greater productivity in setting. These machines required their own proprietary faces to be cut for the matrices from which the hot-metal letters would be formed. While the Linotype had been enthusiastically received for the mass printing of newspapers and magazines (6,000 machines in place by 1900), the Monotype machine was now emerging as a genuine rival. offering qualities that could compare with cold·metal handcrafted typesetting.

Alongside this technology push, there were moves to make standards in measurement consistent. In America and Britain agreement was reached on the point system, though continental Europe still worked to a different measure, which made for some difficulties in the compatibility of faces and equipment. Despite its lack of decimal logic, the system often still applies, overlapping with metric and imperial measurements, and is a testament to industrial inertia. And that is a force at times as powerful as the revolutionary urges more typically covered in these pages.

Ff

Rr Aa Nn

Kk Ll Ii

Nn Gg Oo

Tt Hh Ii

Cc

Morris Fuller Benton's Franklin Gothic released in 1905 was among many faces he designed for American Type Founders. It aimed to served the fast-growing demand for display advertising type. It draws on the handcut character of the nineteenth-century wood-letter, retaining a sense of individual, lively calligraphic form a the expense of geometric unity.

Franklin Gothic Book 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Franklin Gothic Medium 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Franklin Gothic Extra Condensed 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Franklin Gothic Condensed 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Cc
Oo Pp Pp
Ee Rr Pp
Ll Aa Tt
Ee

Frederic Goudy's Copperplate designed in 1901 and released by ATF, was not rated by its designer and indeed is a curious amaglam of traditions. It draws on stone-cut lettering in its technique of minute serifs, but lacks the appeal of glyphic precedents. However, the face is seen world over in titles and on cards because of the illusion of crisp form it delivers in small sizes through the near-invisible serifs.

Copperplate Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#$%^&*() _ +-=`~<>,.?:;”{}[]

Copperplate Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#$%^&*() _ +-=`~<>,.?:;”{}[]

Copperplate Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#$%^&*() _ +-=`~<>,.?:;”{}[]

All a poet can do
today is warn.
Wilfred Owen
1893-1918

1910

STRADA
RUMORI
ORCHESTRA
geometriche
città moderne
traaak tatatraak
echi echi echi echi echi
MUSIC - H
cervellinmelma
ECHI
(Tokio)
EEVVIIIVAAA
RÉÉÉ
EVVIVAAA
L'ESERCITO
Piazza
pedoni
TOT
COSTELLAZIONE per nuovi più acuti astronomi
siamo la PRIMA
SPORTS
ITALIANA
ITALIA
MILANO
Richiami
canzoni
calma
granitiche deserte
CARRÀ

1910

"We have entered upon a period of revolution which may last fifty years before the revolution is at last victorious in all Europe and finally all the world."

So the Russian Communist theoretician and economist Nikolai Bukharin commented in 1919 to the English writer Arthur Ransome. He was to be executed in 1938 as part of Stalin's purges of likely opponents. Ransome became a great author of children's books. And the political revolution they discussed? Perhaps that ended at various points: with the death of Lenin, the rise of Stalin, or gradually with each of the party bosses who stretched from the 1950s until Gorbachev and Yettsin finally pulled the plug on Communist Russia in the 1980s and 1990s. But the age of revolution and its results still remain. By the time of the Great War and the Russian Revolution, revolutions were no longer isolated explosions, as in the late eighteenth and nineteenth centuries. Communications of telegraph and press and (soon) radio. Along with growing mass literacy, saw to the rapid and popular dissemination of dramatic news. The revolution in society brought about by the Great War, 1914-18, with its reshaping and fracturing of countries and their societies. Left marks that have never disappeared in modern design culture.

Left:
Carlo Carra, a collage of paper and paint on a board. The Italian Futurist principles of dynamism, speed and conflict with techniques that put words into motion by using layers, rotation and violent juxtaposition of elements to break free of both pictorial and text conventions.

Above (left-right):

Ardengo Soffici,
a book of typographical experiments using found and constructed imagery that aimed to reinvent literary communication.

Lucien Bernhard,
1915, war loans poster exemplifies that brutal simplicity of the German Plakatsil. Strong colors, one image, the advertiser's name and a call-to-action copyline.

But Bukharin's comment does not have to be read with any sense of irony about the subsequent lragic turns of history if matched against the revolution of the graphic arts that cane to prominence in this decade. Cubism and Futurism sprang to prom1nence. Suprematism and Constructivism extended the aesthetic revolution into pure abstractions, and in general utheisms of art clocked up at a rapid rate. These idealist expressions of the changing times have continued to live with us s1nce. Their effect was to challenge the ground rules of graphic production and design thinking, and whether embraced or reacted ogoinst, they have helped define not just Modernism but the quest for a sense of what it is to be modern. Working in art or communication in the twentieth century. That revolution took fifty years or less to impact on every city in tile world. Bukharin. Editor of both key Communist newspapers Pravda and Izvestia at various times. May have accepted his prediction as being accurate at least in its recognition of the internationalism and power of media.

CUBISM & FUTURISM IN TYPE

By 1910 there were profound challenges across Europe to the assumptions about vision and language. This is most famously recognized in fine art with Cubism's fracturing of realism. The Cubism of Braque and Picasso compressed and analyzed the planes involved in presenting three-dimensional forms. Bringing in the fourth dimension of time to add to space. Objects could be viewed from more than one perspective in a single image. In their experiments with paper coffee montage constructions in 1911 and 1912 they introduced the sense of popular print and the abstraction of typographic communicat1on

into their work. The Italian Futurist painters Balla. Carra and Severini responded to this by also drawing on typographic materials, incorporating newspapers and other print into their work. The Futurist Manifesto called for the expression of the dynamic forces at work in society, and the populism and ephemeral nature of mass print was a daily manifestation of this energy. The Futurist mission to question and shock was led by the writings and work of Filippo Tommaso Marinelli (1876-1944). Marinetti advocated the principle of wordiness-freedom." He challenged the need for orthodox language, both in its verbal and visual contexts.

In his 1914 book Zang Tumb Tumb the idea found fresh typographic form, with stories/poems as visual verbal exercises, doing with type what the Futurist artists w9fe attempting in paint. Collage and sculpture. The basis for this work can be read in Marinetti's t9t3 manifesto Destruction of Syntax -Imagination without Strings -Words-Freedom.

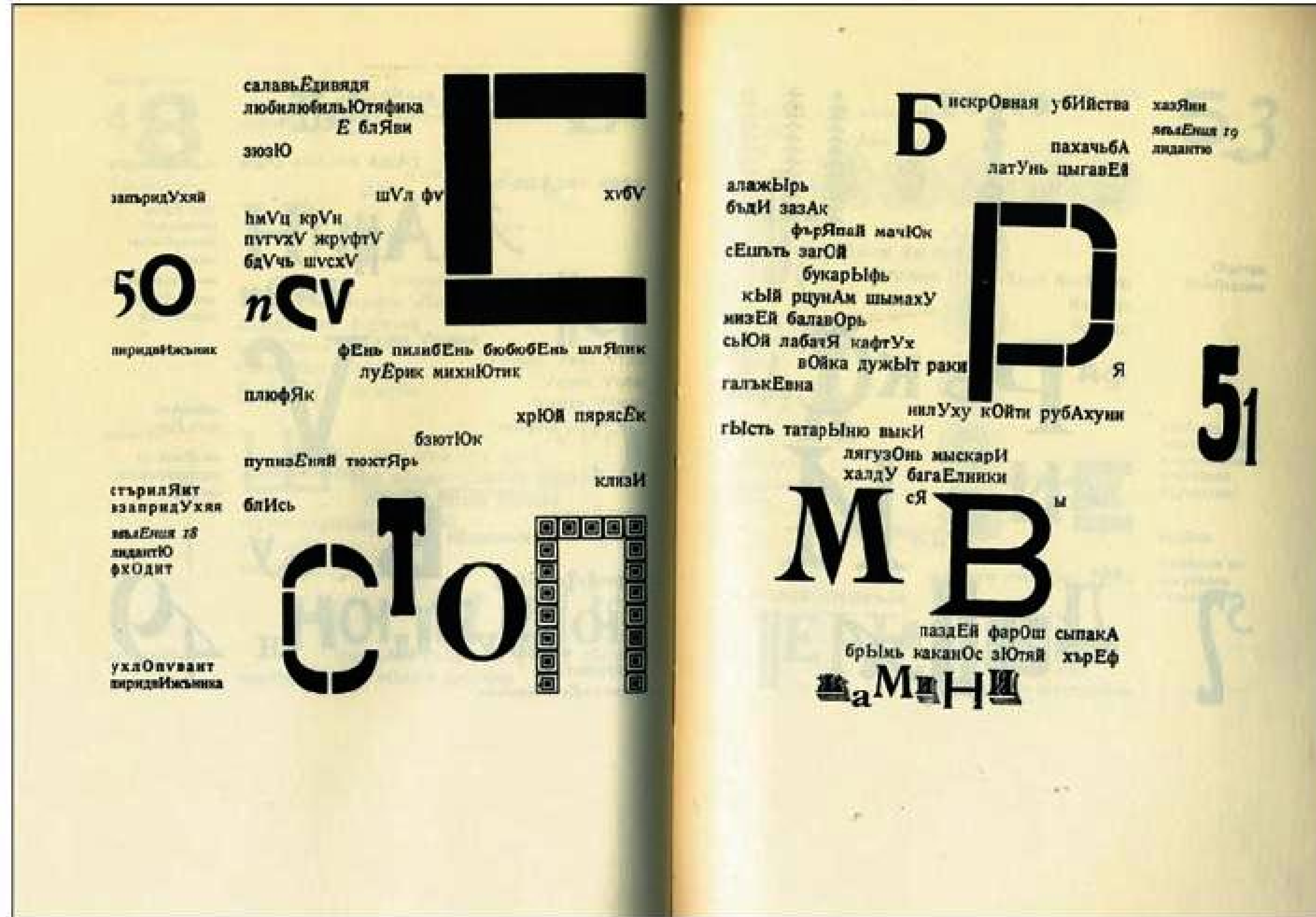
Elsewhere Marinetti set down his notion of typography for the emerging medium of cinema. "Filmed words-in-freedom in movement (synoptic tables of lyric values -dramas of humanized or animated letters -orthographic dramas-typographical dramas-geometric dramas-numeric sensibility, etc.)." Such clattering of words together is the equivalent of the conflicting, disintegrated elements within Futurist paintings. And of the discordant music" performed by Marinetti, Soflici and Garlo Carra (1881-1966). Unstructured typography perhaps had to wait until the digital age for its lull realization. The "dynamism" it sought to represent was that of the new industrial age, but it was not a dynam1sm that found easy

Above (left-right):
Ilya Zdanevich,
a drama about art involving two painters and offering multiple readings. Zdanevich was a Russian Futurist who from 1910 onwards helped to develop the idea of "zaum" - a theory of "translational language" that took words and other forms of expression beyond their conventional use.

accommodation in the fledgling mechanized type technology of the era. Instead, the long-standing craft of hand-selling was still required to realize such free-word: the machine-age aesthetic only found its individual form through handcrafting.

The Russian Futurists were substantially different from the Italian Futurists, having different roots and different results, but they were no less influential. They took inspiration from the Cubist break with representational traditions, but were unconnected with the Italian manifestos. Instead, their reaction was against Russian symbolist art and sought to revive some primitive forms as a rejection of Czanst culture. Between 1912 and 1916 the various artists loosely grouped under this banner combined to proud~e work that included several innovative books and other printed artifacts. In what might seem a conundrum given our subject, these books are often distinguished by an absence of typography. Uthographic, with the artist's calligraphy as well as images, in effect they "painted" the page of the book, removing the need for typographical input and its restrictions. The adventures of design discovered in the free form given to the poster by lithography were extended into book form. The 1912 World backwards and 1913 Explodity by Alexei Kruchenykh also used techniques such as rubber stamp blocks to print poems, accompanied by stenciling or potato-printing of key letters. Such Futurism seemed to be going in the opposite direction to the Italian movement, rejecting rather than embracing modern processes.

The most influential of Russian Futurist books did feature type. Vladimir Mayakovsky's A Tragedy varies type weight, has incongruous upper case and displays a dramatic use of white space to construct a visual metaphor for the emotive



response sought from Mayakovsky's play. It was designed by Vladimir and David Burliuk, and includes their drawings. Thought to have been admired by Alexander Rodchenko (1891-1956) and El Lissitzky (1890-1941), the book can be seen as an antecedent of postwar, post-Revolution graphics.

Out of the Russian Futurists evolved other significant move ments which were to probe the boundaries of typography further. Kasimir Malevich's Suprematist paintings from 1916, boldly non-figurative and geometric, provoked thought about the two-dimensional plane and its formal arrangements. This had a direct impact an El Lissitzky who found a link with typographic communication: his early Constructionist paining of 1919, Bear the Whites with the Red Wedge, can be seen in direct connection with his children's story book Of Two Squares (conceived in 1920, published 1922), which explores typographic construction and its notions of narrative largely without conventional typographic elements.

DADA MOVEMENT

Following a separate path of typographic exploration were the Dadaists, who first appeared around the middle of the First World War in Zürich and then spread to German aves, and to Moscow and Paris. The poetry of Hugo Sal mixed typefaces in a deliberately illogical, nonsensical manner that parodied poetic form. His statement that "the word and the image are one" expresses this desire for a medium free of the mechanical and cultural constraints that beset pet. Another key Dadaist, Kurt Schwitters (1887-1948), explored the textural and ironic

Il pleut

il pleut des voix de femmes comme si elles étaient mortes même dans le souvenir

cest vous aussi quil pleut merveilleuses rencontres de ma vie ô gouttelettes

et ces nuages cabrés se prennent à hennir tout un univers de villes auriculaires

écoute sil pleut tandis que le regret et le dédain pleurent une ancienne musique

écoute tomber les liens qui te retiennent en haut et en bas

Implications of using printed ephemera. In early as 1919. In his series of works entitled Merz, he presented art culled tram assorted, perhaps random, typographic Communicational. In 1919 Raoul Haussmam ended the first issue of the periodical Der Dada, with an expressive type cover that extended Futurist experiments. Hausa. Hannah H6ch and (most notably) John Heartfleld photo montage tram 1917, a distinctive Dadaist questioning of the relationship between the representation of surface and space, two and three dimensions.

BIRTH OF DE STIJL

In Holland this decade saw the birth of the De Stijl movement, formed around the publication of the magazine De Stijl in 1917 by the painter and writer Theo van Doesburg (1883-1931). The first cover sported a logotype based on a painting by Vilmos Huszar (1884-1960), which drew the characters in combinations of rectangles of the mechanized and electronic signage typefaces used later in the century.

While the pioneers of Cubism, Picasso and Braque did not directly link their art to communication art and typography, the French poet and critic and champion of the Cubists, Guillaume Apollinaire (1880-1918), made an influential connection between the new approach to art and the visual potential of words. He wrote calligrams - poems that used the type and layout of the page as an expressive element of the piece. There are precedents for this, notably Lewis Carroll's dwindling mouse tale/ tail sentence and typographic pun in Alice in Wonderland (1865) or Stephane Mallarme's

Left:

Guillaume Apollonaire, calligram created in 1918, it drew on ancient texts as well as contemporary experiments.

layouts in Un Coup de Des (1897). They are part of an ongoing stream of literary self-consciousness with visual play that can be traced back at least as far as Laurence Sterne;s wit-laden Tristram Shandy (1760). Another French writer experimenting with form around the time of Apollinaire was Blaise Cendrars; his 1913 "simultaneous" book La Prose du Transsiberien et de la Petite Jehanne de France was a 2-metre-long poem, printed in different colours and type sizes. he dispensed with the page background by having the poem printed over an abstract painting specially designed by Sonia Delaunay.

The various movements outlined above had no direct effect on mainstream communications - they were creating art pieces. However, the questions they raised can be seen to feed through to commercial activity within a decade. Their questioning of conservative typographic form, where words on a page were presented either formally or in a manner aimed to smooth and please the eye, led them to devise methods that would serve the fast-expanding needs of advertising where the ability to arrest and provoke the eye was vital.

While these revolutionary ideas were filtering through, the world of commercial typography was seeing a concerted effort to improve standards by reviving classic faces or forms. This revivalism is a key theme of the century's typography with rediscovery adding layers of historical reference to the typographic culture.

The pace of technological change was quickening, particularly with the refinement of typesetting machines. In 1911 the Unotype was developed to carry three magazines of matrices at once, the different fonts interchangeable at

the press of a lever. In the same year this was increased to four magazines, and almost annual announcements pushed the technology forward. Linotype's developments were not a result of curiosity but competition. And Monotype was not the only competitor; in 1912 Intertype launched a rival line casting system following the expiry of the Mergenthaler patent on the basic system. In 1918 the New York Times ordered Intertype casters, firmly establishing the company. Headline setting was outs1de the capabilities of the Linotype and Monotype. Still requiring wood-letter. But the launch of the Ludlow machine for casting from hand-the way forward and heralded the decline of the wood-letter industry and the skills required for hand-cut letters. Meanwhile, Monotype was strengthening its grip on fine machine typesetting, with developments including the increase of point size to 24 point in 1914.

THE INFLUENCE OF IMPRINT

But perhaps the most significant creative development was Monotype's cutting of Imprint in 1913, the first face specifically developed for machine setting. It was named after a new magazine dedicated to typography, and the type design was by the magazine's editors and founders, Gerald Meynell and J.H. Mason, working with F. Ernest Jackson and Edward Johnston. The face had a large x-height, and a thickened and very regular italic, features designed for the robust requirements of machine setting and printing.

The short-lived Imprint magazine and the setting up of the American Institute of Graphic Arts in 1914 signified a new awareness of the role of the graphic designer, as separate from the skills of the type compositor and printer. It was also in this period that the likes of Frederic Goudy

and Bruce Rogers (1870-1957) emerged as eminent figures in their field in America, with Rudolph Koch (1876-1934) and Edward Johnston (1872-1934) in Europe. The type designer could now separate himself from the printer/foundry, albeit needing a commission or outlet for the manufacture of a typeface. Goudy's prolific work for ATF involved a range of loose rivals, remixing various historical sources through is eye and craft, with occasional commercial pressures brought to bear by the manufacturer (for example, the short ascenders in Goudy old Style of 1914, a compromise sought by ATF).

The combination of immense calligraphic skill and a new typographic sensibility was apparent in the work of Knoch (designer of Ruling and Maximilian in this decade, among others) and Johnston, whose key typographic achievement is the remarkable sans serif he designed for the London Underground in 1916. This broke with Victorian sans-serif precedents by applying a strict classical awareness of forms to the letters, involving an integration of geometric thinking that anticipated the work to be produced in the 1920s. In its new digital form, it is still in use as the identity typeface of the London underground system. In effect, Garamond was a reference point and aspiration for a range of new cuts. An ideal to be expressed or a label to be exploited rather than inspiring simple acts of faithful copying.

Left:

Filippo Marinetti,
1914, the Futurist leader explores his idea of "words-in-freedom" by taking a story of an incident in the Balkan war of 1912.

Cc
Aa Ss
Ll Oo
Nn

William Caslon's face shares the irregularity characteristic of Dutch Baroque types. It is characterized by short ascenders and descenders, bracketed serifs, moderately high contrast, robust texture, and moderate modulation of stroke.

Caslon Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Caslon Semibold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Caslon Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Ii

Mm Pp Rr

Ii Nn Tt Ss

Hh Aa Dd Oo

Ww

Imprint was described as the first original face for mechanized typesetting. This Monotype face draws on the eighteenth-century Caslon, but has a larger x-height and thickened strokes for durability.

Imprint Shadow 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

1920

1920

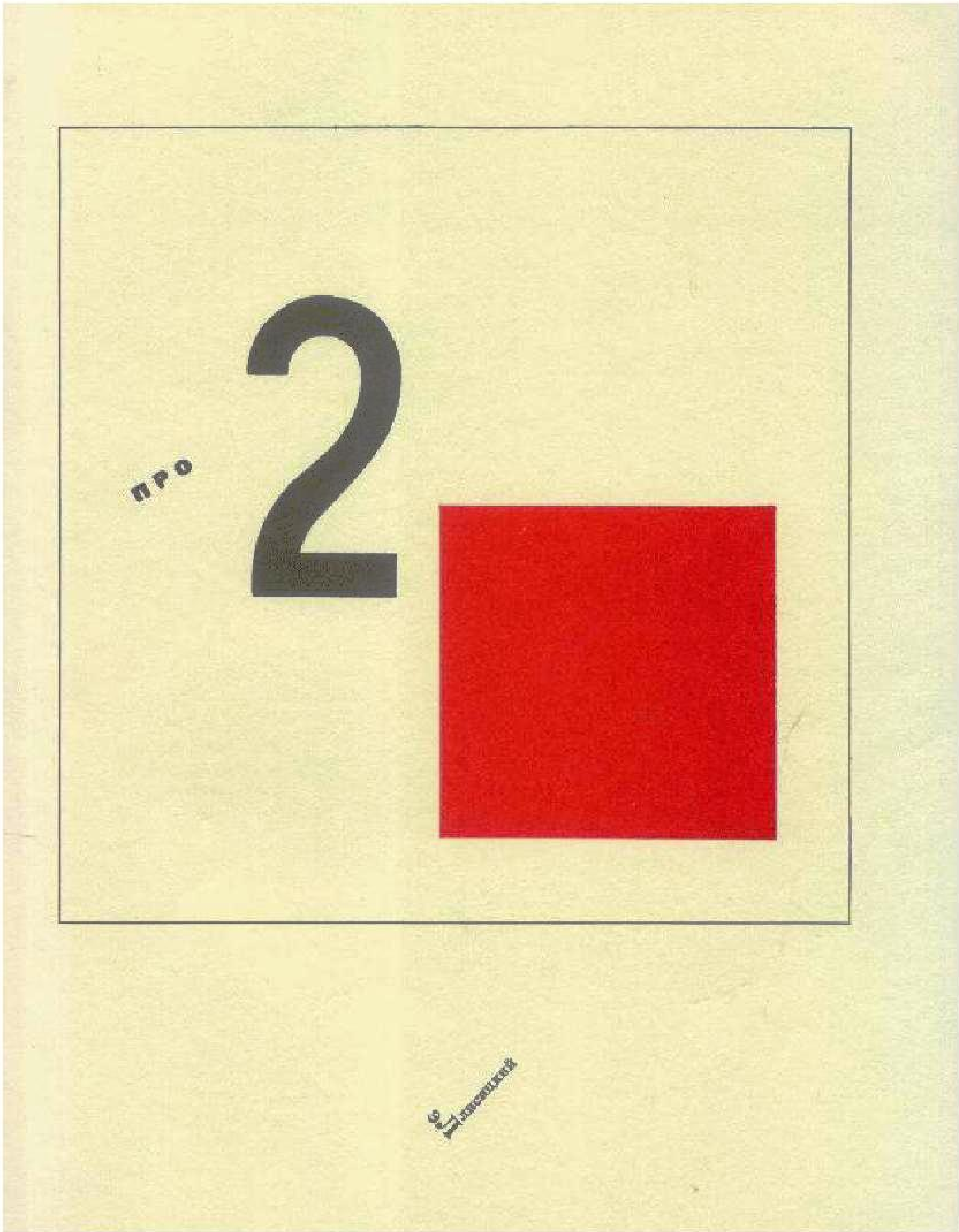
Right:
Herber Bayer, cover of issues No. 7 of *Offset Buch und Werbekunst*, 1926. The rapid growth of interest in the work of the Bauhaus was confirmed by this printing industry magazine devoting a special issue to it.

The manifestos for much that has happened in graphic design this century were written and visualized in the 1920s.

The decade saw a ferment of both radical and conservative typographic ideas. From the experimental came a sense of the Modern that would soon filter into advertising and other commercial usage; meanwhile, the peaks of typographic history were revived by traditionalists as representing values that needed to be restored. The ideas and activities of these years reveal the emerging significance of typography, its position in the flux of creativity between fine art and architecture, and its value as a crucial political and commercial tool.

At the centre of the emergence of a new typography was the Bauhaus. The work produced by its teachers and students, and by others associated with them or influenced by them, came through a synthesis of the new ideas in art. This radically new school, which taught architecture and the applied arts as interdisciplinary subjects, was founded in Weimar in 1919. Das Staatliches Bauhaus emerged from an earlier, prewar school that had been run by the Belgian architect and designer Henry van de Velde, renowned for his influential contribution to Art Nouveau. But the agenda of the new school's director, the architect Walter

DER OFFSET-VERLAG G.M.B.H. LEIPZIG
OFFSET
BUCH UND WERBEKUNST
HEFT 7
1926
BAUHAUS-HEFT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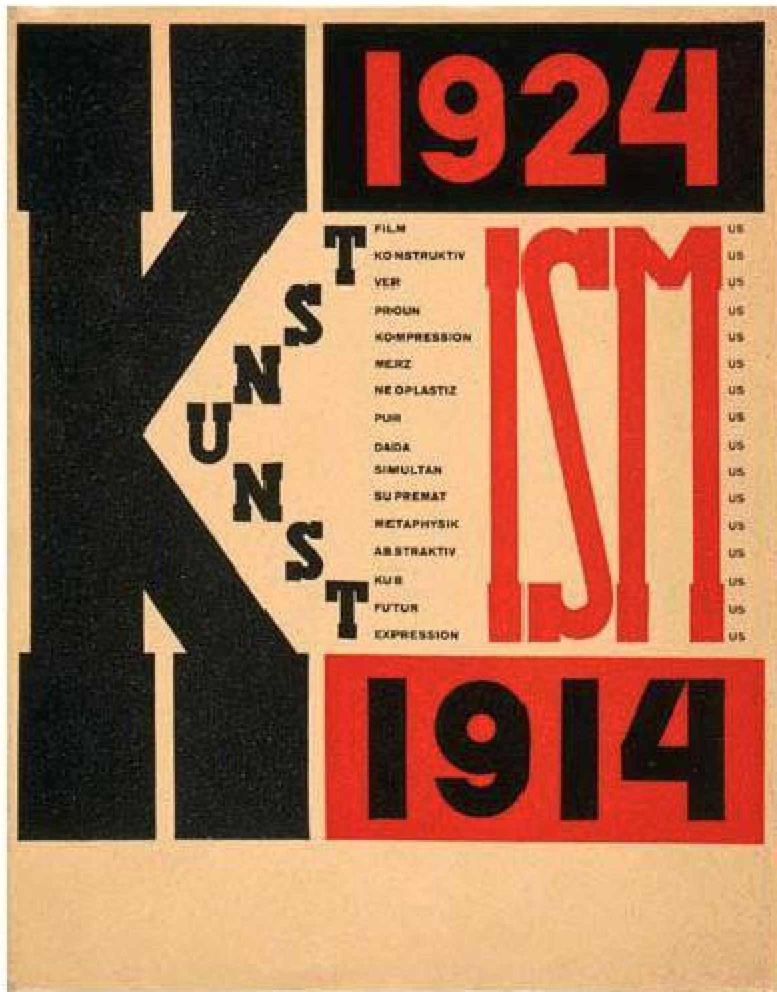
2

Gropius, a former assistant of Peter Behrens, projected a philosophy that expressed and expanded the emerging Modernist sensibility, in which the integration of art and technology and the development of a mass-production aesthetic were vital. The school's lifespan of 1919 to 1933 mirrored that of the Weimar Republic, and its struggles reflected those of the time-it fought for funds, moved three times in fourteen years and was regularly attacked for its socialist politics.

Left: El Lissitzky, sample from ***Of Two Squares***, a typographical set of "paintings" constructed in 1920 and printed as a twenty-four page book in 1922. These Supremacist works, Pro, were produced in a period in which Lissitzky taught Kazimir Malevich at the Vitebsk art school, where they launched a radical program in 1919, renaming the institution Unovis as they propounded Supremacist ideals that unified Cubist and Futurist thinking.

BAUHAUS

Typography was not fully a part of the initial Bauhaus programmer. The first leader of the Bauhaus's preliminary course, Johannes It en, included learning skills and produced some Dada-influenced typographic art of his own, but it was with the arrival in 1923 Moholy-Nagy (1895-1946) to run the preliminary course that the Bauhaus began to make a significant statement in graphics; indeed, it helped forge the idea of learning design studies. His five years at the college produced a body of work and publications that set down ideas that were to spread around the world. This period saw graphic design. Photography and film take a more prominent role in the output of the Bauhaus than they had before or would afterwards, a direct result of Moholy-Nagy's teaching. Gropius had set up the school's teaching structure from the viewpoint that architecture was the ultimate objective and thus building was the final course of study, following on from the other applied arts. His successors in the role of d1rector -first Hannes Meyer. In 1928, and then Mies van der Rohe. In 1930-further emphasized the architectural content of the school program. However,



Gropius reached out from his own architectural background to create a school that made a major contribution to the development of graphics. Products, furniture and fine art as well as architecture. Teachers such as Paul Klee, Wassily Kandinsky and Lyonel Feininger in painting, alongside the outside influences of ot11er artists such as Van Doesburg and El Lissitzky, ensured a dramatic and eclectic contribution to new ideas in two-dimensional communication.

In 1923 Moholy-Nagy called for absolute clarity in all typographical work. He argued that: "Communication ought not to labor under preconceived aesthetic notions. Letters should never be squeezed into an arbitrary shape -like a square... A new typographic language must be created, combining elasticity, variety and a fresh approach to the materials of printing, a language whose logic depends on the appropriate application of the processes of printing."

At the forefront of Moholy-Nagy's graphics output was the Bauhaus books series from 1923. His advertising for the books incorporated Constructionist and De Stijl ideas -the elements of the page such as rules, full points and blocks of text. Color and white space are organized asymmetrically on modular grids (as opposed to traditional centering on linear grids) and are suggestive of the paintings of Van Doesburg and Mondrian. The covers. Which worked as a series but had different arrangements, stripped down the design to elements that were purely typographic and arranged these so boldly as to be a statement at least as strong as the meaning of the words displayed.

For all its self-consciousness and relationship with ideas in related art movements. This work is among the first examples of a commercially relevant new typography, showing a move from the more strident art statements of Futurist,

Left:

El Lissitzky and Hans Arp, cover of ***Die Kunstismus***, (the Isms of Art) 1925, an attempt to summarize the art movements of 1914-24, the book is an interesting artwork in its own right. Lissitzky's layout is locked to a reductive grid of three columns per page, one for each of the three languages used. Akzidenz Grotesk bold, with minimal size variation.

Alexander Rodchenko, GUM advertisement, Moscow's state department store, with text designed by Mayakovsky, 1923. This Constructivist image is built from blocks of type and product shots to make a figure that says Mozers are the only watches worth having, to be found at GUM.

Dada, De Stijl and Constructivist typography. More than being idealistic manifestos. the Bauhaus books, and following work from the printshop and advertising course, were a stepping stone into relating these ideas to mass communication.

In his 1925 essay on "Contemporary Typography-Aims, Practice. Criticism, Moholy-Nagy anticipated the replacement of much typographic communication by sound recordings and film images. In response, typography needed to raise itself to a new level of expressive power and effectiveness. This involved embracing and developing the machine age in print production, and moving on from the period of experimental typography that used old technology to express new ideas (which would seem to criticize the Futurists and De Stij artists) to a more senous grasping of new technology and the new visual experiences of the age. He looked forward to the pages of grey text being transformed into colourful narratives, and being conceived of as a dramatic whole so that individual pages wore part of a sequence much like film frames. In this he was a prophet of debates surrounding new media in the 1990s.

In the essay Moholy-Nagy went on to outlrne principles of new typographic practice. Tension was to be Introduced into layouts by contrasting visual elements-such as empty/full, light/dark, multicoloured/grey, vertical/horizontal, upright/oblique -and these were to be achieved chiefly through the disposition of type. Typographic signs were also an element, but not as ornamental borders and the like so loved of the traditional printshop and typical of the macular ephemera. Moholy-Nagy said there was a need for a standard form writing, a single design without the two sets of letters involved in lower case and capitals. He lamented the lack of

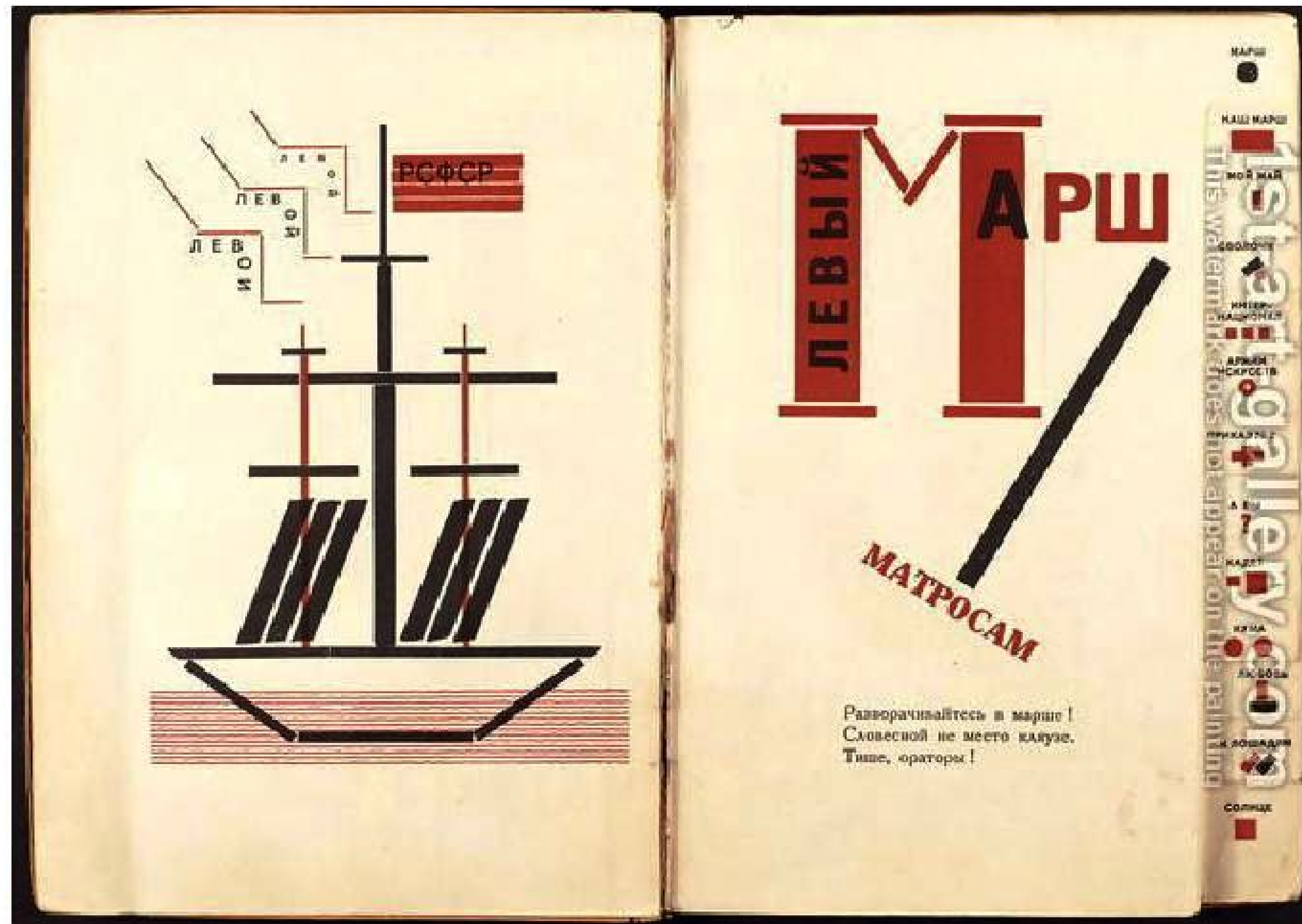
Right:

El Lissitzky,
a spread from a collection of poems written by Vladimir Mayakovsky, published in Berlin, 1923. Each spread is a poem, and the die-cut tabs help the reader recognize where each one is lcoated, being in alphabetical order with a symbol linking to the page content. Only materials readily available at the typesetter were used, then illustrations such as the ship and the inlusion of large charavters required rules and bars ad other devices to be employed.

typeface that had correct proportions, was purely functional and without individual flourish. Attempts at such faces were drawn by Bauhaus students -notably in 1925 by a Bauhaus league and former student, Herbert Bayer (1900-85).

BAYER & BAUHAUS

Bayer was the first head of a new typography workshop at 3 Bauhaus, which was established in 1925 when the hook moved to Oessau. He held the post until 1928, when resigned along with Gropius and Moholy-Nagy. As a student he displayed a bold clarity in his work and an integration of the ideas of De Stijl and Constructionist thought. His banknotes for the State of Thuringia, produced in 1923, can be seen as an early signpost of the distinctive Bauhaus look that emerged in graphics. Such a notion of a style dismayed Gropius, who was against the superficial although implied by the concept of style. But being seen to have a style was inevitable due to the contrast between the new Bauhaus notions of typographic form and those of tradition, particularly the conservatism of German printing with its emphasis on dense black-letter . Bayer's minimalist sans-serif face was one of a number of proposals for such a reductive typeface-others included Van Doesburg's alphabet of 1919 and Tschichold's universal lettering a few years later -but it had the benefit of being preached through the Bauhaus course. The argument for a single alphabet was based on the fact that the upper case is not heard, but is only seen. It made written language and its presentation more complex and expensive. Demanded more effort in the learning and then in the setting as well as the typesetter's carrying of more characters. Bauhaus publications began dropping the use of



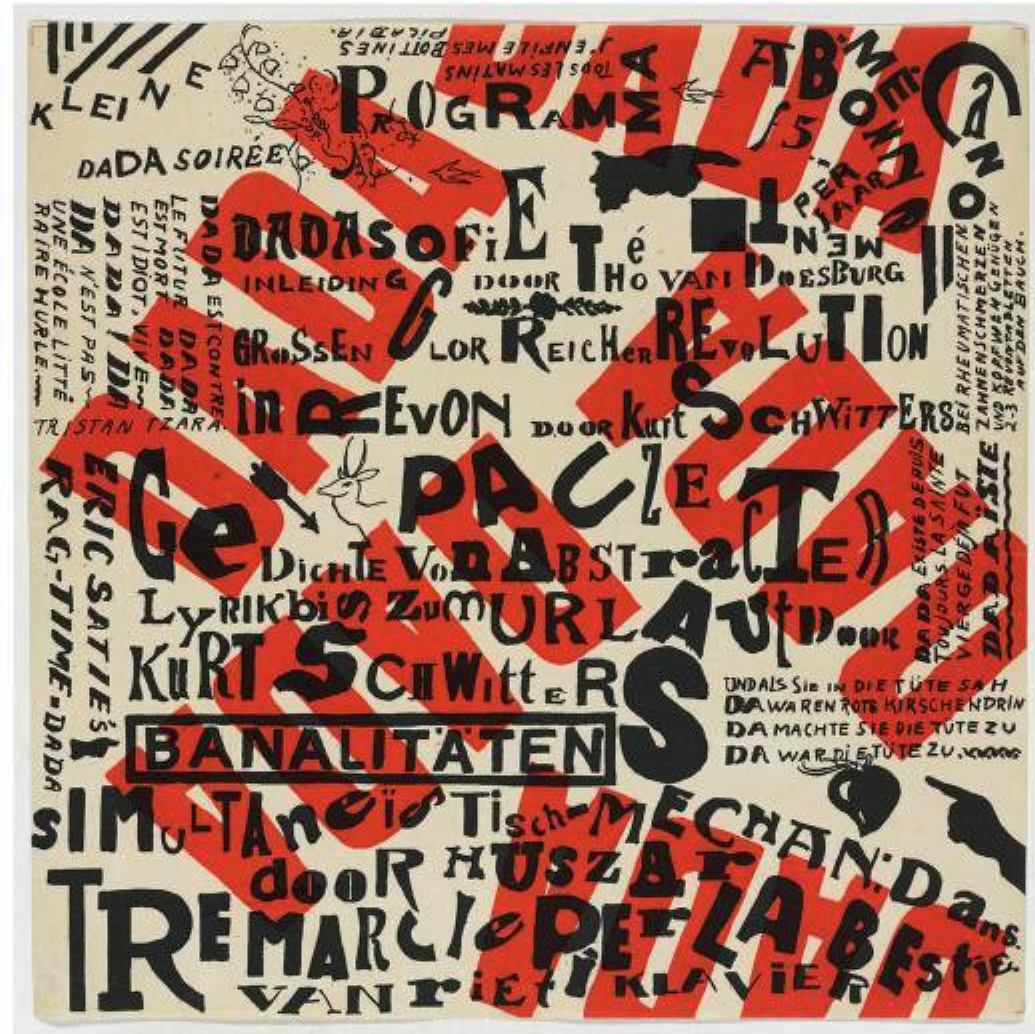
capitals from this time. Bayer's single alphabet proposal is distinctive for generating its forms from a declared reduct1ve range of a few angles, arcs and selected lines. This results in a Simplicity in which the "m" and "w" are the same inverted. And the "x" is little more than an "o" cut in half and turned inside-out. Bayer developed a number of experimental typefaces in the period 1925-27, mostly of 1nterest only for display purposes, such as a semi-abstract shadow typeface in which the shadow was an that was left, an the initial outline being removed as unnecessary to the suggestion of the form. His type design ideas finally emerged into the harsh light of commercial availability as Sayer-type for Berthold in 1935, but it was notably conservative. A condensed didone with short descenders and a rather fussy character. A long way from the ideas pioneered at the Bauhaus. For all tile Bauhaus's aspirations to a machine-age aesthetic, the printing workshop under Bayer was restricted pretty much to the old technology of hand-setting. (This provides a neat paradigm for the work of Modernist architects of the period who sometimes simulated the plasticity of concrete steel and glass loons by rendering over brick or stone.)

A sans-serif face existed in a number of sizes for hand-setting, which could be printed on a platen (flat-bed) press or a rotary proof press. All the printed materials needed by the college-forms, brochures and posters-came from the print department, produced to designs by Bayer or students. Bayer's teaching was not formal; instead he directed the work of students on real commissions that were pulled into the department. Advertising was of particular interest to Bayer and he promoted ideas on the psychology of advertising and its relationship to

Left - Right:

Theo Van Doesburg and Kurt Schwitters, poster designed in 1922. Hand-lettering with dramatic contrasts of size and weight, mixed with type, and with printer's marks (the hand, the border), may seem anarchistic, but involves the origin of new rules – the diagonal is used as a dynamic, tension making device, while the lettering blocks against the headlines and the red DADA provide a clear hierarchy of typographic communication.

Kurt Schwitters, magazine cover designed in 1924.



the consciousness. The importance of placing arresting and symbolic elements into typographic form was made apparent. The primacy of red and black in two-color printing, the power of dynamic white space (rather than static borders), highly contrasted type sizes used to express relative values of information and the growing use of photo montage and collage elements were all recognized as key concepts.

MODERNIST COMMUNICATION

Bayer was succeeded in 1928 by Just Schmidt (1893-1948), under whom the printing workshop changed its name to the advertising workshop, revealing how significant this new discipline was to the Bauhaus - it was not possible to train elsewhere in advertising. There was even more emphasis on bringing in outside projects, and Schmidt pushed Bayer/Moholy-Nagy line - investigating ideas of incorporating photography and the power of high-contrast elements in form and color. Schmidt encouraged a slightly wider range of typefaces and evolved grids that moved away from the strictly modular, experimenting more with overlaying one simple pattern on another 10 create dynamic complexities. In Schmidt's time typography became more strongly a part of the Bauhaus core curriculum. Being taught over two terms of the preliminary course. Prior to the Bauhaus becoming typographically energetic, and during its main period of activity in this area (1923-30), there were significant contributions to Modernist graphic communication in the Soviet Union, Holland, elsewhere in Germany, in Poland, Czechoslovakia and Hungary. In the recently established Soviet Union. A whole cluster of artists were exploring new ideas about photo montage and type elements in the development

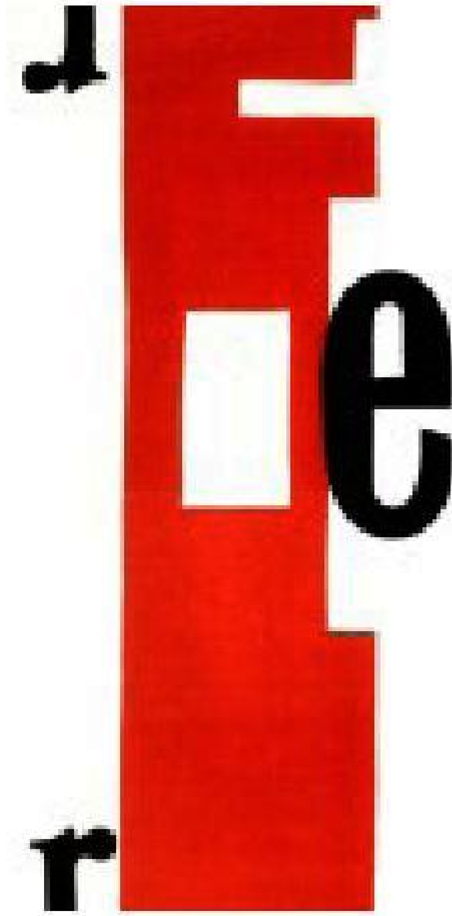
of political and commercial design in the 1920s. Lissitzky influenced Moholy-Nagy and Van Doesburg, whom he met regularly in the early 1920s. His work varies between the locked-up elements packed into the pages of The Isms of Art of 1925 and the light, spare statements involved in his design for Mayakovsky's poems For Reading Out Loud in 1923 or Lissitzky's own Of Two Squares, his 1 920 Suprematist children's story book that explores the relationship between the fourth dimension -time-the three dimensions of the book and the two dimensions of the page. Lissitzky's ideas partly evolved and were propagated through innovative Soviet art schools (Vkhutemas and Vitebsk) where he was brought in by Kandinsky and Chagall. Here the crossover of innovative ideas in graphic design and the fine art world was at its most fluid, with questions relating to color, abstraction. Form and space being applicable to both. As was the discussion of the social relevance of such debate. The new typographic and illustrative forms that were derived from this teach1ng can be seen in the poster culture of Moscow in the 1920s.

Rodchenko pushed the integration of photo and type. And his master of both elements gives his posters a powerful, direct quality. His originality in photography was combined with a sensitivity to the point of focus on type: confrontational slabs of type, with color integrating word and image. Challenge the viewer to find connections and interpret documentary stories between the pictures or typographic elements. De Stijl and Dada continued to evolve in the 1920s. Theo van Doesburg, a seminal figure in both movements, lived in Wiemar between 1921 and 1923 and conducted lectures attended mostly by Bauhaus students. He saw his lectures as a directly subversive element to be spread

Right - Left:

Hendrik Werkman, 1923, typographic compositions used letterpress elements and other materials – the unusual shape is part of a lock. Werkman's pieces deconstructed print, placing the paper on the bed of the press and pressing type and other objects onto it, rather than running paper through a press.

Piet Zwart, 1927-28 brought new typography into commercial practice. The abstract forms and extreme contrast between type size are typical this breakthrough work.



among the students and to take root within Gropius's system. In 1922 he published the first issue of Mecano, a Dadaist journal. Its eclectic mix of elements contrasts with the purer form of the De Stijl magazine that he brought out and which can be seen, along with Lissitzky's work, as the clearest influence on Moholy-Nagy's ideas at the Bauhaus. Uke Lissitzky and then Moholy-Nagy, Van Doesburg was among the first to be concerned with creating a new plasticity in print. They all sensed the potential of new technology and the significance of film and broadcast communication. Kurt Schwitters was close to Lissitzky and Van Doesburg in the early 1920s, his work presenting a different synthesis of Dada, De Stijl and Constructivism. His Merz assemblages from 1919 evolved into a journal of the same name that ran from 1923 until 1932. Issues featured contributions from influential figures from these movements, including an edition in 1924 that was jointly edited with Lissitzky and a later edition devoted to advertising typography. There is more humor in Schwitters's work than in that of his contemporaries; form and spatial ideas drawn from Lissitzky are mixed with the Dadaist sense of experimentation for disruption's sake. Underlying Schwitters's designs there seems to be a sense of the dislocation required in effective poster and cover art, akin to the Familiarization· espoused by Russian Formalist literary theoretician Victor Shklovsky as a central element of the emerging Modernist consciousness of art. Schwitters 's methods, such as laying type over the bold rules that establish the grid, interrupting blocks with other lines or inserting pictures in seemingly unbalanced asymmetrical layouts. pick up the ideas of a new typography and begin to disrupt them in a way similar to what had been done with the traditional forms.

A PLACE FOR PRINT

Another innovator, working largely in isolation from the seed beds of change. Was the printer-typographer Hendrik Werkman (1882-1945). After becoming aware of the new art of the early 1920s, he produced, from 1923, his own magazine, The Next Call. By 1926 there were nine issues of the magazine, which became increasingly experimental in its investigation of the nature of the printing task. Elements of the printing process-the ink, the paper, the pressure, the wooden or metal types and the pieces of page furniture inserted to hold a chase together, along with color and form -were all revealed in different ways. Random elements crept into the designs that reflected aspects of the materials and construction of the page. The first issue, for example. Included an apparently abstract image that was part of a lock incorporated into the design. Piet Zwart (1885-1977) was another Dutchman who contributed to the emerging Modernist typography. From an architectural background, his first typographic exercises, around 1920 and 1921 , were influenced by the De Stijl group, but by 1925 typography was his main occupation and he developed a strong individual approach. He was prolific in producing advertising and other promotional literature, his designs displaying the most dramatic contrasts in type size possible within the confines of the poster sizes. Characters were used so large as to become abstract forms on the page, as wen as existing within words. He often wrote his own copy, which helped with the clever play of words and image. The primary colors red. Blue and yellow (also beloved by the Bauhaus) were often used, and in the late 1920s he incorporated more photography, exploring negative images, overprinting and sharp cropping in highly formalized shapes (often a

FUTURA Figuren-Verzeichnis

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 Ä Ö Ü
a b c d e f g h i j k l m n o p q r ſ s t
u v w x y z ä ö ü ch ck ff fi fl ft ſſ ſi ſt ß
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Auf Wunsch liefern wir Mediäval-Ziffern 1 2 3 4 5 6 7 8 9 0

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Above:

The Foundry, promotion for Futura, 1925, the designed a new building to house the school. This building contained many features that later became hallmarks of modernist architecture, including steel-frame construction, a glass curtain wall, and an asymmetrical, pinwheel plan, throughout which Gropius distributed studio, classroom, and administrative space for maximum efficiency and spatial logic.

Above:

Theo Ballmer, born in Basel, Switzerland on September 1902. In 1920, after high school he started an apprenticeship as a lithographer. From 1926 to 1929 he worked as a graphic designer responsible for the advertising firm de Hoffmann-La Roche. In 1928 he enroll to Bahaus in Dessau focusing in photography. After Bauhaus closed in 1930, he returned to Swiss. He designed a number of political posters.

Left:

Irvin, front page of *The New Yorker* designed in 1925. Logo and special headline face which has remained essentially the unchanged since.

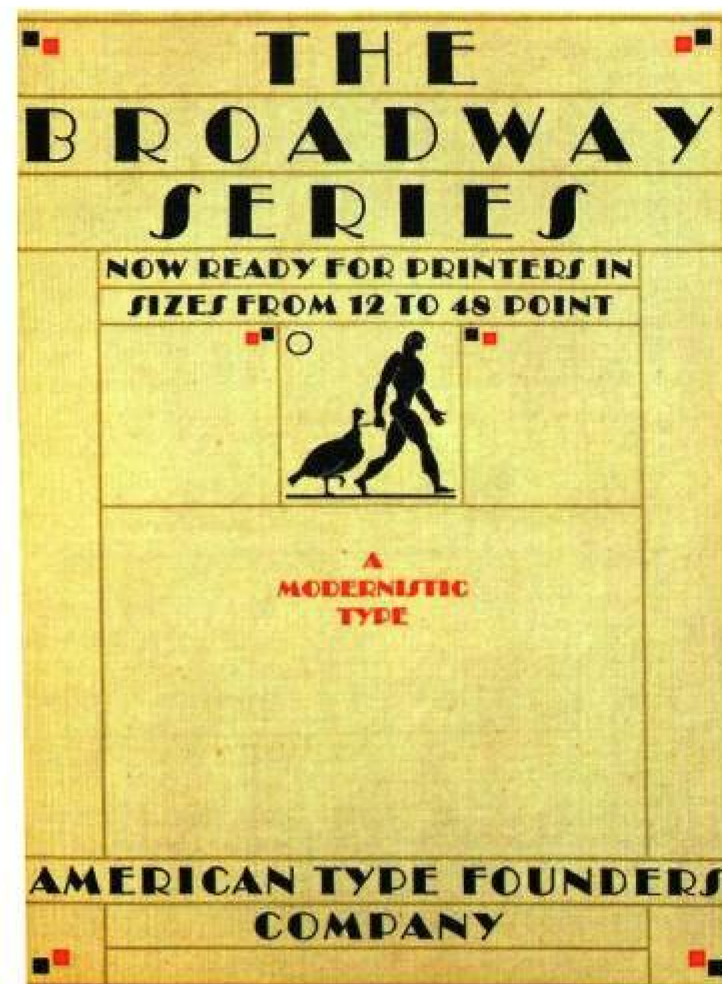
Morris Fuller Benton, designer of the typeface Broadway (1929) featured in this original brochure page.

circle, as if a telescope; image). He said that the simpler and more geometric the character, the more useful he found it.

A NEW SET OF RULES

These various experiments and implementations of a new sensibility in graphic communication found their chronicler and apostle in the seminal book Die Neue Typography ("The New Typography"). Its author, Jan Tschichold (1902-74), was a young Austrian teaching typography and lettering in Munich who had been a close observer of the work of Lissitzky and those at the Bauhaus, among others. He was also an uncompromising modern designer. In 1925 he published his first writings on the subject in a special issue of the journal Typographic Mffteilungen, which was given over to his essay. In this precocious piece Tschichold introduced Lissitzky's work to the readership of practicing printers for the first time. The ideas behind asymmetric typography, sans-serif typefaces and a limited choice of faces, plus the relationship of type and white space. Were put into terms aimed at providing new rules for the printer. His was a familiar attack on the supposedly debased standards of nineteenth-century pnnting, and it expressed contempt for the Grey nature of blocks of text locked up with little for the eye to be excited by, as well as berating the clutter of advertising typography. While he was partly criticizing the traditions. He was also against some of the variation in print forms derived from more exotic choices in typefaces and typographic arrangements used by printers in the 1920s trying to produce new decorative qualities.

Tschichold's key points were all directed at creating a purer, elementary functionalism



in typography. The thesis could be crudely summarized as: asymmetry, sans serif: A few more words and you would tend to get into the more navel aspects of the book, which would as a whole be later renounced by Tsch1chold. But in that it clarified coherent themes in the work of the Modernist typographers. This publication was 1mmensely significant. It presented typography as the graphic arrangement of type and choice of type, rather than a broad descriptive term for other more practical aspects of printing. It was the man who gave Tschichold his teaching job in Munich who created the most emblematic lace of the 1920s: Futura, designed by Paul Renner. Designed for Bauer and issued from 1927, this has antecedents in the highly popular Erbar sans of a few years earlier. Futura (Its name was an inspired piece of 1dentity) is distinguished from Erbar by characteristics such as the upf)er-case "0" with its tail beginning inside the bowl, and the lack of a tail on the lower-case "j". Renner first designed an even more elemental face. Almost abstract in parts (an "r" consisted of just a stem and an unattached point floating where the spur should be). In comparison with ott1er earlier sans, distinguishing features are the clear geometric forms, the single-story "a"' and open-tail "g." For twenty-five years Futura would be the leading sans-serif face, taking a prominent role in advertising in its many variations.

Outside Germany and Holland, one of the first implementations of the new typography in commercial practice was seen in Czechoslovakia, where the artists and designers who went under the Devetsil group banner included two influential typographers, Karel Teige (1900-51) and Ladislav Sutnar. The poet and artist Teige wrote his own version of the new principles in an essay, "Modern Type." Its call for dynamic forms that rejected the traditional was embraced by

Sutnar (1897-1976), who was a design teacher as well as a publisher's art director. His work in the late 1920s and early 1930s represented another mixture of the ideas of De Stijl, Constructivism and the Bauhaus teachers. Bold photo montage is placed with pared-down type, alongside demonstrations ol the play possible with perspective and the use of color for depth and foregrounding. Sutnar emigrated to the United States in 1939, giving a second lease of life to his influence. In Poland. The work of Henry Berlewi (1894-1967) took a different route forward from the Constructivist ideas spread by Lissitzky. His approach to functional communication was to create a "mechanical art" (Mechano Faktur), a systemized idea of creativity that reduced typographic work (among other things) to a range of functional elements that could be combined together as building elements. It was a rejection of individualism as well as of the traditional forms associated with a past age. Berlewi went on to apply his ideas by establishing an advertising agency as well as promoting them in other areas of the applied arts.

For all this evolution in the creation of typography that reflected the Modernist sensibility, the mass of printed communication continued to conform to traditional values, for good or bad. And it was dismay at the latter that drove the traditionalists to argue for the restoration of what they felt had been debased in the move to mass communication.

PUBLICATION INNOVATIONS

Publication of the seventh and final issue of the typographic journal The Fleuron, in 1930, is a crucial point in the recording and exploration of traditional typographic values. Over its seven

issues, 1,500 pages and eight years during the 1920s. The Fleuron set out to cover the quest for the highest typographic standards in Europe and the United States. Despite a prestigious list of contributors, there was no place in the index for any designer who might have fallen under the description "Modernist." In the final issue. Stanley Morison, the editor, set out the principles behind the tradition explored in The Aeuron. His "First Principles of Typography" addressed the craft of book design in particular, but he commented on innovations in other areas. In his postscript to the final issue he attacked those who sought to work outside his rules:

"The apostles of the 'machine age' will be wise to address their disciples in a standard old face -they can flourish their concrete banner in sons sent on title pages and perhaps in a running headline. For the rest, deliberate experiments aside, we are all, whether we like it or not. In absolute dependence upon ocular law and national custom." In a sense, he comes close to the Bauhaus search for simple, non-decorative, clear typography with every element significant to the communication.

But he was a tong way away in how he saw such principles being implemented. It is a continuation of his exploration of the theme of beauty in the context of letterform design. He has produced a limited edition screen print and also collaborated with The London Embroidery Studio to produce an embroidered piece, available as a small-run limited edition. This was a rare find in the design world for many designers were not in tune with the contemporary ideas and philosophies emerging in their modern culture around them. Aware that there is no such thing as total neutrality, Neutral typeface explores how the absence of stylistic content of a text.

Be dictated to, I will create my own letter forms,' for. In this humble job, individualism is not very helpful. It is no longer possible, as it was in the infancy of the craft. To persuade society into the acceptance of strongly marked and highly individualistic types -because literate society is so much greater in mass and correspondingly slow in movement. The good type designer knows that, for a new fount to be successful, it has to be so good that only very few recognize its novelty." Morison's words set in print what had existed as good practice and what underlay the finest achievements of the print revival projected by the private presses. For the young typographer-compositor in a print-works. And as a text for evening classes to call on, this essay was a valuable marker. Morison addressed his text to the "amateur," even though by being published in The Fleuron it was going to the elite (there was very small, specialized print run 1,000 copies printed on English-made wove, and 210 on English handmade wove paper). In 1936, though, the essay was reprinted in British, American and Dutch editions. And after the Second World War it was translated into German. Danish, Dutch and Spanish, and reprinted in English again. Although there was no room for Bauhaus artists or other Modernists. The eclectic English craftsmen Edward Johnston and Eric Gill (1882-1940) made it, with a lengthy essay on Gill appearing in the final issue. Gill Sans was Eric Gill's first face to

"I am an artist, therefore I am not to be dictated to, I will create my own letterforms."

Stanley Morison

be issued for Monotype, and it quickly became popular, embracing the simple, geometric qualities advocated by the new typography Inhale having a liveliness that displays a sense of the hand behind it and gives some fluidity to the face when seen in continuous text. The face was initially seen as a titling alphabet (it was derived from a bookshop sign painted by Gill), and was in many ways a publicly available variation on Johnston's sans designed for use on the London Underground, from which it was partly derived. But it came to be used more than its antecedent thanks to its distribution and to its distinctive character. Which also distinguishes it from being just a rolling out of Johnston. Differences to note are the subtle down-curve of the "R", the half-height middle strokes of the "M" that avoid the optical shading noticeable in some heavy "M"s and the dropping of the strictly monotone weight. Work that is often classified under the tag of Art Deco features certain typefaces and a typographic or calligraphic practice that gave a strong flavor to some print of the inter-war period, particularly in stylish advertising on posters and in magazines. The Deco style formally centers around the Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes of 1925 and its advocacy of a revival of decorative craft in modern production. Graphic artists working in this vein mixed the new approaches of Cubism and post-Cubism with the bold illustrative traditions that have been worked into Art Nouveau and the Plakatstijl's development of advertising language. The most noted of the poster artists of this period was A. M. Gassandre (the pseudonym of Adolphe Jean-Marie Mooron, 1901-68). His posters pared the language of pictorial image and typographic form and then applied the warp of perspectives the Modernist artists of Cubism and post-Cubism.

A.M.CASSANDRE
NORD
EXPRESS
LONDRES BRUXELLES
PARIS LIEGE BERLIN VARSOVIE RIGA

Out of this approach came his first face, the semi-abstract, highly stylized Bifur, issued in 1929 by Debemy & Peignot. He explained that it was "designed for advertising... Designed for a word, a single word, a poster word." It was not ornamental, he stressed, but an attempt to get back to the essential characteristic of individual letters. "If Bifur looks unfamiliar and strange"," he argued, "it is not because I have dressed it up eccentrically but because. In the midst of a fully clothed crowd, it is naked." The type specimen book had Cassandra demonstrating how the face could be used in different ways, such as having color dropped in on the shadow part of the letter.

Left:
A.M. Cassandre, 1927 Nord Express typifies his combination of reductive elements, vignette, color and visual puns. Cassandre's unique lettering in his posters occasionally spawned extreme typefaces.

ART DECO

The Art Deco look spread rapidly in advertising communication, and in the late 1920s and into the 1930s a magazine page of small ads would often contain a variety of fancy Deco faces that are now mostly long disused. One that was widely employed was Broadway, which was designed by Morris Benton, issued by both American Type founders and Monotype at the end of the 1920s. The heavy contrast of thick and thin strokes. Made even more extreme in an inclined version. May be highly impractical for widespread use, but this made it all the more suitable as an emblematic face for the Deco style Much of what is interesting typographically in Art Deco

Kurt Tucholsky
Deutschland
Deutschland
über alles

lettering and layouts was not formalized as a foundry face or under any clear rules, such as those set out by Tschichold or Morison. But one influential Art Deco-related publication was A. Tdmer's Mise en Page, published in Paris. which set down principles for the advertising designer and printer and had a practical, commercial application that made it more successful than the more substantial theoretical positions of Tschichold and the Bauhaus designers. It emphasized the need for a clarity and boldness in execution that could give maximum impact to an advertisement. In this it offered a synthesis of the new typography and the old. In a decade, work from art theory had become.

Left:

John Heartfield, book cover design, 1929, pioneered photo montage. Juxtaposed elements and squeezing meaning out of forms that would never have been seen in their familiar context.

Bb
Aa Ss Kk
Ee Rr Vv
Ii Ll Ll
Ee

John Baskerville's Baskerville tyepface revived the work of the eighteenth-century. Designed in 1924 as an evolution to Caslon. Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position. The curved strokes are more circular in shape, and the characters became more regular. These changes created a greater consistency in size and form.

Baskerville Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Baskerville Semibold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Baskerville Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Bb
Oo Dd
Oo Nn
Ii

Giambattista Bodoni's cleaned up and revived the "modern" face associated with Giambattista Bodoni (1740-1813) of Parma, which had already been recut by the Italian foundry Nebiolo in 1901 and ATF in 1911. increased stroke contrast and a more vertical, slightly condensed, upper case; but took them to a more extreme conclusion. Bodoni had a long career and his designs evolved and varied, ending with a typeface of narrower underlying structure with flat, unbracketed serifs, extreme contrast between thick and thin strokes, and an overall geometric construction.

Bodoni Book 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Bodoni Roman 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Bodoni Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Bodoni Poster 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

1930

Campo Grafico
RIVISTA DI ESTETICA E DI TECNICA GRAFICA
ANNO 5 N. 1 . GENNAIO 1937-XV . SPEDIZIONE IN ABBON. POSTALE
GRADI-ROSSI
FOTOCOPPOLA
BUENOS AIRES

1930

The decade that endured the Great Depression and ended with the start of the Second World War also saw an increase in international communication and travel. The representation of time and human action -whether through print, cinema or broadcast -moved ever faster and farther.

Left:
Attilio Rossi, cover from 1937, helped pioneer Modernist architecture journal and spread Modernist graphics to Buenos Aires when he moved there in 1935 in despair at Italian politics.

The evolution of the world market, of huge forces at work in controlling demand and supply, gave the collapse in the financial markets the potential for an earth-shattering impact. The international nature of communications and culture could help destabilize nations -and could also be manipulated to help control nations through mass propaganda.

These mater themes had their bearing on typographic development. Nowhere more so than in the path taken by the apostle. Then apostate, of the new typography, Jan Tschichold. From 1926 until 1933 Tschichold taught and worked in Munich, where he also wrote and published Die Neue Typographie. In 1933 he was arrested and removed from his job by the new Nazi government; his ideas were considered Kulturbofschewismus cultural Bolshevism). The attack was part of the clampdown on

all manifestations of Modernism that led to the closure of the Bauhaus in 1933 and the mounting of the Degenerate Art exhibitions, and later to the destruction of modern works of art. Tschichold moved to Switzerland where he taught, and wrote Typographie Gestaltung, published in 1935. While still advocating many of the ideas of the earlier work, Tschichold now showed an appreciation for the finesse of classical typography. The title page, with its combination of a swash italic for the author's name, block serif for the title and Bodoni bold for the printer's name, laid out in a balanced composition of symmetrical and asymmetric elements. Displays Tschichold's change of heart. The text is also in Bodoni. With block-serif headings.

Speaking at a Type Directors' Club seminar in 1959, Tschichold described Typographie Gestaltung as "more prudent" than the earlier book: "To my astonishment I detected most shocking parallels between the teachings of Die Neue Typographie and National Socialism and fascism. Obvious similarities consist in the ruthless restriction of typefaces, a parallel to Goebbels' infamous Gfeichshaltung "political alignment," and the more or techs militaristic arrangement of lines. Because I did not want to be guilty of spreading the very ideas which had compelled me to leave Germany, I thought over again what a typographer should do. Which typefaces are good and what typefaces are the most practicable? By guiding the compositors of a large Basel printing office, I learned a lot about practicability. Good typography has to be perfectly legible and, as such, the result of intelligent planning. The classical typefaces such as Garamond, Janson, Baskerville and Bell are undoubtedly the most legible. Sans serif is good for certain cases of emphasis, but is used to the point of abuse."

Tschichold's experience of the changed climate of 1930s Germany was, of course, one shared by all who held beliefs not countenanced by the Nazis. The wave of repressive activities that grew in Germany, and later Austria, Holland and France, under the Nazis forced the spread of the ideas pioneered in and around the Bauhaus group of artists and designers. Many went into exile, chiefly to Britain and the United States. The same was true of Tschichold's adopted

homeland of Switzerland, where the first signs of a typographic approach that would influence a whole generation of postwar designers became apparent in the 1930s in the emergence of the Swiss Style, later to be called the International Style. From the telling of Emst Keller (1891-1968) and Alfred William at the School of Applied Art in Zürich after the First World War came a practical development of the new modular order expressed in the work of the De Stijl artists and the Constructivists.

The establishment of a system for a flexible but firm underlying structure for typographic layouts complemented the push to simplify and purify the form of type, as seen in the promotion of new sans-serif faces. One student at the Zürich school was Thee Ballmer (t902-65), who went on to study at the Bauhaus. From the late 1920s, he used a visible grid to underpin the typographic order. This anticipates one of the most distinctive ideas associated with the Swiss school of the 1950s and 1960s. The process of deriving the grid and then applying it to order information was a major contribution to the structuring of a typographic designer's work. Ballmer's ideas were mapping out the way ahead. The grid idea itself was of course in no way new-a and underlies the layout of the first book printed with movable type, Gutenberg's forty-two-line Bible of 1452 -but in this era the grid was restated as the bedrock on which typography could be constructed.

"Good typography has to be pertectly legible and, as such, the result of intelligent planning."

Jan Tschichold

Another Swiss student out of the Bauhaus was Max Bill (1908-94). He combined a severity in type choice-Akzidenz Grotesk to the fore-with an approach that created posters that are almost purely typographic and, even then, consist of few words. This was in the tradition of the German Plakatstil artists, given a new twist through Bill's minimalist take on Bauhaus theories. The posters of another leading Swiss designer, Herbert Matter (1907-84), for the clothing company NKZ and then for Swiss tourism, comb1ned an

DE ONAFHANKELIJKE

Appreciation of the art movements of the time with the development of the typographic craft. All the elements of the Image were integrated in one powerful piece. Sometimes with no distinct line of type but with the typographic elements worked into the picture. Matter was one of many designers to go to the United States when it became difficult to work in Europe. Few were under more pressure to leave Germany than those associated with the Bauhaus. And Gropius, Moholy-Nagy, Bayer and Mies van der Rohe all ended up in the United States. Two significant American appointments of Europeans not from the Bauhaus were those of Mehemed Fehmy Agha (1896-1978) as art d1rector for Vogue (from 1929 until 1942). and Alexey Brodovitch (1898-1971) as art d1rector for Harper's Bazaar.

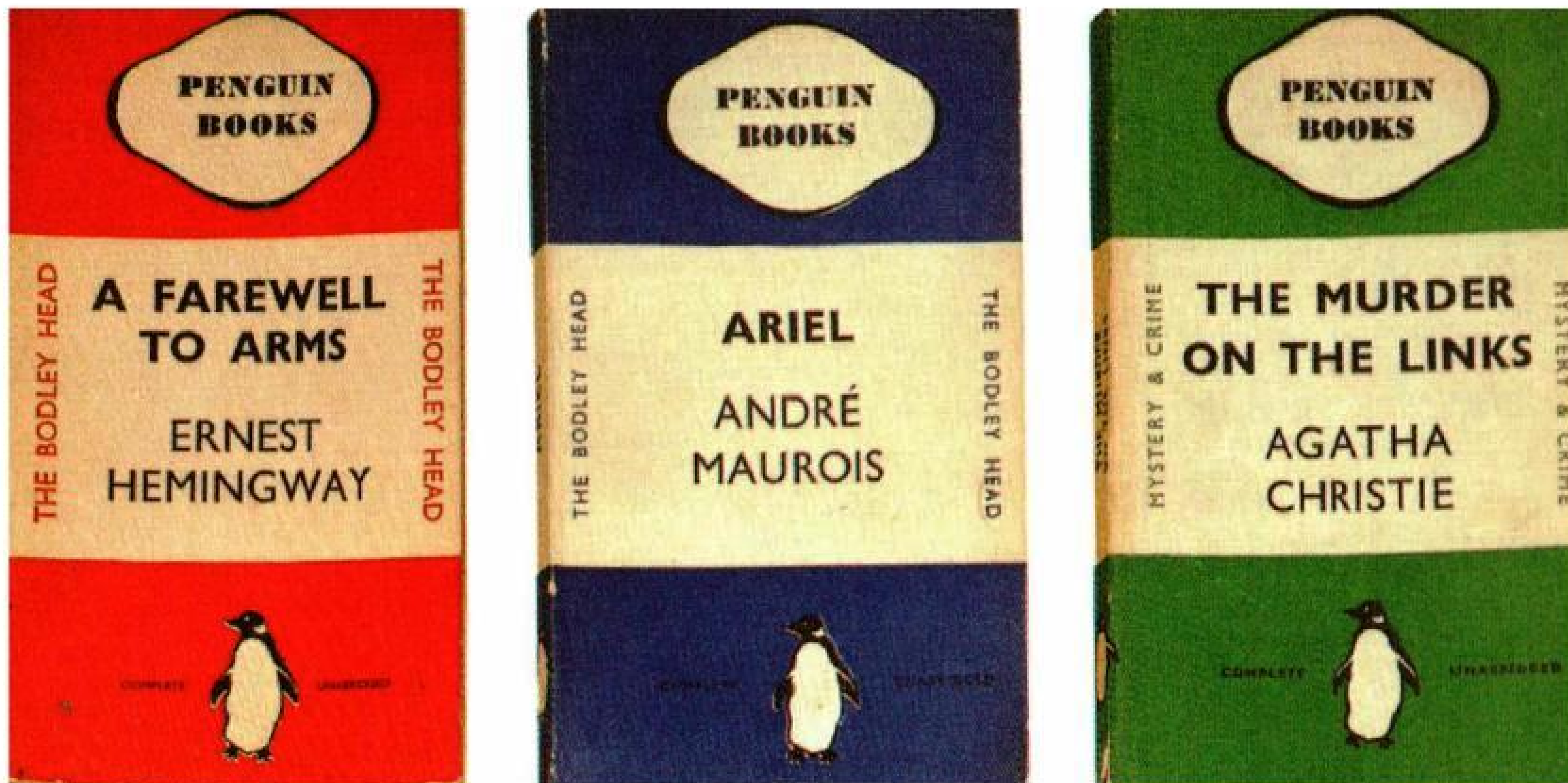
OLIVETTI PROJECT

Although the Great Depression provided the economic backdrop to their first years on these glamour titles, their early work dramatically enlivened and accentuated the fashionable quaht1es of the magazines, and from this vantage point propagated new Ideas In the relationship of type and image. Each had worked In Paris and brought with them an awareness of Bauhaus thinking, along with the experience of the lively French commercial poster scene. Neither designed type or kept to strict rules on which types were acceptable. but both helped forge the new idea of the art

Left:
G. Collette and J. Dufour, 1930, promotion for the highly stylized face independent from the Amsterdam Type Foundry – a playful extreme of Deco hinting at the abstraction of character forms.

Right:
Penguin book covers from 1935 onwards. This London publisher took the paperback format uomarket and sought a new graphic language in the process.

director as one who directed layout. Photography and illustration, rather than crafting every element. Both challenged magazine design conventions by using large photographs and white space. and sought to represent content through typographic expression. At the Italian office equipment manufacturer Olivetti the strong design culture extended to graphics. The corporate typography was allied with ideas of industrial design and exhibition display in the work of Giovanni Pintori. XsnU Schawinsky and Nivola, among those graphic designers who worked for Olivetti under its Development and Publicity Office, established in 1931. The relationship between the potential of type and the nature of the typewriter-written word and how those words are produced (at some point, from the imagination) is demonstrated in a 1934 folder designed by Schawinsky (a former Bauhaus student) and targeted at selling typewriters to doctors. It layers text over headline, sets type flush against a curve, dramatically contrasting typographic and photographic elements, and uses lines of type as pointers for the reader. In another Olivetti project, Schawinsky's lundamental questioning of typographic principles is flourished by the distinction of having no words other than the logotype in an image -a woman rests her hands on the petite form of a typewriter. the product's own branding. The Olivetti name being boldly displayed in two places) suffiang to make the advertising statement, the image bound together by the use of the same color for the machine and the woman's lipstick. Schawinsky was one of a number of prominent designers who worked with Antonio Boggeri (1900-90). Studio Boggeri opened in 1933 and became a focal point of new graphic design in Italy, drawing on contact with the Bauhaus set. The foundries responded to the demand for creating the Bauhaus look by creating



numerous sans-serif and block-serif faces, usually drawing on Futura, but not exclusively. Erbar was a popular geometric sans serif released during the 1920s. and Rudolf Koch's distinctive Kabel face also had followers. Key designers who added their contribution to the foundry catalogs at this t1me included Herbert Bayer (Bayer -type); Lucian Bernhard (Bernhard Gothic); William A. Dwiggins (Metro); Frederic Goudy (Goudy Sans); and R. Hunter Middleton (Stellar).

The block-serif revival followed on as, in effect. serifs were added to the Futura model to produce a new form of the traditional "Egyptian" face: Memphis, City, Beton, Cairo, Karnak, RockvJell (a revival), Pharaon and Scarab are some of those from the largest suppliers (these suppliers had the best distribution and this in turn Influenced tastes). Cutting these faces was part of the response of type foundries to meet the burgeoning needs of advertising typographers as clients became more sophisticated and the demand for graphic communications increased. One of the most distinctive sans faces was Gassandre's Peignot for the foundry Deberny & Peignot This questioned the existence of different forms for upper and lower case, seeking to do away with most of the different. supposedty corrupt, lower-case forms. However, as an acknowledgement of reader expectations, the face maintains the concept of ascenders and descenders and also has contrasted thick and thin strokes as a nod to ideas about legibility. Cassandra was insistent that this was not a decorative face, but a more pure form of the alphabet than tradition had led to thus far. The single alphabet concept was not carried through to its ultimate implication, however, as both upper-and lower-case forms were cut. Not a development was so fashionable or dramatic. In

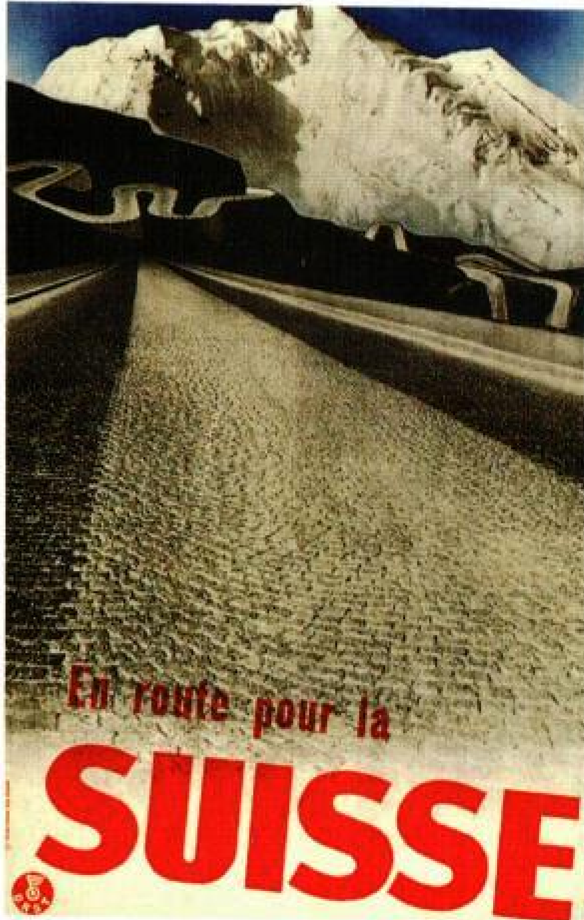
WIRELESS
Before Picasso began to stick actual pieces of paper which he had cut out of newspapers on to his canvases, we should never have had the courage to compose an advertisement page with such apparently unsuitable elements. Their diversity, however, is the only thing which could so vividly suggest the diversity of wireless announcements. There is no longer any excuse needed for rapid transition from one country to another, from politics to music or from boxing matches to stock exchange quotations. In this respect our ears have educated our eyes, and the art of lay-out has been quick to profit by this newly acquired adaptability.

Roman characters have had a long career. They are to be seen here engraved on a stone used to draw up the inventory of the treasure of the Capitol at Cirta. They are to be found again, still very graceful and pure, in this printed page of the Renaissance. They are still living to-day in publicity.

the design of type for text there was a search for higher standards in traditional faces. as wen as faces that combined the best of the old with the Ideas of the new. Stanley Morison was brought 1n o~ typographic consultant to The Times in London after complaining about the newspaper's setting -this despite The Times having a high standard among newspapers. Morison saw a text face that was inadequate for the tasks placed upon it, and a sloppy sense of

typographic discipline. His advice led to a decision to go of a different but extant revival face: tests were carried out with some of Monotype's recent revivals and new faces: Plantin, Baskerville and Perpetua (Gin's latest). The drawbacks of these when used on newsprint helped Morison argue the case for a new face. It was decided that this should be based on Ptantin, the main merit being that Plantin was more condensed and took up less space than Baskerville and Perpetua. The resulting Times New Roman is a loose revival, with reference to the sixteenth-century face of the Amsterdam printer Christophe Plant in and with key qualities of twentieth-century typeface design. Morison a1med to improve newspaper type to a quality comparable to that in average book production; in that way he would bring the fmer craft standards into the realm of mass procluction. That few lay people would spot his changes was for him a mark of achievement, not criticism: The Times is said to have received only one letter of complaint after the new face

Left:
Albert Tolmer,
spreads from *Mise en Page* 1931, a guide to new layout ideas for the printer and the designer. It sought to blend the Bauhaus and commercial printing.



was introduced in the issue of 3 October 1932. In fact, the font was net so successful with other newspapers as they used poorer paper than Tile Times anc required type with less contrast of stroke and fineness of sertf. However. it was 'Nidely adopted for books-indeed, the renowned American type historian and small-press printer D. B. Updike used it for the final book from his Merrymount Press, Some Aspects of Printing, Old and New. in 1941. This was quite an honour for a face that Morison himself would later sum up as be1ng Mby the vice of Mammon and the misery of the machine ... bigoted and narrow, mean and puritan." It was swiftly adopted by newspapers internationally. In 1931 Unotype's Excelsior came out as a design developed to overcome the ink-trap effect on counters of tighter characters. Then came Paragon and Ophcon, the latter opening out its characters even more to work with heavily in newspapers. This series was pan of Unotype's Legibility Group of new faces tackling the need for a type culture specifically suited to the needs of newspapers and other large-run. low-cost text printing. The culmination ol this period of development was the issue of Corona In 1941 , a face that became immensely popular with US newspapers. In the background there was the emergence of the early phototypesetting systems. Edmund Uher took out international patents for a system with both a keyboard and manually set method of instructing the exposure of type design (carried on a glass cylinder) onto photosensitive paper. Tschichold designed the promotional material and around ten faces for Uher in 1933, but none of the drawings appears to have survived after a later change of policy at the company. In 1935 a specimen book of Uhertype hand-settings was released. designed by Imre Reiner to show how flexible the process would be for innovative

Left-Right:

Herbert Matter, two forms of a poster designed in 1935, for the Swiss tourist office. A single color change of the red plate enables this poster to work in different languages, while the type remains integrated in the composition. The considerations of international business life are ot to be underrated as a spur to the development of form – the later success of the International Style is partly explained by the fact that it helped deliver efficient graphic design.

K.Sommer, 1930 "techno" font design. Techno fonts once celebrated the car; now they celebrate the computer.

typography. Uher's was not the phototypesetting development. In New York, Photo-Lettering Inc. offered a service of photocomposed display lettering using the Rutherlord Photo-Letter Composing Mactine, launched in 1933. This machine had similarities to the Uhef invention in that it used a glass slide to carry the character images. which was moved in front of the light source to expose characters. the images passing through a focusllg lens onto photosensitive paper. The method and control was crude, there was plenty of development to be done, but the basis of understanding of type was being born, through the embrace of photography.

This was the decade when men and women in the Western world began to see that world more through the camera, as represented in the cinema. and hear about it through their radios rather than relying on print and word of mouth. Indeed. the unsung designers of Hollywood movie titles were really getting to grips with expressive lettering as much as the celebrated heroes of modern design mentioned above. Pnnt was sllll growing, but was no longer so dominant: for every daily newspaper bought in Britain (the country with the highest readership of newspapers) in the 1930s.

Gg
Ii Ll Ll
Ss Aa Nn
Ss

Eric Gill's famous eponymous sans-serif, produced for the London & North Eastern Railway. This alphabet is classical in proportion and contains what have become known as his signature flared capital "R" and eyeglass lowercase "g." Gill Sans is a humanist sans serif with some geometric touches in its structures. It also has a distinctly British feel. Legible and modern though sometimes cheerfully idiosyncratic, the lighter weights work for text, and the bolder weights make for compelling display typography.

Gill Sans Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Gill Sans Roman 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Gill Sans Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

1940

1940

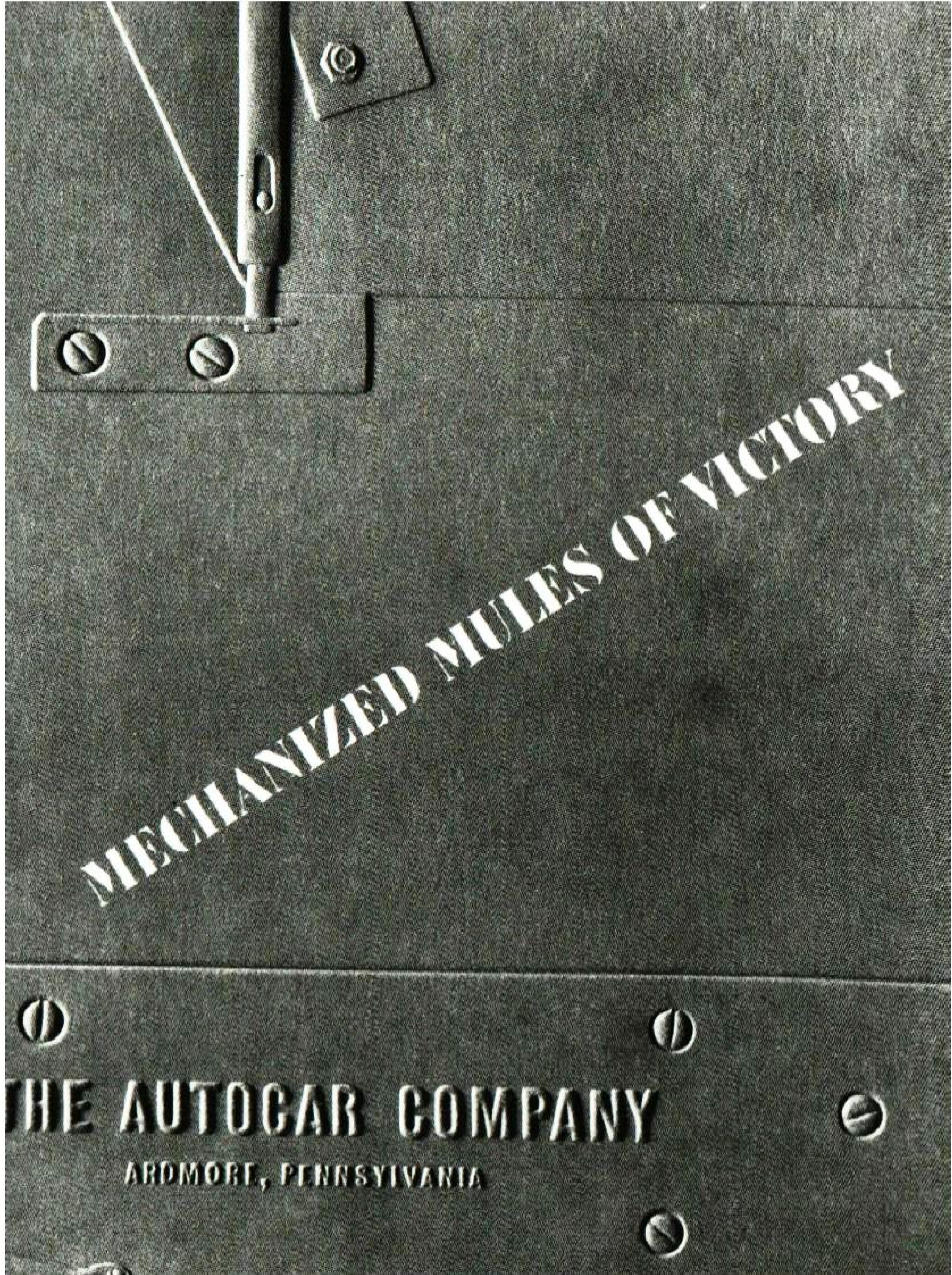
Right:
Paul Rand, cover of a publicalion from 1942 recording the Autocar Corporation's production of vehicles for the war effort -an authentic stencil being used by designer Paul Rand for the effect here. Inside spreads are in a typewriter face, without margins. Brutal crops and stark contrasts in shape are given the ultimate functional flourish with a spiral binding, implying the book was more a uselul manual than a self-congratulatory brochure.

The Second World War delayed the advance of many ideas vaunted in the years before 1939.

As resources and markets for new typefaces disappeared in the all-consuming war efforts, so did the climate for experimentation: the early efforts at photosetting would have to wait twenty years for fulfilment, while aesthetic discussion settled into entrenched positions for pioneers in education or the fuel of consumer demand for the new.

War produced its own distinct contribution to the demand for graphic design in the form of government information. particularly the propaganda poster. This was the last hurrah for the poster medium, which was increasingly undermined by the growth in magazine and newspapers and cinema, and soon to be knocked into a minority medium by the arrival of television as the means of mass communication.

The movement towards integrated image and type had taken root in much commercial work in the 1930s, but information posters were a different challenge: with scant resources, designers were often required to present complex messages that would be quickly understood. Some of the most noted posters of the period


MECHANIZED MULES OF VICTORY
THE AUTOCAR COMPANY
ARDMORE, PENNSYLVANIA

were produced by leading European designers of the prewar era-many of whom were working 1n exile in the US or Britain. In the US young American Modernists joined European exiles: the Office of War Information commissioned prominent designers such as the Austrian Joseph Binder, the Italian Leo Lionni and the Frenchman Jean Garlu to create posters. Exiles like Bayer and Matter, among others. produced designs for the Container Corporation of America's innovative series of promotions, in which the commercial purpose was largely subsumed within messages in support of the war effort.

The immigrant designers arrived with a vision that had an immediate impact on the American scene. A new typography acceded to power in the world's most powerful economy. The radical was becoming the mainstream. But these designers did not simply impose their beliefs; they were also changed by the experience of being accommodated within the framework of largely unfettered capitalism. This evolution would take the idealism of the 1920s into a creed of Modernist communication for the world. The brutal simplicity of high Bauhaus work developed into a more subtle, studied display of Modernist key pnnciples. Sans type, the stripping-out of ornament and concentration on a core message gave fresh impetus to the punching oul of war propaganda or commercial messages.

New York was the centre of graphic design activity and was the proving ground for the interplay of the new ideas and the vernacular. The results are apparent in the work of the "New York School" of American designers-Lester Beall (1903-69), Paul Rand (1914-97) and Bradbury Thompson (1911-95) being the most renowned. Rand's working l1fe stretched over sixty years.

from art directing Apparel Arts, Direction and then Esquire magazines in the late 1930s to do1ng corporate consultancy work for the likes of IBM and writing in the 1980s, to producing some final fiery polemics right up to the time of his death. In his work as an advertising art director at the Weintraub agency in the 1940s he pushed the standard of advertising layouts. His partnership with Bill Bernbach (1911-72) the founder of the advertising agency Doyle Dane Bern bach) helped lay the basis of the current concept of the art director and copywriter team where the copywriter was once king in advertising, it increasingly became apparent that a full Integration of the copywriter and art director's ideas enabled a more expressive approach to be taken towards type and image, allowing them to contain the idea. not simply carry it. In 1946 Rand published Thoughts On Design. This book was an influential statement of his principles and also a sign that American graphics was maturing -it no longer needed to take all its direction from the European imports. Rand's career is marked by a bringing together of ideas from fine art while advancing the argument for an almost scientific approach to the issue of legibility with type. In Thoughts On Design he mixed commonsense practical notes with a mystical demand for typographic and visual communications to display "the integration of the beautiful and the useful". The high point in Bradbury Thompson's contribution to typographic thought came through his editing of the promotional publication Westvaco Inspirations, between 1939 and 1961. His adventurous

The radical was rapidly becoming the mainstream.

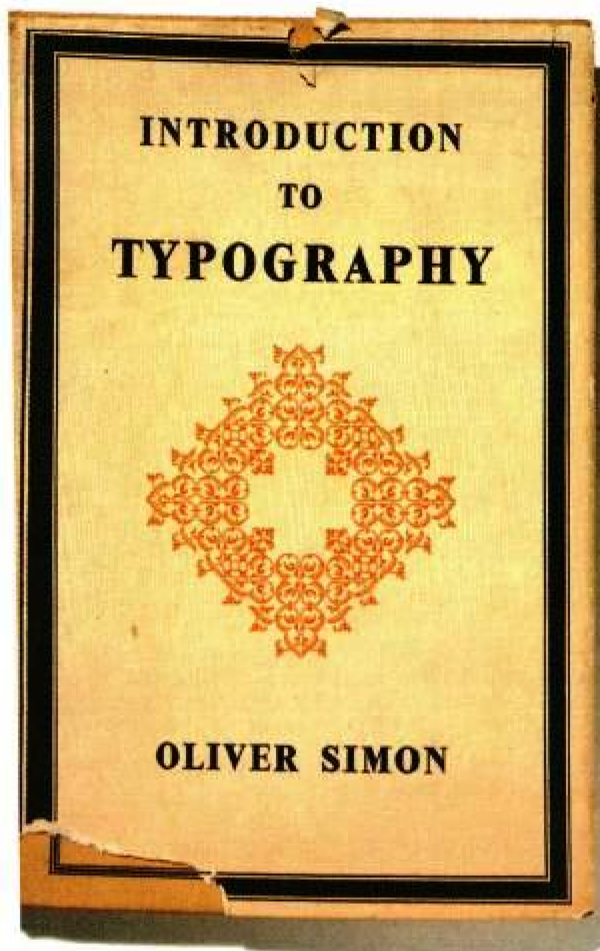
Right:

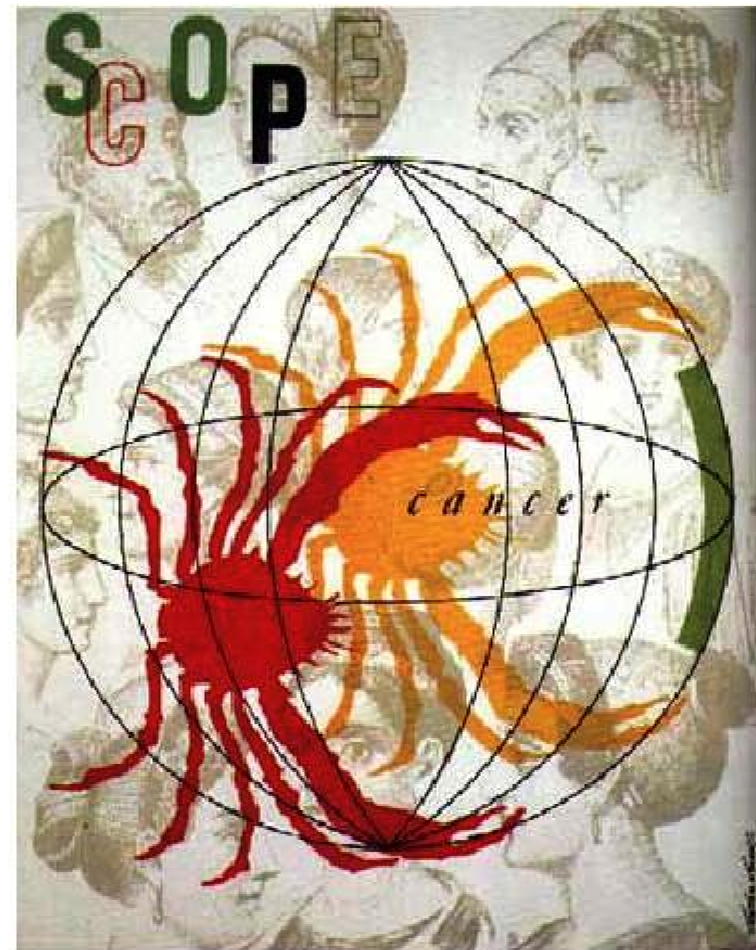
Lester Beall, *Scope* magazine cover for the Upjohn Corporation in the United States. Beall's use of a minimal typeface palette, in size and form, was enlivened by a masterly use of tints and of halftones, showing the emerging opportunity for and awareness of the extra power of color in editorial. The spread here shows the life-cycle of the malaria parasite.

Oliver Simon, published in 1946 as a slim bible. It set out the rules of quality typographic practice at the mid-century point.

There was little incorporation of the new with the old for Jan Tschichold, though. His development was an abrupt move from one to the other. During the war years his work included series of book covers for the publisher Birkhauser as well as research into type and calligraphic areas, the results of which appeared in his own books and articles. The Birkhauser books are the blueprint for the work Tschichold would do when he was invited in 1946 to develop the design of the fast – growing paperback publisher, Penguin.

His impact can be seen easily by contrasting the previous Penguins with the new: new type, new spacing, even a new penguin. But the neatly cenlred, generously spaced, almost understated covers are unassuming from the perspective of the designer's ego-the effect is the assertion of many classic values of book design. Besides the link with the work, there is a debt to the work of Giovanni Mardersteig (1892–1977) on the 1930s Albatross books with the typographer and fine printer Mardersteig, Tschichold believed the key to the efficient typography of mass-produced books was to devise an approach to communication, design and implementation that was rigor-ously applied. The Penguin Composition Rules were the result of Tschichold's concern to ensure that the various printers and typesetters who took on Penguin work would understand his requirements and work to them. Grids were produced for the different series. an innovation for the pub-lisher. No hard and fast rules were set for typefaces – each book was tackled on its own merits, albeit jacket design ele-ments fitted in with the identities for the various series. But avery cover, title page and run of body text was deemed to be part of an individual work that had to have its own coherence. Legibility, clarity and elegance





were watch words. Tschichold worked on more than 500 books before returning to Switzerland in 1949, and his rules continued to be applied after he left by his successor Hans Schmoller.

REACTIONARY TYPE

Tschichold's rejection of his earlier principles and embracing of traditional forms brought him into open conflict with the Swiss designer Max Bill. In 1946, following the report of a lecture Tschichold had given. Bill wrote an open letter attacking the "threadbare" and "reactionary" quality of Tschichold's arguments. This prompted the victim to hit back with a long reply outlining his position on Modernism versus classicism and implying that the reactionary was apparent in his critic's arguments, Tschichold positions traditional typefaces and layouts as representative of a rich, organic process understood and appreciated by many and in contrast to the absolute new rules of the Modernist typography. The celebration of mechanization is attacked as a dehumanizing and essentially pointless concern. Tschichold criticizes the obsession with sans faces. saying it is fine for some display work. but is unsuitable for text. He praises the removal of superfluous elements (such as numerous faces and sizes) advocated by the new typography and recognizes 1ts awareness of compositional quality. But, with a sense of irony, Tschichold points out that he himself set down many of the new typography rules obeyed by the likes of Bill, and asserts that he had kept to the key rules in his apparently "reactionary" move. Every typeface taken seriously enough by its designer will teach valuable lessons. Bringing together the two strands of typographic development, adds emotion to current bulks of mass communication. It was evident to many of his peers as well as

Right:

Max Huber, poster for motor racing at Monza in Italy the foreshortened projection of the words helps both create the sense of depth and speed. Meanwhile the red, green, and white suggest the colours of the Italian flag; but it is the red, blue and green arrows that suggest the cars; while the green and blue are the type. The enigmatic yet highly reduced mix of figurative and abstract makes this poster a masterpiece of mid-century graphics, realizing the new ways of seeing within a real commercial setting.

his colleagues at Monotype for the rebirth and developement of classic types whch had "brought with it a typographic revival the world over that is as important as the cleaning-up process of the new typography was for Germany." In 1946 the principles of the "rebirth" were crystallized in a slim volume written by the man who was instrumental in advising the choice of Tschichold for the Penguin job, Oliver Simon. In the 1920s, Simon had edited the first four issues of The Fleuron, preceding those edited by Morison, and in the 1930s he had run another typographic magazine, Signature, as well as carrying out his work as director and typographer of the fine book printer the Curwen Press.

Now, in his Introduction To Typoraphy, Simon set down the principles of good practice in book typography of the kind Tschichold and Morison admired and good printers knew by heart. It was written for the young printers, publishers and other interested parties who would be involved in the rapid growth of postwar printing. It was a further propagator of the orthodox standing firm against the Modernists. It did not even mention the new typography or those designers associated with it. World conflict had ended, but design was still at war.

Gran premio
dell' Autodromo
17ottobre 1948
Monza

Tt
Rr Aa Dd
Ee Gg Oo
Tt Hh Ii
Cc

Jackson Burke's utilitarian face that mixes Modernist tweaks into basic ninteenth-century sans. First released in 1948 by Linotype, Trade Gothic does not display as much unifying family structure as many other sans-serif families but this dissonance is typical of types which are — or seem to be — hand worked. It is often seen in combination in multimedia and advertising with Antiqua and/or roman text fonts, while the condensed versions are sometimes utilized for headlines.

Trade Gothic Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Trade Gothic Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Trade Gothic Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Trade Gothic Extended 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

SS
TT EE
NN CC II
LL

R. Hunter Middleton's face designed in the late 1930s as an iconic nod to a vernacular that was to become only too relevant in the next six years. Stencil characters are emblematic of the 1940s – the characters detaling military equipment, a mix of the industrial and the handcrafted nature of its operation. The world war made typeface production a luxury in work and in materials.

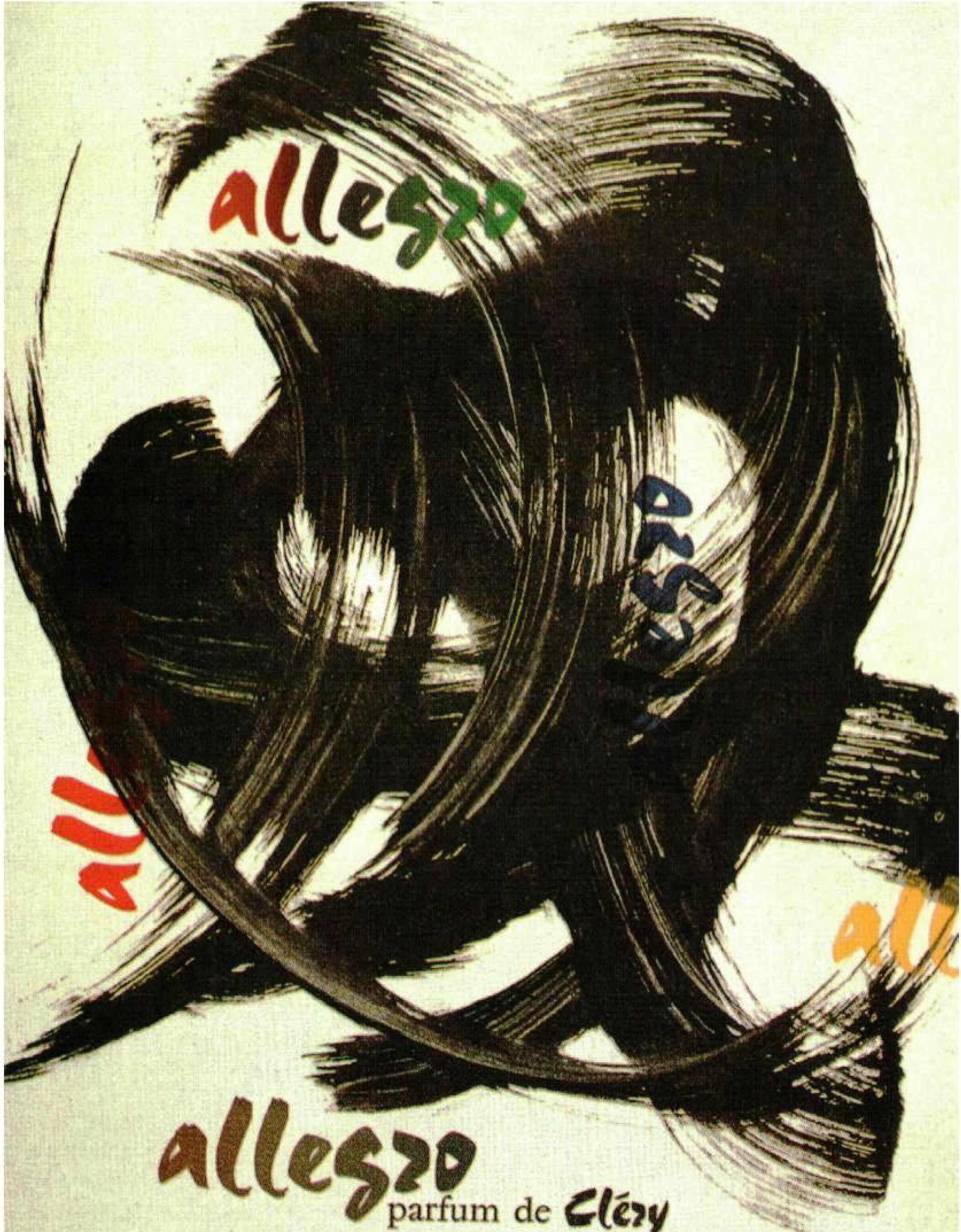
Stencil Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890!@#$%^&*() _ +-=`˜<>,.?:;"{}[]

1950


allegro
allegro
parfum de Cléry

1950

"As there are many splendid types of earlier centuries that we still gladly use in printing, it may perhaps be asked why new types are designed.

Our time, however. sets the designer other tasks than did the past. A new type must, along with beauty and legibility, be adapted to the technical requirements of today, when high-speed presses and rotary presses have replaced the hand press, and machine-made paper supplanted the handmade sheet. Just as musicians and artists seek to create some new expression of our time and link it to a rich past, so too must the work of type designers and type founders remain bound to the great tradition of the alphabet."

In his 1954 book of typographic quotes and exercises, Manuale Typographicum, Hermann Zapf (1918-) noted the inevitable requirements for change wrought by new audiences. new media and new technology. The 1950s were the last years of hot metal's unchallenged leadership in typographic communication. By the end of,the decade photosetting had gone beyond the experimental and was delivering radical change in the process of generating type.

Left:
Roger Excoffon, promotional image of his brushstroke type Choc in 1953. Released by Fonderie Olive, this was one of a series of joyful and ingenious types of Excoffon that managed to retain the sense of the calligrapher's freehadn within the constraints of metal type. These brush scripts were designed primarily for advertising and quickly gained popularity, giving the opportunity for fresh expression in an era wishing to break from the drab and imposed utilitarianism of the near past.

Left-Right:

Franco Grignani, 1955 cover demonstrating the impact that photographic manipulation was beginning to have on typography.

Saul Bass, pioneered film titles and posters as a field of evocative graphic design, producing creative ideas that worked as campaigns across film and into print. He combined type, calligraphy, illustration and photogrpahy – appreciating the flexibility of film and feeding that back into his print imagery.

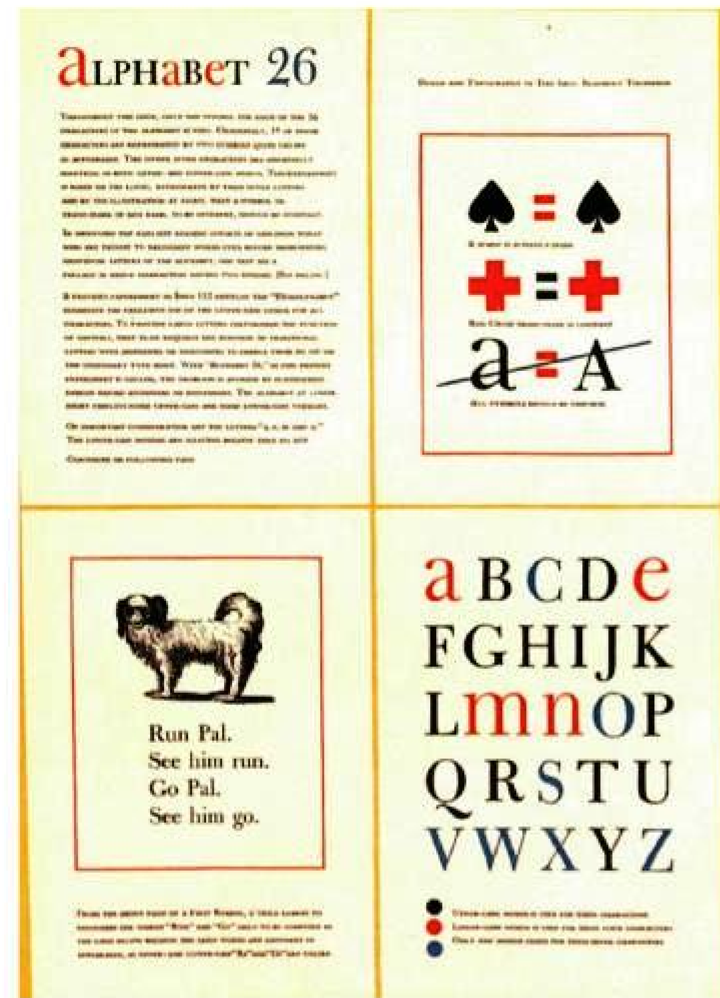
Growing audiences for. briefly, cinema, and then the explosion ol television as the mass medium of choice. threw up nev.t challenges for the application of type and let1ering that broke free of the restrictions and labours of metal setting, moviestitles of the 1950s began to integrate type and images in ways dreamt of by Moholy-Nagy in the 1920s. The work of the designer Saul Bass (192G-96) on films such as The Man with the Golden Arm. Vertigo fully integrated lettering and image into time-based experiences capable of setting the mood and suggesting a story. But while the creative vision was in tune with the times, the process of creating type was still stuck with materials and processes that were in keeping with nineteenth·century knowledge. Lettering for titles and other screen imagery was more easily drawn by hand done by hot metal or handselling, which created a proof that had to be transferred to lilm.

INTERNTAIONAL STYLE

While there were many individual contributions made by designers, such as the noted typefaces of Hermann Zapf and Roger Excoffoo (1910-83). who bolh expklred and mixed traditional, calligraphy and modem demand in their work, tllis period stands out for the emergence of the school that came to dominate typographic layout worldwide-the Swiss/International Style. The designers in this group had a massive impact, projecting theories that still underpin much that is taught and practised despite years of reaction against the approach. The International Style is based on the creation of a grid for all designs, and the concentratiOn on sans-serif faces and asymmetric layouts. tts roots can be seen to relate clearly to the work of Theo Ballmer, but it is also a derivation and pursuit of the ideals espoused by the Bauhaus and the young Tschichold, and it has links with the De Stijl

artists' reduction of form to rectangular blocks and lines. One teacher in particular would later have a major influence: from 1918 unt1l 1956 Ernst Keller taught at the Kunstgewerbeschule (Applied Arts School) in Zunch. Among his earty pupils were Ballmer, and later Adrian Frutiger and Eduard Hoffmann (designers of the groundbreaking 1950s faces Univers and Helvetica). Keller preached clarity and simplicity, restricted styles and close letter fit. These principles aimed for communication divorced from the baggage of tradition and the clutter of unnecessary associations.

Layouts designed by Ballmer and Max Bill in the 1930s were early intimations of this approach. By splitting the page or poster into a grid, modules were arrived at that could be used to articulate proportion, balance and perspective clearly. In 1950 Bill began teaching at the Hochschule, Germany, developing a curriculum that united his background of Bauhaus training and Swiss-Style schooling with an attempt at a universal statement about typography. His search for a rigorous. mathematical logic to graphic design was similar to the teaching of Emil Ruder (1914-70) in Basel around the same time, who sought to pare down the thinking of students to an appreciation of the value of white space and formal rhythms in relation to the type. He stressed that the empty space was as crucial a part of the design as the printed areas and encouraged a limited selection of faces, weights and styles. But he also appreciated novelty and dynamic qualities in layouts. Unlike some other Swiss theorists, Ruder was not opposed to justified setting, seeing it as sometimes preferable to ragged right as it balanced blocks of text and prevented setting from being a dense mass.



Right:
Bradbury Thompson, a presentation of Alphabet 26, emrging the "best" of upper and lower cases of Baskerville, selecting one form of a letter from each case.

Opposite Left:
Marcel Duchamp, catalogue and exhibition poster, 1953. In contrast to Dada art, the poster is highly rational, working as advertising, but also giving a list of exhibits.

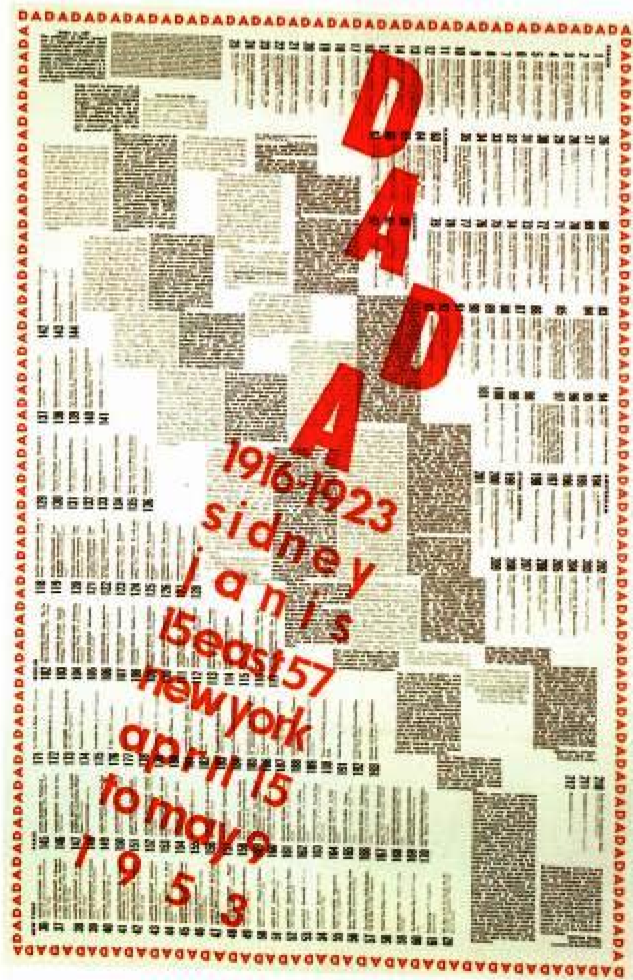
Opposite Right Top:
Roger Excoffon, typeface Banco, manifestly hand-drawn and yet suggests cut forms.

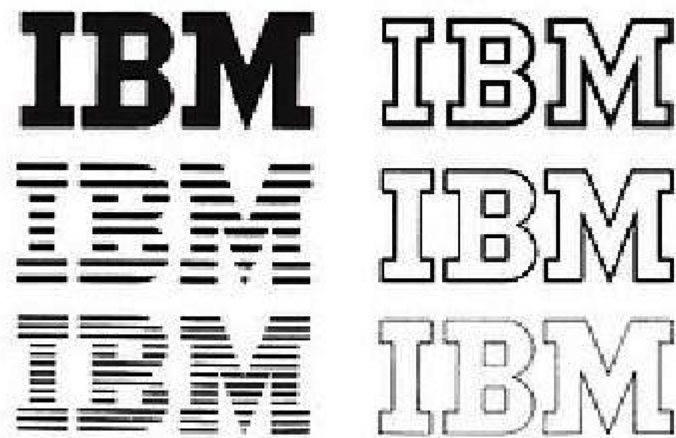
Opposite Right Bottom:
Paul Rand, logo development for IBM 1956, made from lines, striping the logo block.

Joseph Muler-Brockmann (1914-96) was a Swiss designer whose visual ability. manifested in poster work and books. gave dramatic beauty to the reductive principles behind the International Style. He went further than Ruder and Bill in laying down laws, proposing objective design that was freed from designers' subjective expressions and taste and instead represented a purely functional communication. He opposed the combining of different type families, or even different forms of the same family. Different sizes were also to be avoided, and the type area should be as compact as possible. Line spacing should not permit any line to be isolated and inter-word spacing was to be uniform. He preferred sans-serif faces for their avoidance of "decorative" contrasting stroke weight and the "ornament" of the serif, believing they functioned as well as romans for most tasks.

These views went from being essentially Swiss-based to being discussed and followed world-wide. This was partly due to the movement of influential designers around Europe and to the United States but also to the pronlOtion of these principles in the magazine Neue Grafik. launched in 1959. Edited by Moillerer-Brockmann, Richard Lohse, Hans Neuberg, it was written in German, English and French and illustrated these design principles by using the best new Swiss typography.

The argument for sans-serif faces promoted by the Swiss typographers built on the earlier influence of the Bauhaus, which had led all the major foundries to turn out copies of Futura quickly in the late 1920s and 1930s. By the 1950s Futura and its copies had become leading choices for vertising. Contemporary reviews of typeface usage and changes of fashion in





advertising noted that whereas in Britain in 1929 Cheltenham, Goudy and an unspecified sans-serif grouping were first, second and third in popularity, by 1953 the figures had swapped around so that contemporary sans cuts were the first choice, followed by revived gothics, followed by Monotype's Plantin. In the US, Garamond, Caslon and Bodoni were the top three in 1929, but Bodoni, Century and Futura were leading.

INFLUENCE OF SANS-SERIF

This demand fed the creation of Helvetica and Univers, o faces most emblematic of type design in the twentieth century. Neither could be mistaken for the product of an earlier century, but neither was so radical as to prevent quick adoption. Both were to be enormously successful. Their origin lay in the enthusiasm of designers for sans faces and the growing dissatisfaction with geometric sans serifs. It was not Futura or one of the post-Bauhaus faces that the Swiss typographers favoured above all -instead the 1896 Berthold face Akzidenz Grotesk (or Standard, in a copied version) was the constant choice of designers like Max Bill. Being a "moctern gothic." Akzidenz Grotesk does not have the squared, contrasting stroke style associated with gothics such as Benton's ever-popular Franklin Gothic, and it was favoured over the geometries for its ability to provide a more comfortable close fit of letters, with a rhythm and character the geometric faces lacked (there is a slight contrast of stroke, and tails to letters such as "a", "j", "t", and "u"). Type design is a closely related craft, which some consider distinct and others consider a part of typography and most typographers do not design typefaces, and some type designers do not consider themselves typographers at all

Right:
Karl Gerstner, 1956 poster in the Swiss Style as its reductive, with just the single bleed image taken to a hard graphic,a nd the brief copyline placed cofnidently between focal points of the image.

commissioned Max Miedinger to refine it and give Haas a version of it to sell: this resulted in Neue Haas Grotesk (1951-53), later renamed Helvetica when sold to Stempel (1957) and then Linotype and produced in a full family of variants. This was a face that was developed neither as an experiment nor as a punt into the marketplace, nor as a sport, nor simply as a copy of somebody else's success (although there is an element of that), but rather as a clear response to overwhelming demand. It became the most popular face for many advertising typographers, while also finding usage in text settings.

Univers was less a market-led product and more a fulfilment of functionalist ideals - it offered an integrated family that took the basic desire for a modern, lightly stressed gothic and produced it in a nomenclature that attempted a revolution in type description. It was designed by Adrian Frutiger (1928-), originally as an experimental process before he was invited to the foundry Deberny & Peignot to advise on typefaces that could be transferred to photocomposition. Univers was launched in 1954 by Deberny & Peignot with a distinct specimen sheet that presented weight and width in a logical palette, with reference numbers rather than imprecise names such as "extra bold." This idea did not catch on because printers were not interested in changing their language, however modern and logical it might be for a modern and logical face such as Univers.

Univers was distinctive in being produced in both a photosetting and a metal version. The booming demand and the new phase of type design and typographic debate of the 1950s was that the

auch Du bist liberal

Right:

Josef Muller_Brockmann, journal spread based on an organized grid and Akzidenz Grotesk, the only typeface used.

Helvetica, early 1960s promotional piece for Helvetica. In the 1960s Helvetica rose to become the most popular of all sans-serifs, with its modern cut aided by a name that tied in with a belief in Swiss graphics.

accompanied by radical change in the means of production. Although there had been experimentation since the turn of the century, photocomposition was not really practical until the 1950s. The process involved exposing a master negative of the characters onto photographic film in the required size. Focus, alignment, consistency of exposure and spacing had been problems before. but these were not tackled until a range of competrtive machines came onto the market. Different methods of storing type information were used. some using disks, some using grids. From experiments at the beginning of the decade, the systems had advanced to real commercial application by the end -in 1959, National Geographic installed the first lull production model of a Linofilm. Photocomposition promised a cheaper, cleaner and laster way of typesetting in a form that was as easily applicable to advances in film science as to offset lithography. But in typography the benefits would prove less certain: while the flexibility of type positioning had been improved (kerning was easier), the tendency of enlarging type to different sizes from a master. rather than holding different cuts in different sizes, would lead to the degradation of letterform quality.

Computer setting was also pioneered in this decade. It held out the prospect of saving the labours of justifying type, but it was apparent that the human eye and intelligence were not easily replaced with the achievement of consistent line setting: gaping spaces between words, and inadequate and insensitive hyphenation became associated with computer selling into the 1990s (particularly in newspapers). Much less sophisticated, but nevertheless highly significant, Lettterset instant tettenng was made into a viable commercial proposition in the 1950s, the

company being properly set up to exploit the process in 1959 when it offered a wet transfer method of obtaining camera–ready type. Dry transfer followed in the early 1960s. This was a vital contributor to the spin! of eclectic adventure that would in the following years shake out the staid, craftsman-like associations of graphic design, bringing typographic experimentation into the hands of anyone who could afford a sheet of rubdown letters.

Oo
Pp Tt
Ii Mm
Aa

Hermann Zapf's innovative face designed in 1958 which explores the area between san-serif and serif, creating the stressed sans-serif.

Optima Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Optima Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Optima Extra Black 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Uu
Nn Ii Vv
Ee Rr
Ss

Adrian Frutiger's 1954-57, intended to be universal. One of a group of neo-grotesque sans-serif typefaces. This typeface figure prominently in the Swiss Style of graphic design. Different weights and variations within the type family are designated by the use of numbers rather than names, a system since adopted by Frutiger for other type designs. Frutiger envisioned a large family with multiple widths and weights that maintained a unified design idiom. However, the actual typeface names within Univers family include both number and letter suffixes.

Univers Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Univers Roman 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Univers Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Univers Extra Black 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Hh
Ee Ll Vv
Ee Tt Ii Cc
Aa

Max Miedinger's widely used sans-serif typeface developed in 1957. It's been used for every typographic project imaginable, not just because it is on virtually every computer. Helvetica is ubiquitous because it works so well. The design embodies the concept that a typeface should absolutely support the reading process – that clear communication is the primary goal of typography.

Helvetica Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Helvetica Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Helvetica Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

1960

1960

Right:
Volkswagon, the typographic identity in this work still survives in contemporary VW ads, teh special cut of Futura semi-bold suggesting some Germanic know-how.

The emerging force of "youth culture," the rapid growth of television and change in type technology made this a decade that would reinvent the nature of typography. During this period, scientific, social and political shifts prompted typographic novelty.

From the late 1950s onward there was a rush to market photocomposition machines: some found success and helped the development of new companies that supported type design programmes (such as Compugraphic and Hell); some met with failure-notably American Type Founclef's, which emerged at the end of the nineteenth century from the implications of hot metal, but disappeared under a takeover from Lanston Monotype after an unsuccessful investment in its own photocomposition machine. The uncertainty of business was due to more than chang1ng production methods. The type consumers, the publishers and their designers, were taking in new influences and were pushing for effects that were difficult to achieve with metal, while also be1ng prepared to see a loss of some lraditional qualities of metal setting because of cost or other practical and non-aesthetic reasons. That photosetting led to a

Lemon.

This Volkswagen missed the boat.

The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kroner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. (3000 Volkswagens are produced daily; there are more inspectors than cars.)

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic brake stand, and say "no" to one VW out of fifty.

This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. (It also means a used VW depreciates less than any other car.)

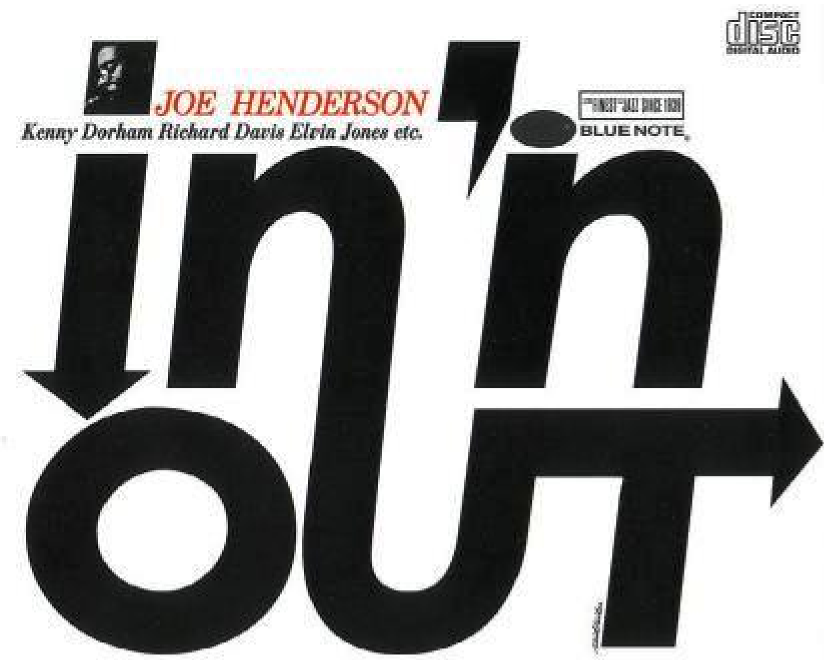
We pluck the lemons; you get the plums.

Right:
Reid Miles, two covers for Blue Note. miles improvised around the words of a title or an artist's name in a way not dissimilar to the method of themes being explored in a jazz composition.

drop in typographic skill was often lamented. but it was a chosen consequence. Suddenly type was becoming a flexible right-reading image that could eas1ty be photographically manipulated. instead of being a rigid. wrong-reading rohol letterform. Characters could be enlarged or shrunk, komod or spaced almost at will, overlapped and positioned in a few moments rather than through hours of settingng and construction on the printer's stone.

All this was encourag1ng for those seeking novolty and dispinting for those concerned with the traditional details. Poor fit of letters and ugly letterlorms began to be seen, fed by the practice of generat1ng a whole rango of point sizes out of a single matrix. which inevitably distorted the face. It was asalso perpetuated by the ignorance of the user: With hot metal, much skill resided w1th the compositor, skill that a typographic designer could rely on, even take for gran1ed to some extent. Niceties such as ligatures disappeared, partly because the ease of kerning should have overcome some of their need, and partly because character sets did not extend that far, but it was a point that fine typographers seemed to miss.

The new systems began to chip away at tho knowledge base of the compositor bringing them closer to a glorified typist. Initially cold composition worked in a similar way to a Monotype machine. In that it produced a tape that drove the setting machine, but the subsequent sett1ng was not as eas1ly corrected: a new p1ece of film bromide being required to change one lel1er, rather than the insertion of the single letter). During the 1960s. though, computers began to impact upon this operation. offering systems programmed to assist with



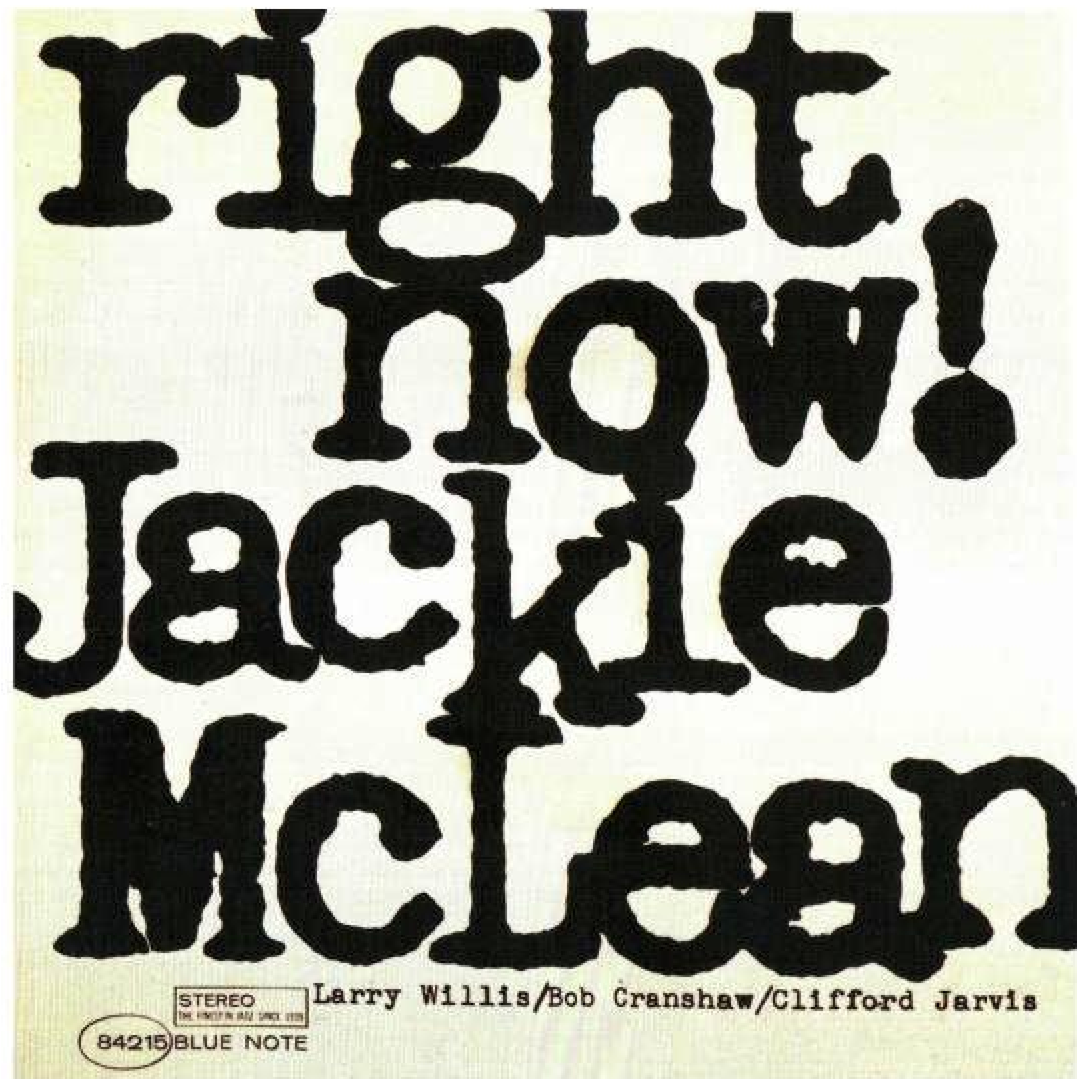
the justification of setting and memories that could deliver an image on a CRT (cathode ray tube) screen as reference. But this reliance on earty computer programs brought problems, too, with the programmers and the1r systems often being unable to offer the spacing and word-break control that a good compositor would have supplied previously. Nevertheless, hot metal was increasingly frozen out by the costs and convenience of cold type, matched by the growing drift from letterpress printing to offset lithography, which was better suited to meet the growth in quality and demand for color printing. There were other signs of how increasing demand for print and business communication and new methods of satisfying it threatened the print establishment. In 1961 the IBM Selectric global typewriter was launched, offering an office machine with the capability of changing its characters to a different face: an early sign of the move of improved output into the hands of the office worker and a step towards today's desktop publishing systems. Another development. launched in 1961, had more creative impact -Letraset's instant dry transfer lettering. The company had marketed wet transfer lettering from 1959, but failed to crack the American market. The dry method was cleaner and simpler to use and succeeded in the United States: designers realized it empowered them to produce the artwork for headlines and other display elements. bringing down time and costs: indeed, it brought fancy display setting into the reach of many areas that would never have had access to it. Early Letraset advertising presented it as something for everyone, suggesting that typography was open to anybody. One over-enthusiastic piece of copywriting even stated that there was "no talent needed" to achieve line results. Letraset's

Left to Right:
Roger Excoffon, attempt to offer a more refined sans-serif than that presented by Helevtica and Univers – but it was too characterful and too late to be adopted widely outside France. This design for Blue Note Records in 1964 used type in highly inventive ways ti ullustrate the sleeves he created for the jazz label.

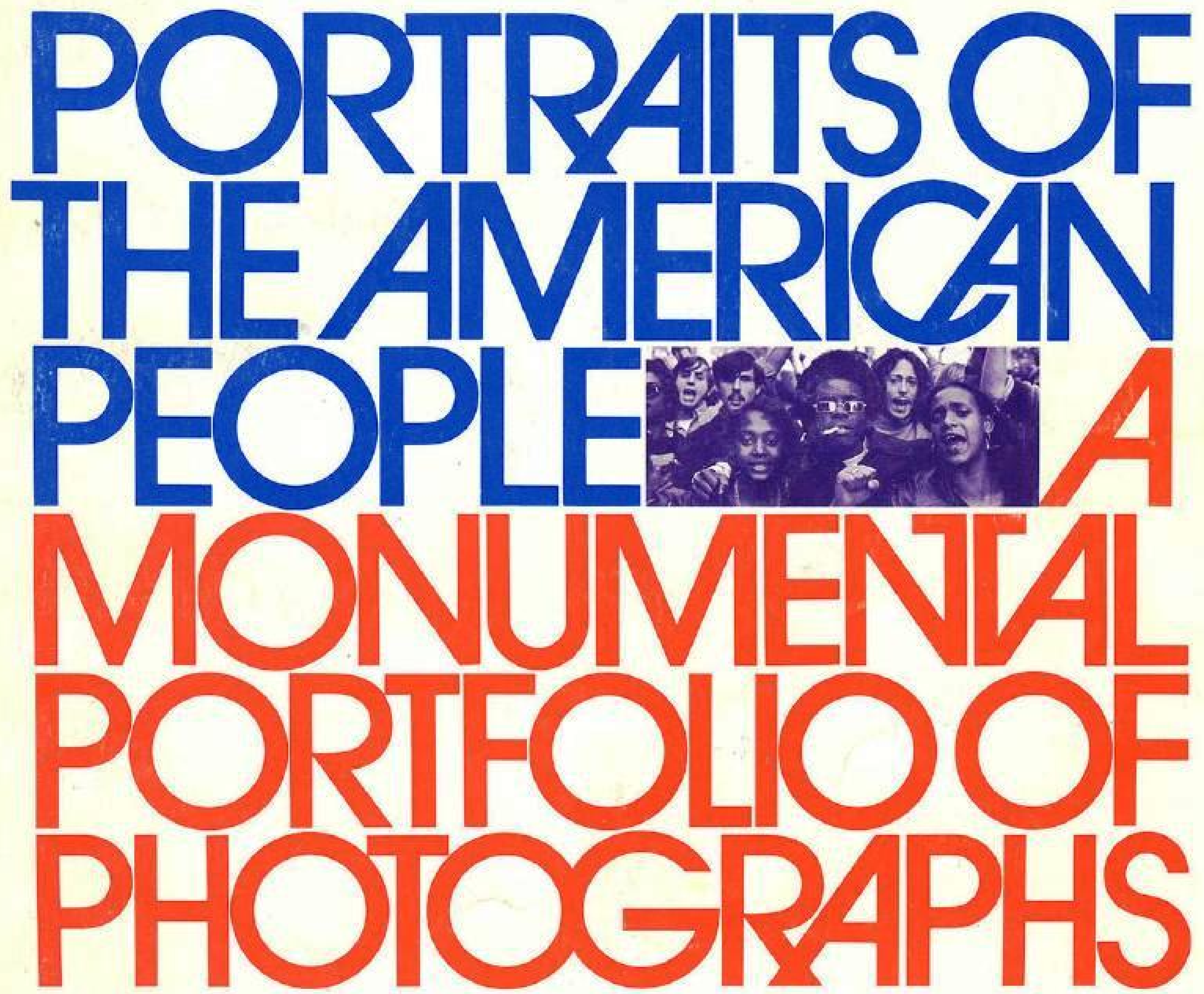
library grew quickly, not just with copies of existing faces (often good cuts, taken under licence from the original foundry drawings), but also under its own design program. The first, and one of the most distinctive period faces. was Countdown. Designed by Colin Brignall, who went on to be appointed design director at the company, the face suggests 1960s. Other wacky faces were produced that may now seem ephemeral gimmicks but were notable in their quick response to the spin! of the age. Letraset had an impact on everything from magazines to posters. mass advertising to local newsletters. The company also worked to commission for companies that required their logo and ott1er artwork in rubdown form. The lettering was much used in television, being ideal for producing titles and information graphics.

POP ART

Technological change supported a questioning climate for design that was fuelled by the ending of postwar austerity in Europe and came as a reaction to the brasher consumerism of the 1950s in the US. Pop Art, the mater art movement of the time, was built out of of against the dominance of abstraction. and many of the artists who came to be grouped under the label used elements of vernacular typographic and popular graphics within their work (processed into paint on canvas by Andy Warhol, Roy Lichtenstein and Robert Indiana in the US, and earlier. In montage by Eduardo Paolozzi and Richard Hamilton in Britain). The ironies, mixture of visual and verbal wit, and exploration of throw-away consumer culture found in much



of this work is echoed in the puns and ironies introduced into graphic communication at the time. Advertising was at the fore in expressing this change. the "golden age" of "big idea" advertising in America being led by the work of the agency Doyle Dane Bernbach. The Volkswagen Beetle campaign, which began in the late 1950s and ran through the 1960s, not only shook up car advertising by puncturing the hype of others in a self-effacing pitch, but projected this attitude in clean, restrained typography. The use of a specially cut geometric sans (based on Futura) suggested the modern. German origins of the car and the sense of good engineering. Type was being used for its cultural associations, not its inherent graphic qualities or legibility. Similarly, in DDB's ads for Levy's rye bread. The thick, soft but strong contours of Cooper Black suggest the wholesome product. A new adventurous expressiveness was apparent in the work of many of the leading graphic designers of the era. Reid Miles's work as art director of record covers for the Blue Note label from the mid–1950s through the 1960s developed an increasingly strong relationship between type, layout and photography, with sympathetic play between the elements, often chopping up type or photography, often merging the two. These techniques were startlingly advanced compared with many of the other sleeves in the rack. The strength of the work reinforced the whole label's identity, and heralded the realization in the music industry that graphics could sell the music, rather than just showcase the recording artist.


AVANT GARDE
13
PORTRAITS OF THE AMERICAN PEOPLE A MONUMENTAL PORTFOLIO OF PHOTOGRAPHS

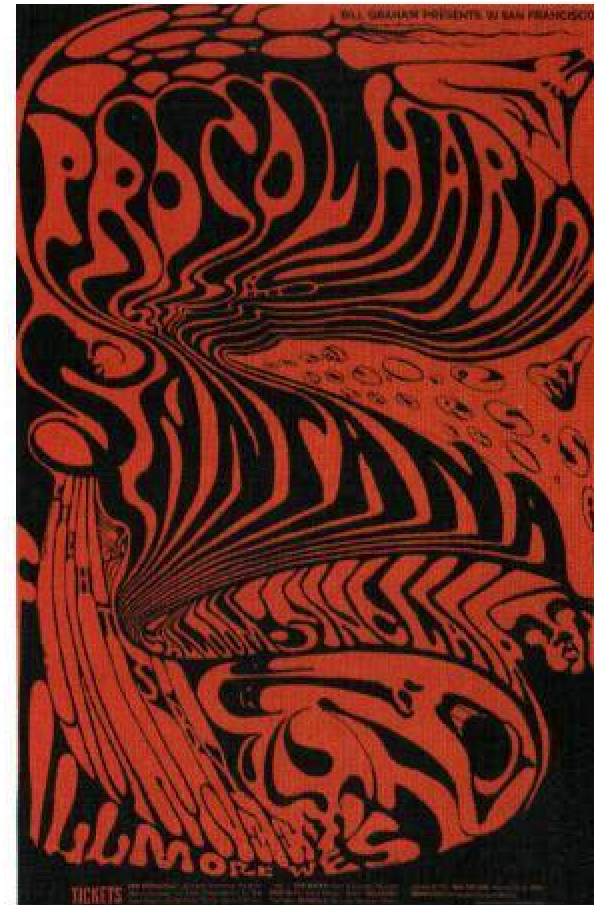
Herb Lubalin (1918-81), who moved across from an advertising background in the 1950s to a type design career in the 1970s, produced some of his most memorable work in the 1960s, often through the reliance on typographic puns to reinforce a strong concept. His famous proposed magazine logo "Mother & Child," in which the child is an amperstand sitting in the bowl - or womb - of the "o" in mother, is trite, but saved by the perfect matching of the visual forms. Indeed, much of the visual punning of the period can seem rather laboured, but the best work goes beyond this to explore the double meanings, the ironies possible when presenting imagery to an audience that was becoming increasingly sophisticated - and jaded - in its consumption of mass communication.

ADVERITSING IN AMERICA

The typography used in conceptual American advertising by Its numerous art d.rectors crossed the Atlantic and found its strongest response in Bntain, notably with !he partnership of Alan Fletcher, Cohn Forbes and Bob Gill (the origins of the design group Pentagram). Their work displayed a Similar ability to reduce the statement of a piece of commercial art to a key point that was boldly presented, often through typographic wit. This reductive, conceptualizing approach was a new influence overlaid on the still-advancing Swiss school and the International Style. For ordering a mass

Left:
Herb Lubalin, magazine cover using Avant Garde. The face is known for its tight fit and ligatures.

Right-Left:
Lee Conklin, Victor Moscoso, B. McLean, 1960s counterculture, particularly around rock and music, developed its own graphic expression, utilizing silk screen printing for psychedalic posters.



of information and sorting out a typographic hierarchy, the commandments of Muller-Brockmann and his colleagues on Neue Grafik promised a revelation of the underlying order within a brief, a way of containing the given material clearly and with a logic. The rules of the International Style did not provide a method for popular entertainment, which commercial communication demanded increasingly, as it was realized that to stand out amidst the growing mass of mass communication, advertising needed to appeal, not hector.

A key development of the 1960s was the flowering of the phenomenon since labelled ·youth cultureM-the culture created by and for teenagers and twenty-somethings, products of the postwar baby boom and a generation crucially free from the experience of war and the values of the earlier era. The spending power of this group differed markedly from antecedent youth as they benefitted from near-full employment and a general rise in living standards, and they displayed a growing desire to stake their own place in society. This found graphic expression most notably through music and fashion, the hot industries in free-market capatalism which now emerged as standard-bearers for the avant-garde in communication, a position they have retained.

In the mid- and late 1960s, record sleeves branched out into a whole new range of eclectic type designs, often borrowing ideas and imagery and redrawing letters (Letraset was invaluable). Calligraphy (of a kind) was revived with strange new psychedelic twists, courtesy of airbrush artists. "Underground" magazines and other expressions of protest broke the rules willfully; articles in the magazine Oz, for example, could

and did appear with almost unreadably long lines, ranged with a ragged left stepping out, and all this reversed from a sludgy photograph. The point was not to read it in a hurry, or perhaps at all: the protest was in the way it looked. Typewriter text was popular, partly because it avoided typesetting and was thus accessible and cheap for offset lithography, but it also contained the right associations in rejecting a smart business image. Poster art for rock concerts and festivals produced some of the most remarkable. unreadable but communicative calligraphy, with elaborate hand-drawn or photographically stretched words suggestive of the tricks of distortion that computers and photocopiers would make much easier to explore a few years later. Victor Moscoso and Wes Wilson's psychedelic posters in the US were the most polislled examples. although it was a style widety copied, with different variations -in Britain, a revival or Art Nouveau led to an expansion of the florid lettering of that period into more psychedelic forms.

In magazine work one of the most influential practitioners was Willy Fleckhaus (1925-83). His design of Twen through the 1960s showed the art director in the ascendant (Fieckhaus trained as a journalist and his input in the magazine extended into the origination of ideas and treatments). He ferociously cropped photography for dramatic effect, cleared body copy from visual spreads and onto dump pages of solid text, and used blocks of type as building blocks to construct the page, suggest the grid or challenge order. Dramatic contrasts in the scale of type often added tension to the page, with Fleckhaus elaborately cutting and adjusting type to fit his intentions and the space allotted. In Britian, echoes of this work could be seen in the fresh

Above:
Willy Fleckhaus, an art director's art director who emphasized photography and tended to consign typography to a means of text delivery.

BABY TEETH

BLOCK UP

ZIPPER

SHATTER

sunshine

COUNTDOWN

Above:
Letrasset, transfer lettering that was quick, cheap and could even be fun. This was truly a type for the Pop era. Commercial graphics exploded into brighter colours as print technology improved in the 1960s and Western markets became more consumer-driven.

look of Nova magazine, which also targeted the younger set with provocative features that devoted opening spreads to strong photogrpahy, pairing the text back and playing with different typefaces to convey a more emotive kick to the beginning of an articale and merge the text more fluidly with the illustrative content.

Fleckhaus designed book covers for the publisher Suhrkamp that were exclusively typographic, the type on or out of a deliberately restricted palette of background coloirs. Despite the simplicity of the elements to which he confined himself, he produced highly expressive and varied covers, all reinforcing a distinct identity for the publisher. However it was not all about a quest for personal or corporate individualism. The decade also saw international alignments of experts collaborating on communications technology. Committees considered research on computer-type (optical character reading). OCR-A was issued in 1966: it is an extremely coarse design, with characters produced on a 4-by-7 grid. OCR-B. issued in 1968 (with Adrian Frutiger as a consultant), works to a finer grid (18 by 25). enabling more sophiSticated curves. OCR-A and its forerunner, E138 (used by banks on cheques). were a genuine machine-dnven aesthetic that found a stylistic echo in the aforementioned Countdown or the more elegantly squared-off designs of Aida Novarese's Eurostile, extended from his earlier Microgramma.

There were advances in faces that could work tor screen display as well as input. Here, simplicity was used not only to create distinctions that the machine could read but to make clear forms that the human erye could swiftly assimilate. "Claims are made that the style appropriate for the time consists not only in the choice

of sans-serif type but that it be composed in asymmetrical form, without recourse to itlaics. Paragraphs are to be closely set without indentation, and the whole appearance of the page must depart wherever possible from age-old custom. The twentieth-century would thus mark itself off by its distinctive typography as the great period of revaluation .... Tradition itself is not well understood at the present day in some quarters. If it were a reflection of the stagnation or prejudice of past ages of printers, little attention need be given to it by historians and none by practitioners of the arts and crafts. But tradition is more than the embalming of customary in states that have been long since cast aside. The sum of experience accumulated in more than one man's lifetime. and unified by succeeding generations, is not to be safely discarded. Tradition, therefore, is another name for unanimity about fundamentals which has been brought into being by the trials, errors and corrections of centuries. Experientia docet."
Mofison ended with the decline in a classical education. would be savoured by few of the new generation of typographers. For them, the reality of the typographic context was increasingly of non-print media, of communication that mxed the alphabet with sound and motion in the full fluidity of film and video and, soon, computer-based communication.

An
Tt Ii Qq
Uu Ee Oo
Ll Ii Vv
Ee

Roger Excoffon's a humanist sans-serif typeface along the lines of Gill Sans. It was designed in the early 1960s. In France, "antique" is the generic term for sans serif designs. Antique Olive was initially designed to rival the popular sans serifs Helvetica and Univers, but is almost humanistic in its design approach, with no indication of a mechanical look. Although the x-height is large and the ascenders and descenders are short, the design maintains an elegant, statuesque quality. Antique Olive is a distinctive typeface that can be used in a variety of ways, from text work to display..

Antique Olive Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Antique Olive Roman 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Antique Olive Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Antique Olive Black 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Ee
Uu Rr Oo
Ss Tt Ii Ll
Ee

Aldo Novarese's a geometric sans-serif typeface designed in 1962. Eurostile reflects the flavor and spirit of the 1950s and 1960s. It has big, squarish shapes with rounded corners that look like television sets from that era. Eurostile has sustained the ability to give text a dynamic, technological aura. It works well for headlines and small bodies of text.

Eurostile Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Eurostile Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Aa
Vv Aa Nn
Tt Ee Gg Aa
Rr Dd
Ee

Herb Lubalin's typeface development. The basis for the typeface was created in the late 1960s for a new magazine conceived by the forward-thinking publisher and editor, Ralph Ginzburg. The publication was called, fittingly, Avant Garde. Herb Lubalin created the logo and Tom Carnase drew the alphabet based on Lubalin's sketches..

Avant Garde Extra Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Avant Garde Book 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Avant Garde Medium 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Avant Garde Demi 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Oo
Cc Rr
Aa

In the early days of computer optical character recognition, there was a need for a font that could be recognized not only by the computers of that day, but also by humans. The resulting compromise was the OCR-A font, which used simple, thick strokes to form recognizable characters.

OCR-A Regular 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

1970

U&lc.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp QqRrSsTtUuVvWwXxYyZz1234567890&/ÆŒ$¢£%!?()

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS
PUBLISHED BY THE INTERNATIONAL TYPEFACE CORPORATION. VOLUME ONE, NUMBER ONE, 1973

In this issue:

Typography and the New Technologies
A retrospective by Aaron Burns of the development of the emerging technologies in the 20th Century; the challenges, the opportunities.

Information, Please
The New York Times Information Bank is a computerized system that can help you find out everything about anybody or anything—that was reported in a newspaper or magazine.

Stop the "Perpetrators"
A scathing indictment by Edward Rondthaler of the unscrupulous typeface design pirate companies which unconscionably copy for cut-rate sale the original work of creative artists.

What's so Hot about Robert Indiana?
New York Times Art Critic John Canaday with some biting observations on the work of this painter, with a comparison by a graphic designer of how "love" really should be.

Art and Typography
Willem Sandberg, former Director of Amsterdam's Stedelijk Museum, considers the function of the artist in society and in the shaping of new communications patterns.

Is Avant Garde avant garde?
Presenting the story behind this ITC typeface, how it came to be designed by Herb Lubalin, and why he thinks maybe it should never have happened.

My Best with Letters
Four famous designers offer their one "best" piece of typographic art.

Young Typography
Featuring each issue the best, the most unusual, the most significant work being done by students throughout the world.

The Spencerian Revival
Tom Carnase, one of the foremost designers of letterforms, has created a trend back to Spencerian through his artful handling of this script form.

Corporate Design is Big Business
And small business. Both are finding that the image they present to the public is becoming more and more a factor in their successful growth. The first article on corporate design is by Lou Dorfsman, Design Director, Columbia Broadcasting System. The second by Ernie Smith, Proprietor of Port Jerry, a rustic resort.

A Satire of Newspaper Logos
The prominent illustrator and satirist, Chas. Slackman, depicts his graphic impressions of the nature of some of our most prominent newspapers through the redesign of their logotypes.

Non-Communication
Ed Sorel, one of America's foremost satirists, expresses his views on the subject of non-communication in no uncertain terms. These fascinating drawings will be a regular feature in "U&lc."

What's New from ITC
A first-time showing of the newest creations of typeface designers to be offered by ITC to the world buying public through ITC Subscribers.

Typography and the New Technologies

When I went to art school, I learned that many of my fellow students had problems when it came to drawing certain parts of the human anatomy. They simply could not draw hands or feet.

I first became conscious of their difficulties when I noticed that the people who appeared in their layouts never had hands or feet. Hands always seemed to be behind peoples' backs or in pockets. Feet were always out of view, either behind a desk, or the people were cropped at the waist or knees.

People, however, do have hands and feet, and very often they must be shown. The advertisements created by these students very often suffered as a result of these simple but important handicaps.

Continued on page

Information, Please

Suppose that you wanted to find out... WHO is the new head of the Johnson Foundation?

WHAT were the basic terms of the General Motors-Curtiss-Wright agreement for the Wankel engine?

WHEN was the Amchitka atomic test conducted?

WHERE will Swindell-Dressler Company build a steel foundry in Russia?

WHY did Secretary Volpe sign a transportation research agreement with the Polish Government?

HOW did Martha Mitchell come to blow the whistle on the Watergate?

Answer:

You'd merely consult the remarkable new Information Bank of The New York Times.

This eminent newspaper has recently taken a giant step into the 21st Century with the introduction of the world's first computerized system for the storage and retrieval of the richly varied contents of newspapers and magazines.

Continued on page

Stop the "Perpetrators"

Danger, this article has been labeled "Stop the Perpetrators" for good reason.

The alarm is genuine.

No adequate law protects the type designer or photocomposing machine manufacturer from unauthorized duplication of the machine's most vital part: the typeface or font negative. Unauthorized contact duplication of these critical negatives has reached dangerous proportions, and the graphics industry can no longer afford, ostrich-like, to disregard the demoralizing effect it is having on creative talent. It is a blight on the industry's legitimate business practices, and bringing it under control is a worthy endeavor calling for the concerted effort of all. But more about that later. Here is the background.

We operate in a free system where ethics and law contribute mightily to the function-

Continued on page

What's so Hot about Robert Indiana?

A lot of friends in advertising—talented designers all—have been talking to themselves lately. "What," they want to know, "is so hot about Robert Indiana?" "What's he got that we haven't?" they want to know. "Look," they say, "we turn out designs like his—only better—every day in the week." "What's so special about Robert Indiana?"

What indeed.

I was mulling this over the other day when I came across an article by New York Times Art Critic, John Canaday. Mr. Canaday was exploring this very idea. He'd just been to a recent new exhibition at the Denise René Gallery in New York, which was presenting a one-man show of Indiana's designs, and he hadn't gotten over it yet.

For the uninitiated, Robert Indiana is the creator of LOVE, that cleverly-arranged four

Continued on page

art and typography

let us consider first the function of the artist in society.
the men who handle the antique furniture in my museum have
developed a vocabulary of their own when they speak of styles.
they call louis XIV: louis with the twisted legs
louis XV: louis with the bow legs
louis XVI: louis with the straight legs
now the legs of these kings, i guess, actually did not differ so much from each other.
but it was not the kings who created these styles.
it was the artists, the architects, the painters and sculptors,
the musicians and the authors who tried to render the essence of
the epoch, who made the impact of a certain period visible, audible, perceptible.

the artist creates the face of society: his work enables us to revive the past.
to cite an example, the paintings and posters of toulouse-lautrec
are for us the incarnation of paris around 1900.
how does this come into being?

Continued on page

1970

The 1970s have been dubbed "the decade that fashion forgot" and this label might also be extended to graphics. But with due warning: anything that seems irredeemable is usually soon to be recycled, and in music and fashion some aspects of this decade already have been.

It might be a while before ITC Souvenir becomes widely used again, but don't count it out. While rock music and clothing stretched the late 1960s visions, so in typography the promise of the preceding years turned to baroque extravagance. Experimentation with the new systems led to type being spaced so tightly that letters overlapped and words became squeezed and only semi-legible. Whatever its merits and faults, it created a distinctly contemporary form.

There was more to tight letterspacing than fashion jumping onto a new technique. Underlying some experimentation is the continuing quest for archetypalletterforms. The idea that sans-serif faces produced the most functional letterforms was reinforced by a technology that increased their legibility. An argument for serifs is that they help guide the eye along the line and join letters into words, but as photocomposition provided

Left:
Herbert Bayer, cover of Deutschland Ausstellung prospectus designed, 1936.
As with other designers of his generation, Bayer became alarmed over the increasingly repressive political situation in Germany and finally left in 1938 for New York. Within a short period of time, he was well-established as a designer and, among other achievements, had organized a comprehensive exhibition at MoMA on the early Bauhaus years.

potential for closing up sans-serif faces into tight word images", it gave new material to argu-ments on the relative readability of forms. For all Modernism's love of geometric forms, such geometry bears no tnherent relationship to the nature of the alphabet. which was drawn from calligraphic and (much earlier) ptctogram roots. In the 1970s Adnan Frutiger demonstrated that when characters from some widely read typefaces were overlaid (Garamond, Baskerville, Bodoni, Times, Palatine, Optima and Hetvetica), the skeletal forms that emerged from the superimpositions corresponded closely to faces then used in mass-market newspapers (Excelsior, Galedonia). The sans serifs Helvetica and Univers matched the basic outline exactly, but deviated, of course, in lacking serifs and having a more constant stroke thickness. For Frutiger, this illustrated that "the foundations of legibility are like a crystallization, formed by hundreds of years of use of selected, distinctive typefaces. The usable forms that have stood the lest of time are perhaps permanently accepted by humankind as stan-dards conforming to aesthetic laws." He pointed out that "where there are excessive innovations of form or designs of poor quality, the typeface

"The foundations of legibility are like a crystallization, formed by hundreds of years of use of selected, distinctive typefaces..."

Adnan Frutiger

encounters a certain resistance in the reader and the reading process is hindered." Note the concern about "destgns of poor quality." Manufacturers had rushed to offer an impressive range of familiar faces on their phototypesetting systems. plus whatever was new and different. This led to the supply of many poorly drawn faces. There were the inevitable ditstor tions resulting from not supplying masters in different sizes but instead requiring one size to be enlarged to all sizes. This meant that the need for a change of balance in a cut at dtfferent sizes to preserve characteristics was ignored. The decline 1n typographic quality was not only the result of the methods of generating type, but also of printing: the advent of inkiet and laser-printing technology, unleashed type in areas where typographic controls and skills were absent. But there was a growing awareness of the graphic design profession. In type thts was signified by the arrival of a type producer that expressed both the changing needs of the type specifier and the potential of the technology -the International Typeface Corporation, ITC was formed in 1970 by designers Herb Lubalin and Aaron Burns who joined forces with Ed Aondthaler, of Photo-Lettering Inc., to set up a company that would market new typeface designs as artwork supplied to other type and typesetting equipment manufacturers. In effect, ITC was a type design agency, building on the expertise and archive that the Lubalin and Burns partnership had already created, but also bringing in new designers and designs to license across manufacturers. Royalties would be paid on the usage of the face, and the success of the design would directly benefit its creator. This model. with adaptation, that inspired the subsequent growth of designer-led type-distribution

Oliver Simon, Introduction to Typography, published 1946, was a slim bible of 138 AS pages. for the jobbing British printer. It set out the rules of quality typographic practice at the mid-century point. Below is a sample spread encouraging the proper use of printers' "flower" - wholly at odds with Modernist thought.

Without strong action, warned Andthaler, there was no reason why designers, foundries or manufacturers should consider investing in the design of new typefaces. The 1970s could either mark the demise of type design or the beginning of a renaissance. he concluded.

As it turned out, the latter was the case. There were moves in international copyright law to clamp down on such piracy, and there were followers of ITC's initiative-other type-icensing enterprises and new manufacturers such as Hell and Compugraphic-investing in design. ITC's practices were not uncritically received, however; the ubiquity of its aces meant that if it marketed a bad design, then that could end up being widely adopted at the cost of a better, earlier precedent. The American graphic designer Paula Scher later commented that "ITC had an enormous impact in this country because it was a national type business. It sold to all the small suppliers, but it destroyed the face of Garamond and it destroyed the face of Bookman ITC designs tended to have a large x-height (which aided readability in smaller sizes) and a close character lit, restrictions that 8foded many distinguishing qualities of classic designs.

The high ground of detailed care in transferring and evolving type design was held by Berthold, whose career began in 1950 and lasted into the 1990s. He oversaw the creation of a library of classic laces transferred first to photosetting, and later to digital form. In his teaching and personal projects he sought to breathe a new spirit into the typography of order and neatness by questioning the premises, rules, and surface appearances that were hardening the innovations of the Swiss masters into an academic style. Time-honored traditions of

typography and visual-language systems were rethought. To emphasize an important word in a headline, Weingart often made it white on a chunky, black rectangle. Wide letterspacing, discarded in the fetishfor tight type in the revolution from metal to photographic typographic systems in the 1960s, was explored. In response to a request to identify the kinds of typography he designed, Weingart listed "sunshine type, bunny type, ant type, five-minute type, typewriter type," and "for-the-people type." The humor and expressive metaphors Weingart used to define his work find close parallels in his typographic invention.

But by the mid-1970s Weingart set off in a new direction, turning his attention toward offset printing and film systems. He used the printer's camera to alter images and explored the unique properties of the film image. Weingart began to move away from purely typographic design and embraced collage as a medium for visual communication.

His design process involved multiple film positives and masks that were stacked, arranged, then exposed with careful registration to produce one negative, which went to the printer. In color work such as his poster for Das Schweizer Plakat (The Swiss Poster) exhibition the process was extended to allow the interaction of two colors, using overprinting to build dimensional layers of illusionistic forms.

1980

1980

Right:
Volkswagon, the typographic identity in this work still survives in contemporary VW ads, teh special cut of Futura semi-bold suggesting some Germanic know-how.

"Most of my life," recalled Matthew Carter in the late 1980s, "I dreaded situations like dinner parties where people ask you what you do for a living. People had no idea what a type designer actually did. Nowadays I'll be in a restaurant and a waiter will come up to rne and ask, 'Did I hear you talking about fonts?'"

An exceptional waiter, perhaps, but such was the radical shift in the access to typographic decision-making in the 1980s. From being an arcane area that many graphic designers had only elementary knowledge of, typography was, by the end of the decade, being practised in millions of homes and offices.

This was due to the arrival of the personal computer. The PC was launched by IBM in the early 1980s and became widely known, in other words, copied by much cheaper rival products that were capable of running the same software. No longer did users need a degree in computer science to operate such a machine, and users could afford to buy the toots to add functions to their computer. This separation of the functionality of software from hardware was a development that underpinned the new form of type design and layout. Typographic control was

P D C 2

Your Turn

My Turn

1 9 8 3

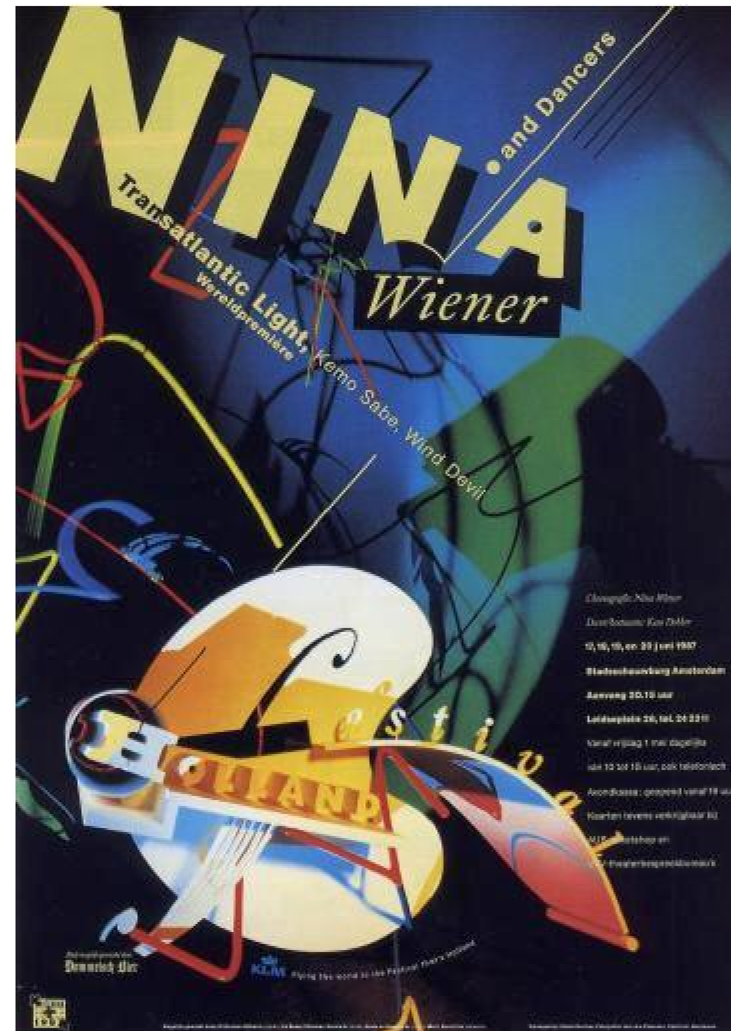
The International
Contract Furniture
Design Symposium
during WestWeek

Your Turn My Turn '83

Left to Right:

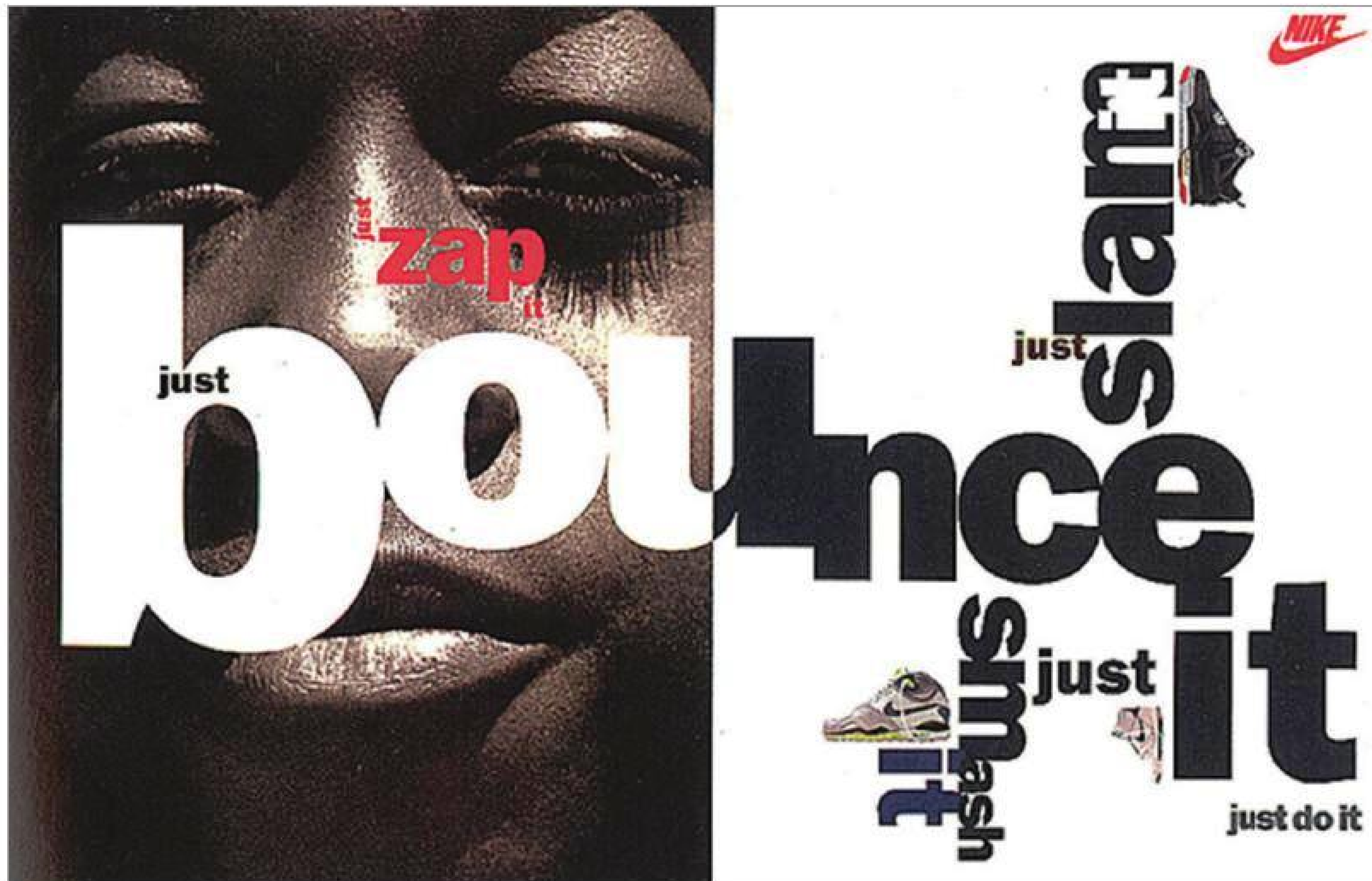
Gert Dumbar, was at the forefront of a wave of influential design coming out of the Netherlands. This flat art staged photography, playing with the viewer's perspective.

Neville Brody, one of the few advertisments Brody designed himself.



no longer related to the use of large systems. as with hot metal or photosetting. The launch of the Apple Macintosh personal computer in 1984 set the pace for developing user-friendly systems: it featured presentation rwhat you see is what you get, not only for showing text but for simulating the wider creative working environment. This made possible the practice of desktop publishingw, a much-used phrase applied to the potential given by the new systems for creating and outputting publishable material, either in finished form (via a desktop printer) or ready to give to an external printer. Typesetting and other print – room skills were merged into the same process as that required for designing on-screen. Designers began to do their own typesetting. Software layout packages, such as PageMaker and QuarkXPress, simulated the graphic designer's work tools and desk on-screen. Initially crude in their typographic sensitivity, these packages were rapidly upgraded in response to both user demand and to take up the benefits of the fast-advancing technology.

Besides the transfer of fonts to the digital environment, and the growth of font vendors in this environment (see Bitstream and Emigre below), the fact that type choice, however crude, was commonly available on-screen created a new perception of this subject. The "Mac" came bundled with a clutch of fonts as part of its system software: these included versions of Courier, Helvetica and Times, and also new screen fonts that worked at the low resolution (72 dots per inch) of on-screen display-Chicago (used on the system display itself), Geneva, Monaco and New York. They were not for printing, but existed only for the on-screen world. This was a world that was emerging quickly and at a demanding pace.



A DIGITAL WORLD

The 'Mac' and related software were by the end of the decade developed to such an extent that the graphics industry was switching over rapidly to the control, speed and economy they made possible. Diverse software for handling the input of words and pictures into the on-screen layout was produced, increasingly releasing functions only half-dreamed of pre-digitally. To some degree the new processes were driving the graphics (a simple example of this would be that the default settings and screen display suggestions within a program would encourage designers to take up certain options). In other words, decisions were constructed around the parameters laid down by the program writers. Lower-cost scanners and easier links with other programs provided the means for integrating the computer with the mass of other print, photographic and film infonnation that a designer might need to draw on. At the same time developments in software for related areas of activity, supported the transfer of the material handled by typographers into the new technology. For the first time there existed a seamless production process in which all the material could be generated in the same format -digitally -and pulled together in one creative production centre, the desktop computer environment.

This did not happen overnight, but nearly. Into the early 1990s the majority of print production took place with traditional methods heavily involved. But the rapid adoption and development of the technology happened at a pace much faster than the move to previous techno!ogies in print and

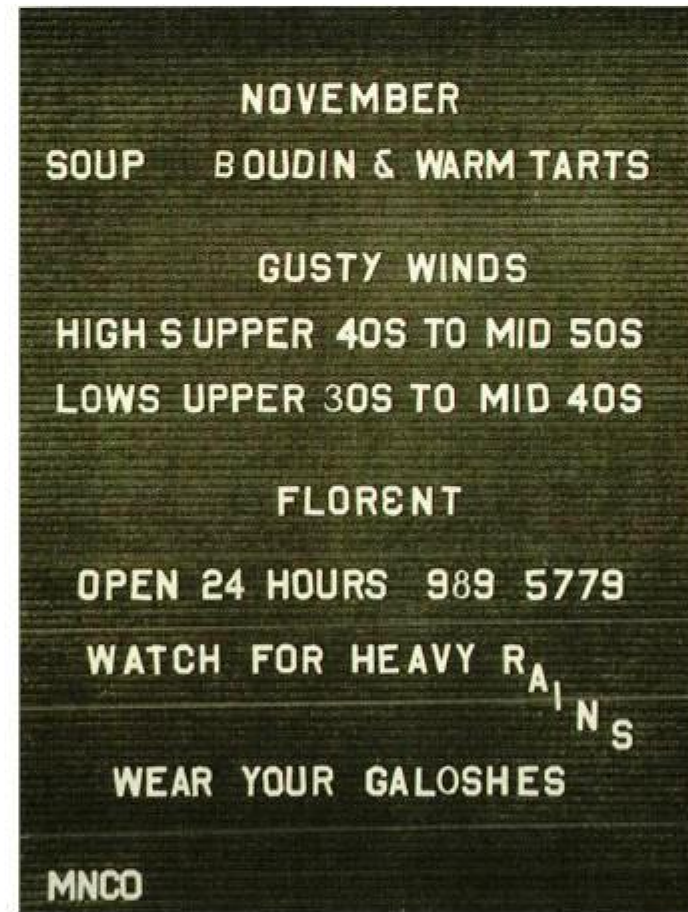
Left to Right:

Peter Saville, *Confusion* album cover, 1983, a pioneer of typographic cool.

Tibor Kalman, was an American designer who questioned Modernism by exploring the vernacular as a rich source of typography. Kalman was one of the wittiest, as with this menu for an upscale diner which takes the letter board of a downsscale diner and introduces Apollinaire-like typographic puns.

communications. Where hot metal took decades to become established and gain the support of a wide variety of typefaces. and photosetting took twenty years to turn around from initial take-up to dominance, the digital revolution prevailed within a decade. From virtually zero computing in design at the start of the 1985, by 1990 a swvey in the US reported that 68 per cent of graphic designers used computers and a further 26 per cent were in the process of buying a system.

"Within my experience, the time taken to conceptualize and produce a real letter character has gone from a year to a day," Matthew Carter commented, contrasting the beginnings of his type design career Qearning punchcutting at the venerable Dutch printing firm Enschedl:! in the 1 950s) with the power that off-the-shelf font design programs gave designers by the mid-to late 1980s. Carter's career neatly encapsulated the changes. After working for Crosfield and then Linotype as a designer who adapted and developed types for photocomposition, he formed Bitstream in 1981, with colleagues from Unotype. To a degree it followed the route mapped out by the International Typeface Corporation. that of a system-independent type supplier. Bitstream sold digitized typefaces to the new companies thai were launching electronic imaging equipment and needed type libraries to make their systems viable. Rather than each individual manufacturer having to develop libraries. Many of the classic faces had to be incorporated to offer a useful library, and so the great majority of Bitstream faces are those whose basic forms are in the public domain or are licensed from others. Over the decade the library grew to more than a thousand faces, when compared to the small group of manufacturers seriously able to invest in hot



metal and then photocomposition technology. The library includes important new designs. beginning with Carter's own Charter (1987). This was one of a number of faces designed to tackJe the challenge of variable printer quality and how it could degrade a face. With a high-resolution typesetter, 1200dpi (dots per inch) or more, the finer points of a design will be reproduced. But with the 300dpi printers (and some even lower-resolution) that were common, many faces broke up. This was an acute problem in smaller sizes where the number of dots drawing the design of, say, an eight-point character would be Insufficient to render fine serifs. Charter responded to these conditions by offering a limited family (regular, bold, black and italic) that had sturdy, open letterforms that do not lose definition or fill in when produced on standard low-resolution printers. Early ground rules for coping with low-resolution output were presented in Gerard Unger's famity of faces (Demos, Praxis and Aora), released between 1976 and 1980 while he was working with the pioneering German digital typesetting manufacturer. The three, respectively, serif. sans-serif and italic forms, demonstrated the large x-height, openness and sturdiness seen in the later Amerigo, Charter and other digital faces intended for wide-ranging application. Unger noted that the requirements of these faces were not so dissimilar to the basic parameters of effective, straight-forward typeface design of the last 400 years.

Kris Holmes and Charles Bigelow's Lucinda family (1985) for Adobe Systems (which had a type design program in support of its graphic design software products) took this idea further, drawing on legibility and readability research to develop a simplified sans-serif and

86.1

beginning of
technology

octavo

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eputy Chairman of the

serif that would reroduce the preferred characteristics of classic typefaces !lit through the terms of the new low-resolution technology, rather than against it. Holmes explained that," The basic Lucida letterforms are purposely free of complexity and fussiness so that the underlying letter shapes an emerge legibility from the 'noise' of the printermarking techniques. Certain traditionally complex details, such as swelling stems, brackets, and serifs are rendered diagrammatically as polygonal shapes rather than as subtle curves. In small sizes and low resolutions, these products clear forms; in larger sizes and higher resolutions, they reveal very interesting modulations.

Holmes and BIgelow created a comparable range of bitmapped screen fonts called Pellucida, conceived to best express the different qualities of the famity on the poor resolution of the monrtor (72dpi equivalent on a typical display). Typography traces its origins to the first punches and dies used to make seals and currency in ancient times. The uneven spacing of the impressions on brick stamps found in the Mesopotamian cities of Uruk and Larsa, dating from the 2nd millennium BC, may have been evidence of type where the reuse of identical characters were applied to create cuneiform text Modern movable type, along with the mechanical printing press, is most often attributed to the goldsmith Johannes Gutenberg. His type pieces

Left:
Mark Holt, Michael Burke, Hamish Muir, designed this journal cover for ***Octavo*** – they defined themselves as a group of designers dedicated to arguing a Modernist case for a higher quality in typography and against the "mediocrity" around them.

Left to Right:

Uwe Loesch, combined minimalist messages with a concept-based layout, whilst following the European cultural poster tradition to refuge that of many leading designers.

English Markell Pockett, proved that new post-production systems were allowing designers to incorporate type into dramatic film and video effects. Here, the words streamed in projections on faces and in abstraction before spooling into the words of the program title.

to have a screen font version, but the rnaccuracy of many made them difficult to work wrth as what you saw was not what you got. A problem wrth screen fonts. besides their low resolution, was that they were often partly drawn by the computer from knowledge of the nearest sizes: this can lead to highly unattractive renditions of the face on screen as the computer may "refine" the wrong elements of the design. Adobe, the company behind Lucida, pioneered a method called "hinting" to overcome this drawback. This process builds information into the type that automatically adjusts the face in small sizes to combat low-resolution problems, putting In elements to retain characteristics, but it does so at the cost of some of the original character of the design. However, with the launch of its program Adobe Type Manager, the company delivered an industry-standard technology that removed the troublesome ubitmapping" effect of enlarging fonts beyond the size at which they were originally constructed. The proliferation of digital software and hardware also created a demand for a common language for type information in comput & files. Different languages were developed, but the victory went to Adobe's PostScript, launched in 1983. Rather than working with a bitmapped image, PostScript draws and fills in Bezier curves to achieve a better print image.

MEDIA & PHOTOGRAPHIC FORM

While many designers could -and did -go on producing work that looked pretty much as it would have using photosetting or even hot metal, a new generation of designers picked up on the freedom witll which typographical fonn could now be exploited, aided and abetted by other media technology advances in photographic and

film form. The West Coast magazine Emigre was important as both a demonstration of new ideas and a rallying point for debate on digital type and designa· related issues. Initially an attempt at a lifestyle magazine when launched in 1984, it moved increasingly to being a design, then a typographic, magazine. This was related to the growth of the digital font business of Emigre founders Rudy Vanderlans and Zuzana Ucko. With Ucko as chief designer and other designers' faces included in their distribution, their fonts began raw explorations of the bitmap structure and moved on to address aesthetic issues that responded to the potential of the systems and the concerns of the design community.

A highy influential figure in this period was Neville Brody, whose work on the British style magazines The Face and Arena became internationally known -an effect propagated by the growth of general media interest in fashionable graphics, along with the publication 1n 1988 of a book, The Graphic Language of Neville Brody, and a world-touring exhibition. Such a phenomenon was, arguably, a result of the new generation of graphic producers enfranchised by digital technology: now typography was not remote, graphic style was more accessible-almost like fashion or food. just one more aspect of taste to understand and explore. Crudely measured, the results of the "Brody school" could be seen in the exploitation of tetterforms as graphic devices, the do-it-yourself design of new display forms (Brody drew the Constructivist -influenced typefaces he used on The Face by hand, but they have an aesthetic that relates to the bitmap fonts) and in the reliance on typographic elements as expressive features of the page. In its picking-up of the

language of digital typography as something to exploit and express. there were connections. albeit unspoken. with the New Wave approach of expressionist typography taught by Wolfgang Weingart. Another designer involved in the influential batch of "style magazines" of the 1980s was Terry Jones. who launched i-0 magazine. Here legibility was questioned in a manner ak1n to the psychedelia of the late 1960s, with text subverted by garish overprinting and crude typewriter text, copy reversed out from four color, photocopier distortions added and many more graphic experiments thrown into the pot besides. All this "noise" was part of the message. of course. For the audience, typographic quality involved viewabilrty as much as legibility in creating readability. The Face and Blitz in England, or related magazines such as Actuel in France or Wiener in Germany, were badges of affiliation to be worn as well as to be read. Teaching practice was falling a generation behind what was happening around new technology and the style magazine typography. With colleges and their staff largely wedded

"Computers had shifted the very nature of graphics..."

to older technology and teaching prograrnmes related, they had difficulty, both conceptually and economically, in embracing the latest equipment as freely as had ambitious studios or publishing operations. But one school that did make its mark was the Cranbrook Academy of Art in the US, where the postgraduate teaching and work of Katherine McCoy in graphics during the 1980s, supported by key terminology found In the writings of a Cranbrook influence, pioneering

language theoretician Ferdinand de Saussure (the notoriously long reading list of the school drew heavily on etrvcturol1st and deconstructionist thinkers). While most of the work did not depend on new technology for its execution, In Its diverslty and intellectual drive, the Cranbrook Aoodorny sought to present a new agenda for typography. Not ontiroty coincidentally, there was an emerging technology.

In televisual graphics, new systems fostered new techniques during the 1980s -notably the image-manipulation and rotouc:hlng machines pioneered by Quante! (Paintbox and, totor, Hony) that offered a powerful method of manipulating, integrating graphic effects and hve action. But there was still little effort applied to generating new faces specialty created for the unique conditions of television, despite this being the prime medium of communication. Type would tend to be a bold face with crudely spaced and leaded lines, or there would be an attempt at something more adventurous that would fall foul of the unsuitable nature of print faces on screen. Fine weights and serif forms do not survive the boiling mass of information supplied by the rolling scan of television image-construction. Besides the innovation in technology and the work of those designers attuned. There were eclectic revivals and cross-fertilizations of graphics. This was aided by the ease with which scanners made it possible to suck material into a computer layout. Typographers could take old faces that might exist only in a specimen book or in a piece of print and scan and rework them to create either one image or a new font. Computers had shifted the very nature of graphics all was now data, and the "remix" process in design was entering a new era.

Ll
Uu Cc
Ii Dd
Aa

Charles Bigelow and Kris Holmes's face was designed with on-screen legibility as a primary feature. Based on traditional Roman letterform shapes and proportions, the design also benefits from a large x-height, open counters and generous spacing. Originally drawn for low-resolution printers and early personal computer screens, Lucida has migrated to current imaging devices with grace and aplomb.

Lucida Roman 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Lucida Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Ii

Nn Dd Uu

Ss Tt Rr Ii Aa

Ss Oo Ll Ii

Dd

Neville Brody's digital face was originally designed in 1984 for use in a magazine called "The Face." It features elements of geometric precision. Industria is an ultra-condensed sans serif display face that comes with an inline version. Its image is at once playful and strong, Art Deco and contemporary. The "A" faces are similar to the regular ones, but have alternate versions of the following characters: g, l, lslash, t, trademark.

Industria Solid 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Industria Inline 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

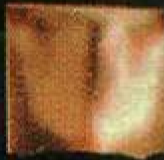
abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

1990

domus

MONTHLY REVIEW OF ARCHITECTURE INTERIORS DESIGN ART



MASSIMO CARMASSI:
TEATRO A PISA

J. PAUL KLEIHUES:
PER UN RAZIONALISMO
POETICO

REM KOOLHAAS:
EDIFICIO A FUKUOKA

ISAO HOSOE:
TAVOLI MULTIPLI

NUMERO 730

SETTEMBRE 1991

J. LUIS MATEO A
BARCELLONA:
UN PROGETTO COMPLESSO

VENEZIA: 10 PROGETTI PER IL PALAZZO DEL CINEMA

DESIGN:
JASPER MORRISON
UMBERTO RIVA
HEINZ TESAR
OSCAR TUSQUETS

1990

It is worth taking a moment to consider how an that we cover in this book is actually about "now." Typography seeks to become invisible in the carrying of information – to create an immersive moment, an experience that goes beyond the mere appearance of an artefact, a document or sign, and instead is the message.

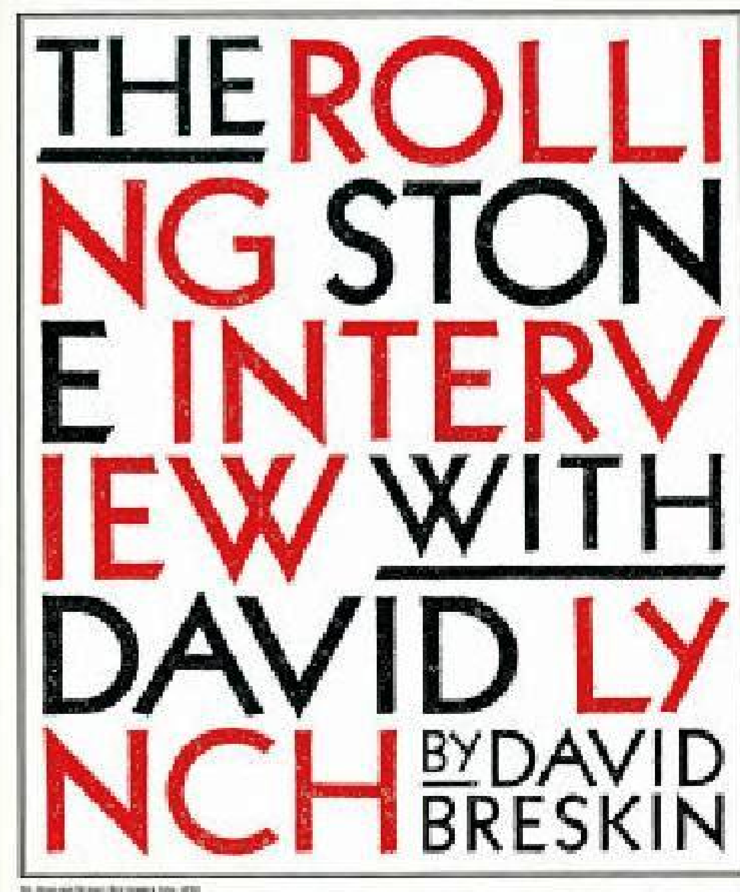
Through such an illusion typography seeks to wire a viewer directly into the objective of the message, be it the data in a railway timetable or the ideas, images and characters in a piece of creative writing. But while this quest for "virtual reality" and transparency of message transmission is the main focus of typography and type design, from time to time there are periods of reflection, of enquiry, of deep sell-consciousness in typographic design. The 1990s were just such a moment. The opportunities, questions and challenges raised by the shift to digital technologies gave birth to a period of intense creativity around typography, along with a period of self-expression and even self-indulgence. Given the explosion of type activity at this time, a result of the change in media technology, this is no surprise: there was much to be self-conscious about. As

Left:
Italo Lupi, cover of the magazine, *Domus,* September 1991. Notable for its espousal of OCR-A as a headline face – once the manifestation of intermediate coputer technology, by 1991 a postmodern reference.

Left to Right:

Fred Woodward, ***Rolling Stone*** magazine spread, 1990, strong typographic feature.

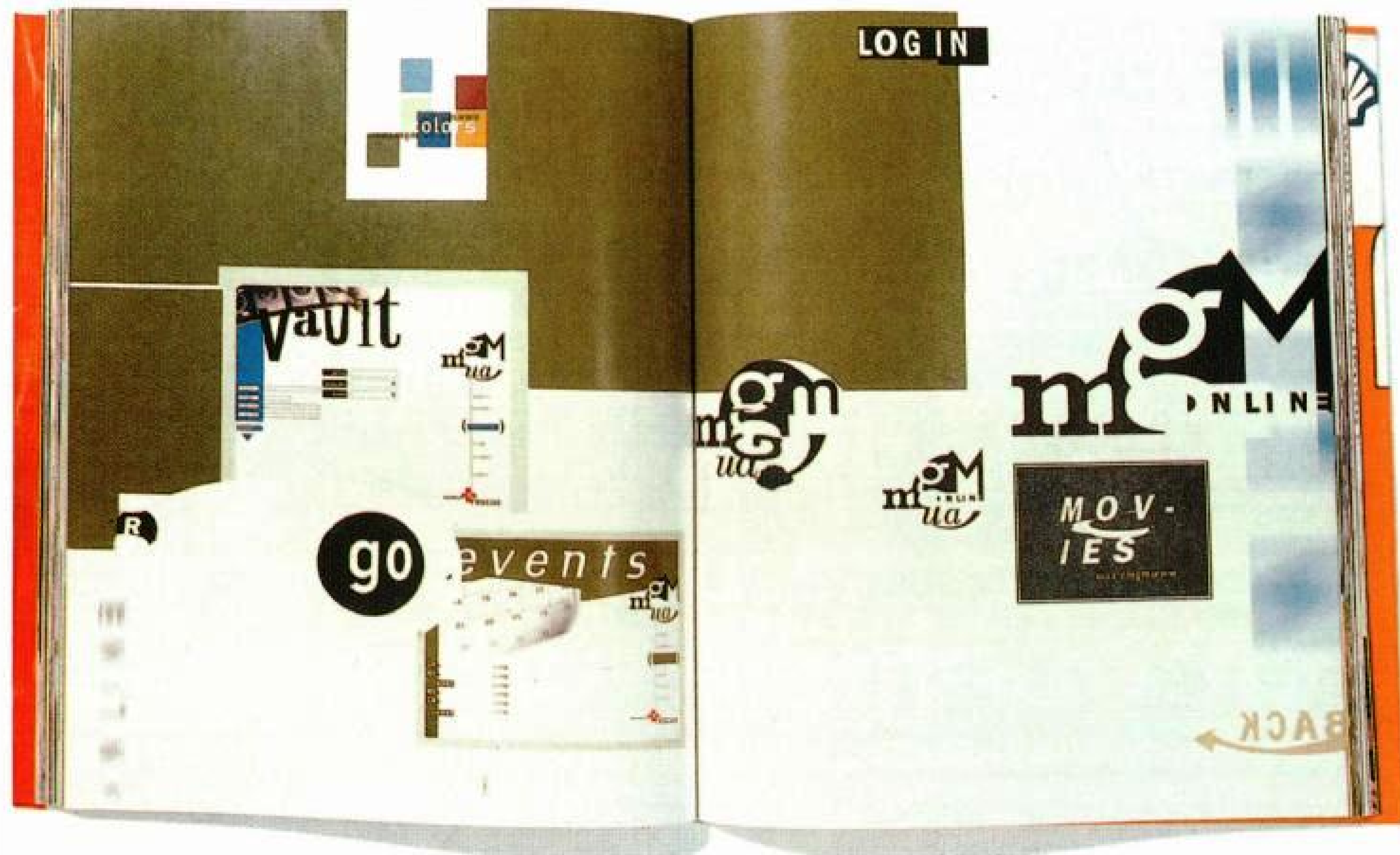
David Carson, ***The End of Print,*** used highly expressive type, which at time would be used more like paint or collage elements than for its linear reading sense. His approach was the center movement for younger designers making expressive, personally indulgent work.



a result, type and typography increased in visibility. A postcard issued in 1996 promoting the new typeface FF Schmalhans by Hans Reichel proclaimed itself as "the 3 million 285 thousand 467th font ever to be made in the Universe." It proposed that the universe could take up to 4 million fonts, so there was room enough for a newcomer. While the first figure was an exaggeration, the second figure was an underestimate of an infinite variety of fonts now possible. Reichel's little joke addressed the incredible proliferation of type design in the 1990s, a boom that blew apart the assumptions of what type involved. With a technology that allowed anyone with a personal computer to draw or customize their own typeface. The total user base of PCs suggested that a community in excess of 100 million typographers and type designers existed by the late t 990s. As the PC (and its software with fonts ready-loaded) spread in usage, that constituency of mostly untrained typographers continued to grow. This newly empowered group of people handling the arrangement of type contrasted with just a few tens of thousands of type specifiers (such as designers, art directors and printers) in previous generations. Fewer still of them were pure type designers – no more than a very few thousand worldwide who designed type the days of hot metal thanks to the concentration of activity in a handful of foundries.

PC SOFTWARE

Now even tile most basic PC came with sohware that permitted some routine reshap1ng and other abuses of the supplied typefaces, along with rudimentary drawing tools that might invite the sketching of new letters that could exist in the same digital space as the most sophisticated



and traditional of fonts. Type design was now not necessanty a profession or a craft – it was something anybody could do, albeit rudely: it was similar to cooking – anybody could do it, after a fashion, but some did it with ready-meals, others created famous restaurants. For all this now facility, most PC users did not (and do not) design or oven play with type beyond perhaps changing the default font, using the bold and italic options, or increasing the type size and leading. And yet they worked with letterforms and typographic controls that did not exist for the end user before the digital era. The PC brought together functions previously carried out by means of handwriting, the typewriter and professional typesetting. It took typography to laypeople – even if they did not necessarily want the responsibility that went with the power. Even if these accidental typographers did not actively think of typography, their computers would be doing it for them, producing typographic matter yon the fly" as they generated text or downloaded internet pages with a default font crudely "setting" the requested information. Even within the professional design community, the quantity of new type design in the 1990s was unprecedented – on a scale that makes estimating the number of typefaces in circulation almost impossible. Every young designer seemed to want to make a face or two, and many of the major type companies also went through rapid design exercises to convert to the new media and market their constantly growing. The major type vendors moved their large libraries to digital form and onto searchable CD-Roms and then the internet, offering thousands of fonts. They bought in new designs to put in the "shop window" of their marketing. and promoted the existing libraries widely. They reshaped their operations continually, moving into aggressive

Right:

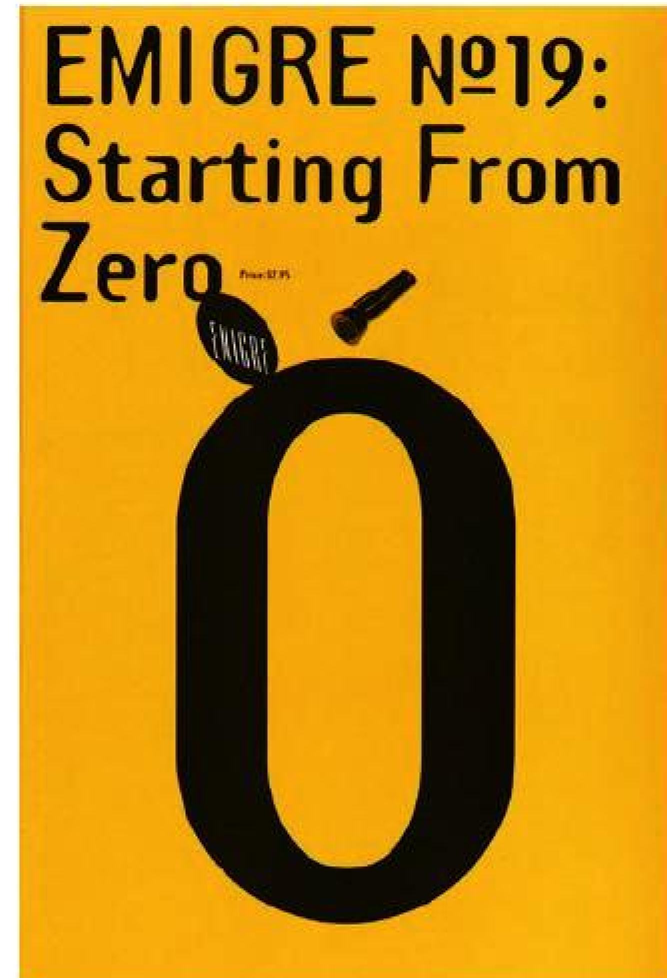
Mark Farrow, was a prime exponent of minimalist typography in the 1990s, an increasingly credible route admist the endless type design and typographic diversity brought about by the digital explosion. This poster gained impact for fluorescent ink so that the type stood out at night.

Barry Deck, 1991, poster was the first to feature the typface Template Gothic, pleasing a culture in which the computer has at last become "personal."

business-to-business marketing in a way that had been unnecessary in the context of the steady trade of pre-digital eras. when type was tied to the suppliers and their technologies. Business lunches gave way to direct mail drops as a way of selling type.

TYPE AS PRODUCT

The fact that the traditional big type companies were selling type rather than typographic systems marked the major shift. They also increasingly found business difficult, as the old steady state of affairs vanished along with the proprietary type technologies. and the new desktop age failed to offer a business model that supported the previous organization. Type sales were subject to the rapId proliferation of illegal copying of fonts. By the beginning of the twenty-first century, it was likely that at least nine out of ten type usages were actually unlicensed. Traditional type companies also moved away from being focused on their own designs, and instead sought to outdo each other as distributors, with a confusing tack of differentiation as they began to cross-license each other's fonts. Hot competition was provided by the explosion of small font companies and independent designers -hundreds of small companies able to use the web to promote and distribute tlleir wares. Type was now someth1ng that could be made in a one-person. one-bedroom design studio. A digital type "foundry" could be set up with little more than access to a Macintosh computer, a copy of Fontographer software and, perhaps most imfX)rtantly of all for business success, an understanding of the new marketing opportunity. Template Gothic by Barry Deck (1990) was a highly popular Emigre-distributed face that came to signal the



zeitgeist to the point that design magazines proclaimed it "typeface of the decade." Through the stencil-like structures seemingly unlinked to wntten forms, it combined the vernacular with a suggestion of new technology. Hi-fi brands and telephone companies found it periect for styling their various ads.

Through the 1990s the Emigre catalogue grew to include more than 200 faces, with the "house" designer Zuzana Ucko as the key contributor. By this point, Ucko and Rudy Vanderlans (the publisher/editor of Emigre magazine) had been pursuing their path for long enough. Increasingly during the decade, Ucko's work moved from overtly exploiting the digital language to reinterpreting the classical tradition of typography with designs that responded to the engagement of, say, Baskerville with the digital age-out of which came Ucko's Mrs Eaves. A larger, more commercially motivated type-design business than Emigre, FontShop International also owed its existence to the digital revolution. Founded in 1990 by the graphic/type designers Neville Brody in London and Erik Spiekermann in Berlin, it was no tess experimental in the nature of the typefaces it published and distributed, but grew much faster than Emigre, thanks to a strong system of franchise distributors. FSI expanded over the decade into a library of more than 1,000 faces, with a type catalogue that needed updating quarterly in order to take in all the launches. Faces were branded under the FontFont "label" with "FF" appended to the name. More than eighty designers were represented, although (as with many businesses) a significant proportion of all revenue came through a small number of the overall faces. The earners were not the overtly creative showpieces, but those that had the robust

Left to Right:

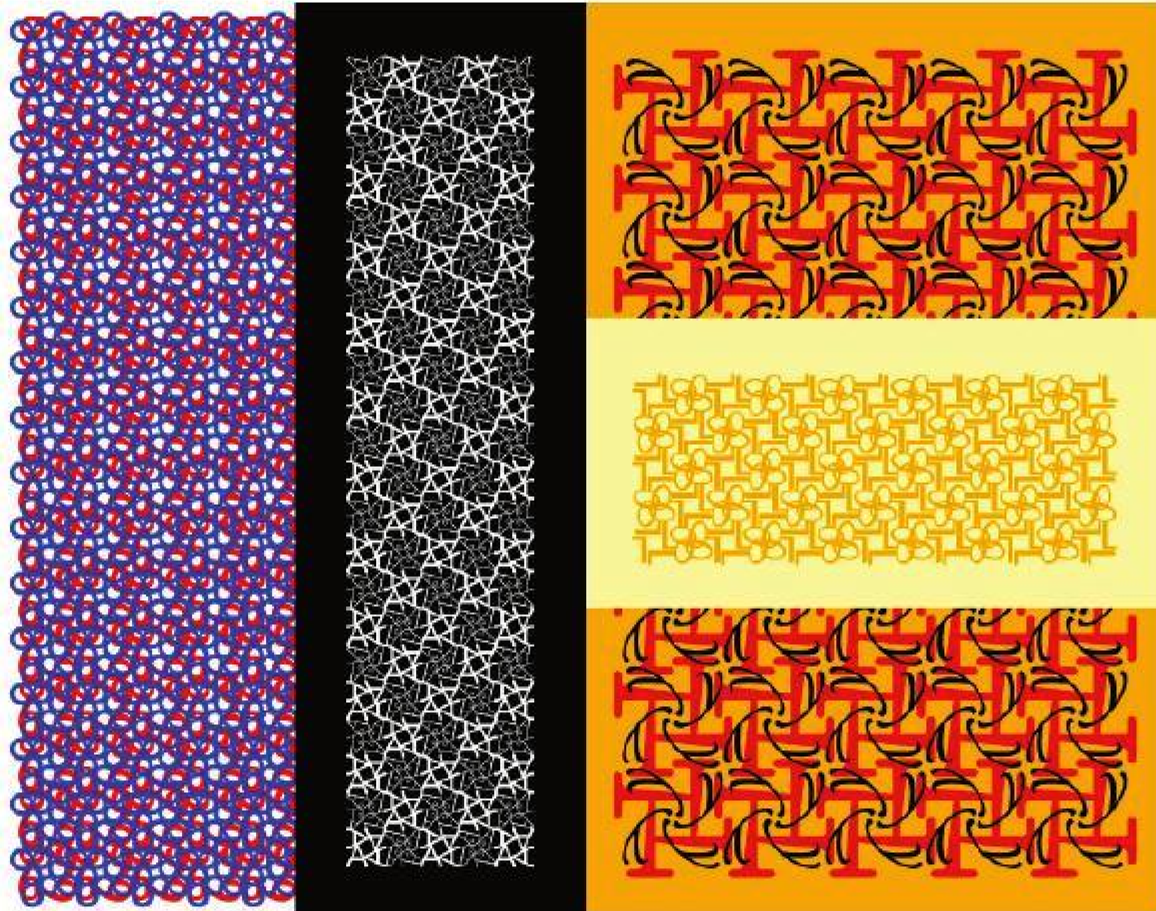
Jonathan Barnbrook, *Foggie Bummer,* 1995, an international campaign animating the spoken word, concentrating on the power of language.

Zuzana Licko, 1997, launch that explored late Modernism and ornamental devices driven out of the typographic engine.

possibilities of extensive licensing and application across corporate identities. They tended to readability with great flexibility of application, with multiple sizes and weights, and an aesthetic that inevitably tended towards neutrality with a twist. Scala and Tllesis were two such laces. distinctive without being showy. The cost for developing typefaces was drastically lowered, becoming widely available to the masses. as was Spiekermann's own Meta face, a leading earner across the decade. It was Spiekermann's typographic functional rigour that 1nfluenced the design of many of the most successful faces, and that comes through also in the success of other fonts such as FSI's revived DIN anti OCR. The FSI support for young designers ensured that character sets and the general build of a tont had a robust quality !hat was sometimes lacking in the output of smaller independent foundries. Though there was never evidence against it.

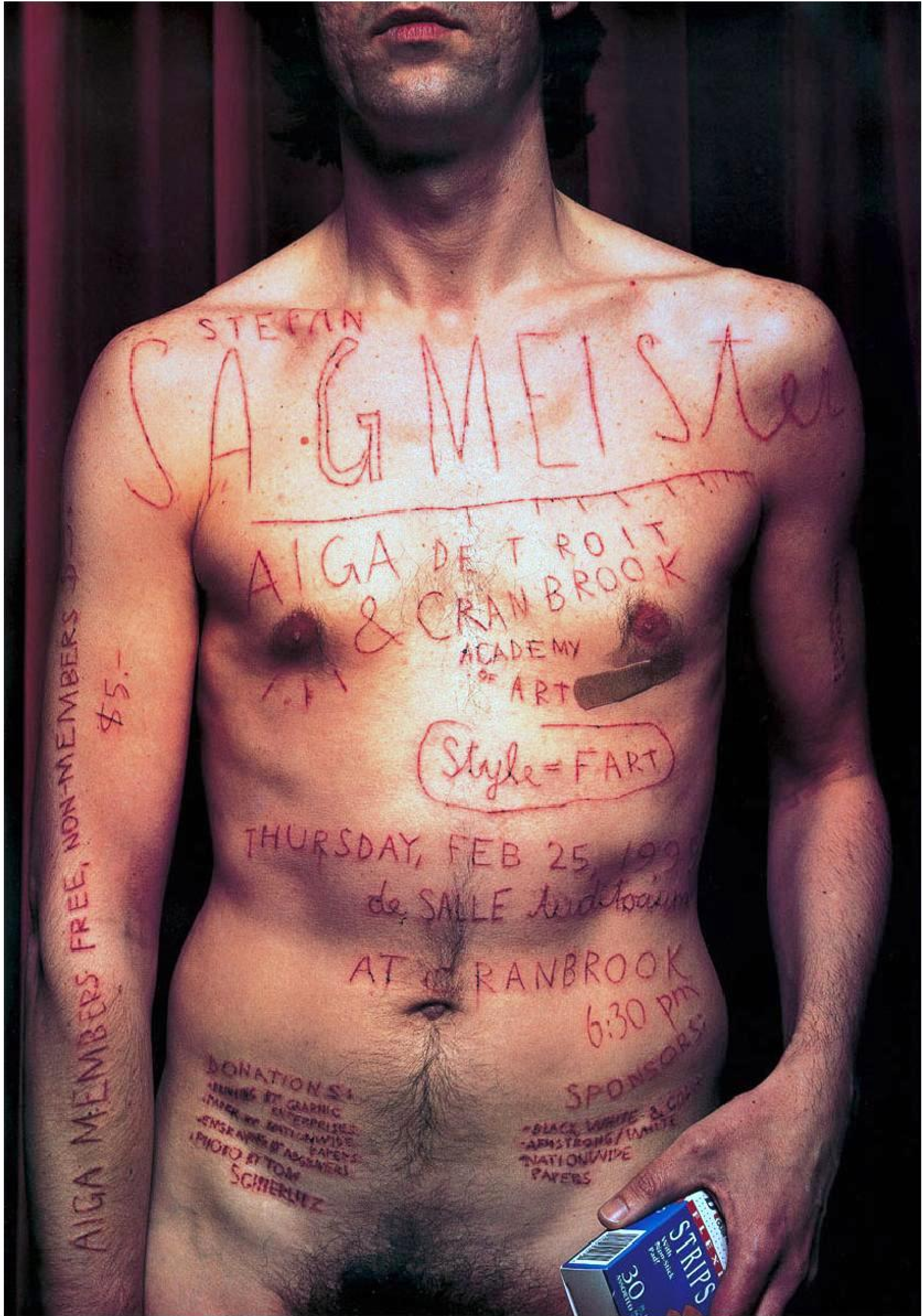
TYPE DISTRIBUTION

FSI worked through a network ot distnbutors covenng various parts of the world and more purely on the design content being marketed. While being by no means the leading distributors of fonts in total. FSI and Emigre were the pioneers around which a whole new industry of type companies and type design practice emerged. Small foundries such as House Industries, or designer/distributors such as Jonathan Barnbrook with his VirusFonts label or Jean-Francois Porchez's Typolonderie, were only able to create and distribute fonts because of digital technology. Literally hundreds of small labels, many the work of a single designer, became available. Some were also represented through larger collections. while others were represented through internet-based aggregator sites. and others still represented through many distributors. Although the industry rapidly



switched to digital. issues such as the choice of computer platform or type format could still cloud the picture. Fonts tended to be released to cover all profitable eventualities, as the adaptations required software tweaks rather than any investment bound up in a physical product. The wave of new companies also worked as a further spur to the rejuvenalion at moro tradilional type developers and distributors. The death and rebirth of Monotype illustrates this pattern: after some years of restructuring, matters came to a head at provide a new font company, which by 2002 distributed its 8,000 typefaces through its own web portal.

Linotype and Berthold were other major traditional typesetting system companies that experienced a difficult passage throughout the 1990s as they fought to realign their businesses and to realize the value of their intellectual assets against the decline of their traditional bus1ness. Berthold managed to retain its independence, albeit through a key distribution partnership for its typefaces with Adobe. Linotype also refocused itself into a type library business of some 4,000 typefaces, which it increasingly distributed through other partners, from within the protection of the printing machine company that owned it. In contrast, the purely software-based Adobe rapidly grew to having one of the largest and best-distributed type libraries, being in the very useful position of controlling the use of the PostScript page (and font) description software. Tills gave the company room for leverage when it came to developing and licensing type and striking business partnerships. However, by the end of the decade, the difficulties in continuing to revolutionize the software had Adobe on the retreat. The lack of any particularly appealing type business model



STEFAN
SAGMEIS
AIGA DETROIT
& CRANBROOK
ACADEMY OF ART
Style = FART
THURSDAY, FEB 25,
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AT CRANBROOK
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DONATIONS:
SPONSORS:
AIGA MEMBERS FREE, NON-MEMBERS $5.-
STRIPS
30

would ensure that investment in type was no longer a priority. The internet emerged as a means for promoting and distributing a font without requiring physical packaging or a distribution medium, this worked for commercial type companies, and also for the hacker world of computer activity. Many fonts were (and are) placed on the web for free or "shareware" distribution but, inevitably, these are less than complete in their character sets. functionality or quality. Plagiarism was more than a little in evidence, with software such as the leading type-design package Fontographer making it relatively easy to take in character forms, and adapt and rename them. Even less honourable was the practice of illicit internet offerings of whole libraries of copyrighted fonts (along with other software) whidl could be downloaded for free. It became common in major cities to have illegal operators of software downloads archive of material onto a computer hard drive. Such activities realized the darkest fears of the type publishing community, who faced not only deliberate copynght infringement. For designers and publishers, the need to buy a typeface not only for their own creative use but lor the company that might carry out the subsequent imagesetting added an unpalatable increase to their costs, which often prompted them to give a copy of the font to the output company for free.

However, the lack of recognition of the differentiating factors of type design law, rather than patents on names, proved a

Left:
Stefan Sagmeister, took a razor blade and made an artwork of his own body in order to create the lettering for a 1999 AIGA poster. This was a celebration of creative process and an act of resistance to unseen technologies as much as a quest for a precise graphic solution.

problem in bringing actions in the United States, and more generally was the problem in proving a copyright infringement without costly actions. Simply, the multitude of small infringements were and are impossible to police, and would not justify the costs of the numerous legal actions required to enforce copyright. The fate of the major providers, the tack of investment in major type research program titles, the failure for type design to offer a decent reward for the skill invested all of this followed from the respect for the intellectual property involved.

"Software, piracy, and general disregard for proper licensing etiquette. You can begin to solve this problem by property licensing your usage of each and every font that you have in your possession. If you have copies of fonts for which you did not purchase a license, please, throw the fonts away contact the manufacturer and come clean." While font piracy could be seen as undermining the business of type design, squeezing the survival of a nascent culture of small independent type studios. it was nol the largest threat. Instead, the very tools of the digital trade-the operating software on computers and printers, and the internet browsers -carried a much more powerful Trojan horse right into the heart of the new design process and the fast-expanding community of type users. The new devices came with robust, if often boring, free fonts. And when free does the job, it becomes a commodity that is consumed almost without thought. And so the preselected fonts on Apple computers, in Microsoft Windows and Explorer, and on laserwrtters and other equipment became the default and a weighty influence on the visual language of the era. Type selection began to take place in the context provided by tile ubiquitous technologies. White

it had never been easier to design and distnbute a font -an ease that spawned a wave ot new type companies – It had also never been easier for the user to select from a very small range of typefaces without having to think very hard or spend any money and typesetting had been

"The internet emerged as a means for promoting and distributing a font without requiring physical packaging or a distribution medium..."

largely absorbed under digital technology into decisions and controls implemented within the systems. What had once called for the application of custom skills, the practice of hard-won craft, was now subsumed within the software design. For most users, it was enough to have a typeface choice of highly conveinent, functional and free fonts. If letterforms did not always fit well together, or the spacing was off, or the expression was inappropriate ... well, most users did not spot this. Against the systemic advantages of the new technology and its commodification of low-end design, the new the new technology would spawn a much greater range but at a cost in quaity of careful type choke and letter-spacing. And yet this crude democratization of process could be embraced as a vital new wave of typographic opportunity.

2000

2000

Right:
Adbusters, August/September 2001 issue of the anti-advertising, anti-globalization magazine. The magazine frequently targeted graphic design and produced covers of "anti-design."

The musician and writer David Byrne attracted attention around 2005 with a pertormance that was based on demonstrating the creative opportunities and limitations of the presentation software Microsoft Powerpoint.

His exploration of the thought-framing tools of the package prompted him to say: "Freedom – who needs it?" He was being ironic, perhaps, but he also meant it: he was saying that, INithout a frame, it is difficult, if not impossible. to be creative. Creative work needs to be able to push against something in order to innovate. That remark could be extended to the world of design more broadly. While digital technology had opened out freedoms for type design and typography, the Manything is possible situation was challengng, if not intolerable, for creating effective communication. A designer requires a problem to solve, even if only one of his or her own devising, and there have to be some shared assumptions with the future user of the work in order for the achievement to be appreciated. Pure creativity, if it exists, is not the space that most typography operates in. Whether the typography needs to be an Invisible carrier ol information (which applies to most situations – from a train timetable to the text of a novel or a little more upfront in its

ADBUSTERS
No.37
SPECIAL DOUBLE ISSUE.
DESIGN ANARCHY

Right:

Experimental Jetset, examples of the rise of Helvetica to iconic status. Promotional material for the movie "Helvetica," 2007 DVD box set and poster.

character (as with display type), it must always be familiar enough to be highly recognizable. Only the most experimental of typography would dare consistently to undermine the reader's unconscious ability to see through its forms to extract the message. In the 1990s, in the work of David Carson and a few others. there had been a playful extreme of experimentation that used the digital tools to deconstruct this essential aspect of type. But, once seen, once enjoyed in a few issues of Ray Gun magazine. on an experimental website or a CO sleeve or two, the rebellion was played out. The protest against conformity did not in itself offer a credible way forward. That had to be found. And it was found in a return to Modernism, or neo-Modernism.

In particular, there was the remorseless rise of Helvetica. Around the turn of the millennium, the American designer Paula Scher spoke lightly (to the current writer} of graphics needing a "sorbet course" after the rich disruption of the 1990s. She saw the growing use of Helvetica as a sign of that. But instead of it proving a light interlude, Helvetica turned Into a surprising cultural feast. It became a mini-cult. It was not only used by designers to resolve everything from editorial to corporate branding, from subway signage to CD sleeves, and from pnnt to web media, it also became something much more-it became something to believe in. As early as 2000, the satirical website The Onion was sending up the trend for both popular talk around typography and the use of this particular face in a story headlined "Helvetica Bold Oblique Sweeps Font. This faith in Helvetica as a font of extraordinary virtues was crystallized with the production of a successful book, Helvetica: Homage to a Typeface (Lars Moller, 2005). A useful window into the popularity and trends in typefaces

Meet the cast:

ABCD
EFGHIJK
LMNOP
QRSTUV
WXYZ

Now see the movie:

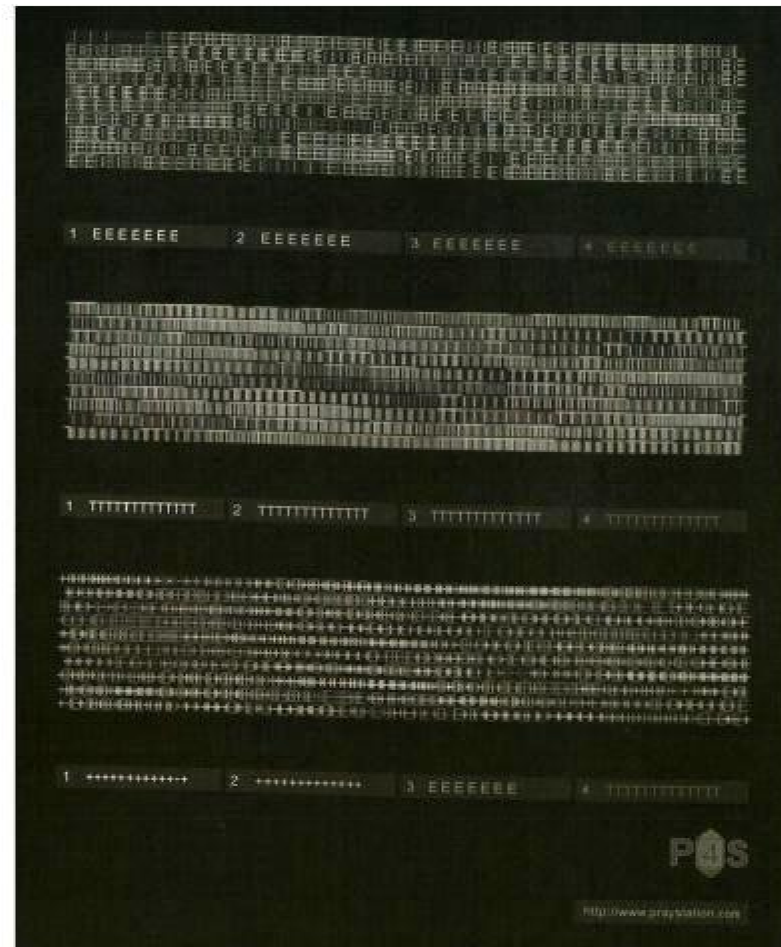
Helvetica

A documentary film by Gary Hustwit

in this era carne in the form of the FontShop International "100 Best Typefaces of All Time," in which Helvetica held first place from the table's launch in 2009 through to the time this book went to press. While it spoke of covering the ordering was based on hrghly time-sensitive data. Fully 40 per cent of the rating drew on sales at FontShop, with a jury then assigning 30 per cent based on their sense of its aesthetic merit and 30 per cent based on its historical significance.

SHIFTING FONTS

As these factors inevitably reflect the aesthetic standards and historical interpretations of their time, the charts are no more and no less than an indication of what was numerically and critically popular in the year of their compilation. And what they showed was the shift to Helvetica and other sans serifs. Frutiger, Futura, Akzidenz Grotesk, Otticina, Gill Sans and Univers all made the top ten. with Garamond, Bodoni and Times being the only serifs. Given that excluded fonts that were provided bundled and free with software (such as Arial and Verdana), the actual weighting towards sans serifs in contemporary usage was likely to be even more pronounced. We need to be wary, however, in noting these tributes and preferences from designers in buying fonts, or building cults around fonts, or reacting against the relatively recent alternative tendency towards typo-experimental deconstruction. A key part at the change brought about by digital technology was that one-off design decisions taken by professlonal graphic designers became less central to much of what was being consumed typographically. Instead, the onglnoors and design teams within technology companies lold the foundations to enable individual users



Left to Right:

Joshua Davis, late-Modernist typography development and exploration of Flash animation as presented on this site, showing how the machine can generate "art" within parameters defined by the designer, rethinking how the typographic engine could be applied beyond typography.

Buro Destruct, series of fonts created 1995-2001 in Switzerland, the idea of the "constructed" typefaces the true nature of all digital typefaces into retro forms.

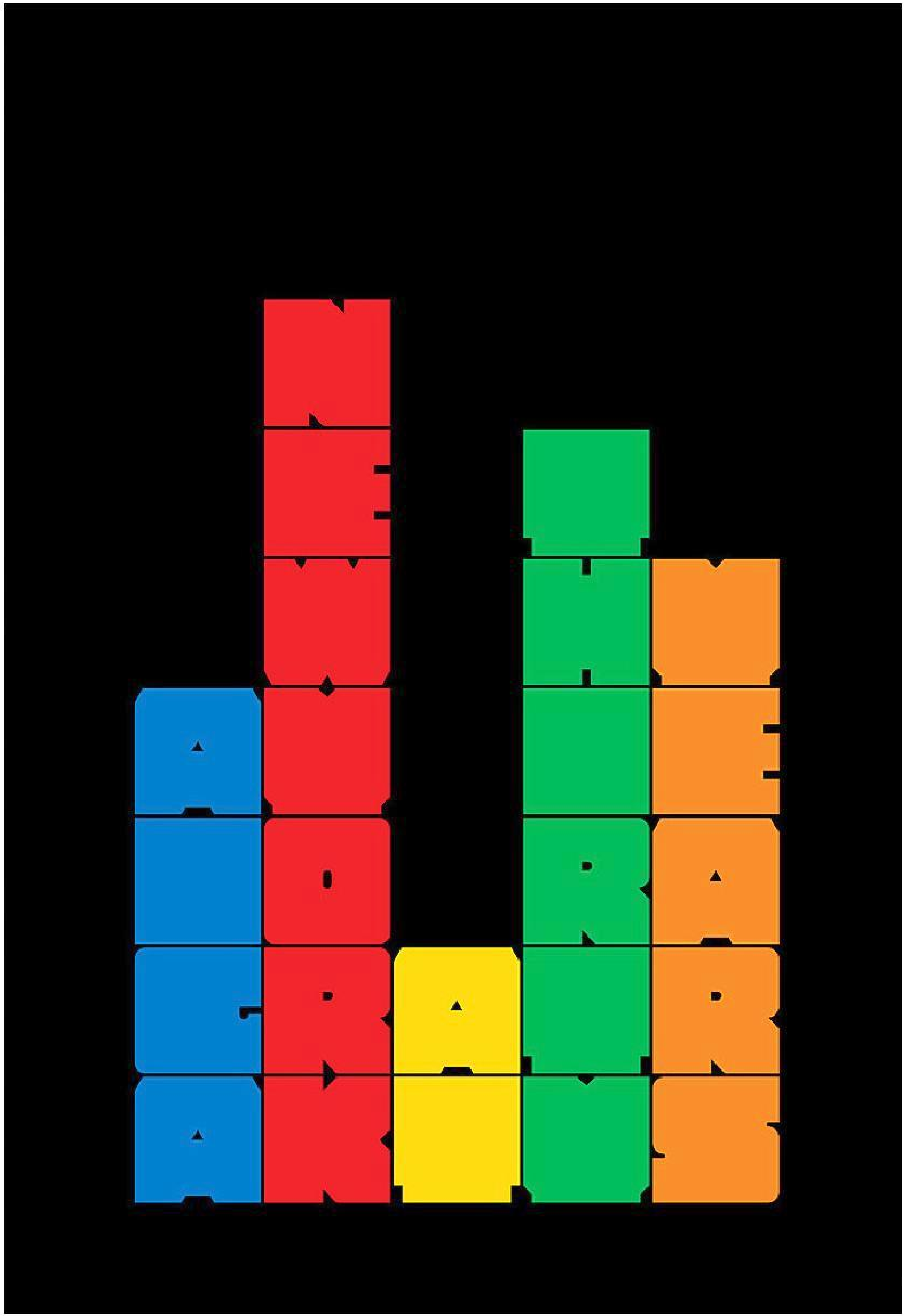
of their devices to make good and bad font choices by the million every day. As a result, office noticeboards, homemade birthday cards, tempof'ary signage and much more round the world bore witness to the power of the amateur in creating typographic works.

Most notorious in this tendency, and indicative of the fact that type was now more in the hands of its consumers. was the popularity of Comic Sans. While Helvetica inspired books ond films, Comic Sans inspired ridicule for being a clumsy font whose every use indicated that somebody lacked taste and visual literacy. Its designer, Vincent Connare. was originally inspired by a bad use of Times New Roman in a graphic novel, and created a font that would be more appropriate for the speech bubbles. Ironically, a font born out of a quest for appropriate expression grew to be derided for widespread inappropriate use.

LITERARY FONTS

Books and articles also celebrated everything that was wrong about the fonts and applications of the font. None of this stopped its continued application in all forms of amateur, and some professional. graphic design. In 2012, fonts.com published an article in which Connare explained how he saw the appeal: Regular people who are not typographers or graphic designers choose Comic Sans because they like It, it's as simple as that. Comic Sans isn't complicated, it isn·t sophisticated, it isn't the same old text typeface like in a newspaper. It's just fun -and that's why people like it. Increasingly, title experience of typography was not of something printed or otherwise fixed in its making. Instead, interactive digital tools became an increasingly dominant means of generating and reading typography, open to anybody with a computer, smartphone or tablet. Type was generated by the user

implernenting options within the lypeface choice laid down by the original design team. Consider, for example, the rise of the smartphone. Pioneering the way was the iPhone, launched in 2007. As Its core lent, used on the basic display items, what do we have? Helvetica. It changed on the iPhone 4 in 2010 ... to Helvetica Neue. Very Apple and very on-trend. However, on the device, ooe !unction that came in or design criticism when launched was the faux-yellow legal notepad style of the Notes application. Worse still was the initial restricted typeface choice: a chunky calligraphic font called Marker Felt, which a makeover. Microsoft switched out Times New Roman from being the default font in its Word program, and also took out Arial as the default in Powerpoint, Excel, Outlook and WordPad. In their place, it introduced Calibri, a humanist sans senf designed by Lucas de Groot for Microsoft with the specific intention of taking advantage of the company's ClearType rendering technology, which was designed to improve the appearance of type on screen. And 2007 was a big year in another respect, too. It saw the introduction of the first Kindle, an e-book reader from Amazon, the world's biggest retailer of books. Five years later, the company announced that e-book sales had surpassed those of physical books. For every 100 hardbacks and paperbacks sold during 2012, the internet giant was selling books. That meant an awful lot of Gaecilia. initially the onty font provided with a Kindle. Even with the introduction of font choice on the Kindle Paperwhite model in 2012, the limited selection was likely to mean that Caecilia would remain supreme. The widened font choice added Futura, Helvetica. another sans serif. and two serif faces in Baskerville and Palatine, both popular and elegant printed book faces that might struggle for clarity on the E Ink pages of a Kindle



unless readers decided to up the point size. Rival e-book platforms also offered font choices, but none had the flare of humanist strokes and slab serifs seem almost custom–made for the visualizing capabilities of the Kindle screen, where purely geometric faces would make for tiresome reading of long texts and small serifs could not be tolerated given the screen resolution and contrast.

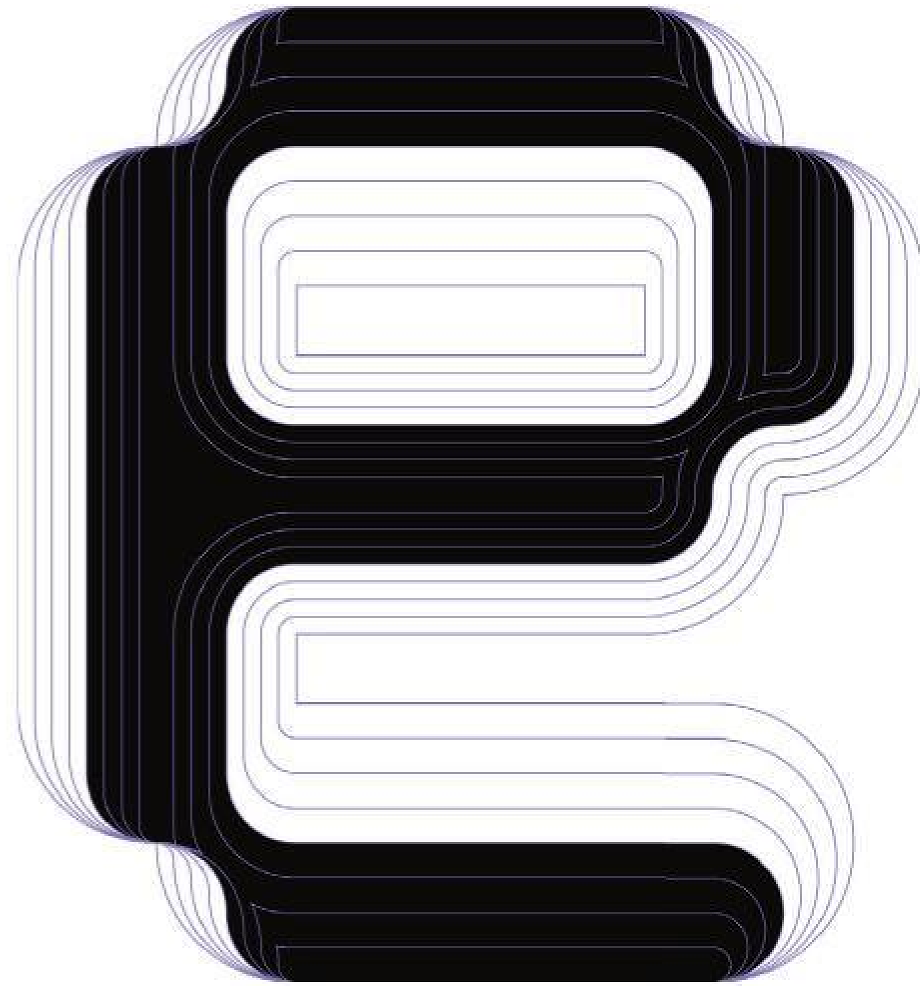
Clearly the booming download ligures indicated users were happy to push more and more reading data through that reliable font. The leadership the device held over rival a-readers such as Kobo and Nook, with their greater font choice, went largely unchallenged, thanks to the distribution might of Amazon. But if the past twenty years-the llfe of this book through its various editions -is anything to go by, we can be certain of one thing: this will change. From its position as one of the world's most read fonts, at least by book buyers, Caecilia is but a marketing decision away from relative obscurity. Where typefaces once took many months to design, years to bring to market, and ihen would build into usage over decades. now the whole cycle may become more butterfly-like in lifespan as font design. There is likely to be even less investment in new typeface design and more in typographic generators since customers want tools, apps that do things, rather than typefaces. The move to crowd-source and otherwise depress value in intellectual property that has been

Left:
Ivan Chermayeff, poster for AIGA in 2012, using the experimental typeface HINT which reduces letterforms to a minimum number of differientiating marks cut into a uniform sqaure.

Left to Right:

MuirMcNeil, 2011, ThreeSix type system that ranges across six faces in eight weights. It is highly geometric – using only vertical and straight lines, and circular arcs, within a grid – but applies a range of subtle adjustments so that there is consistency across all weights and sizes.

Emoji, character set, graphic representations of emotions and other expressions help meet the requirements of mobile users for tools that can be generated faster and offer more global relevance than traditional text communication.

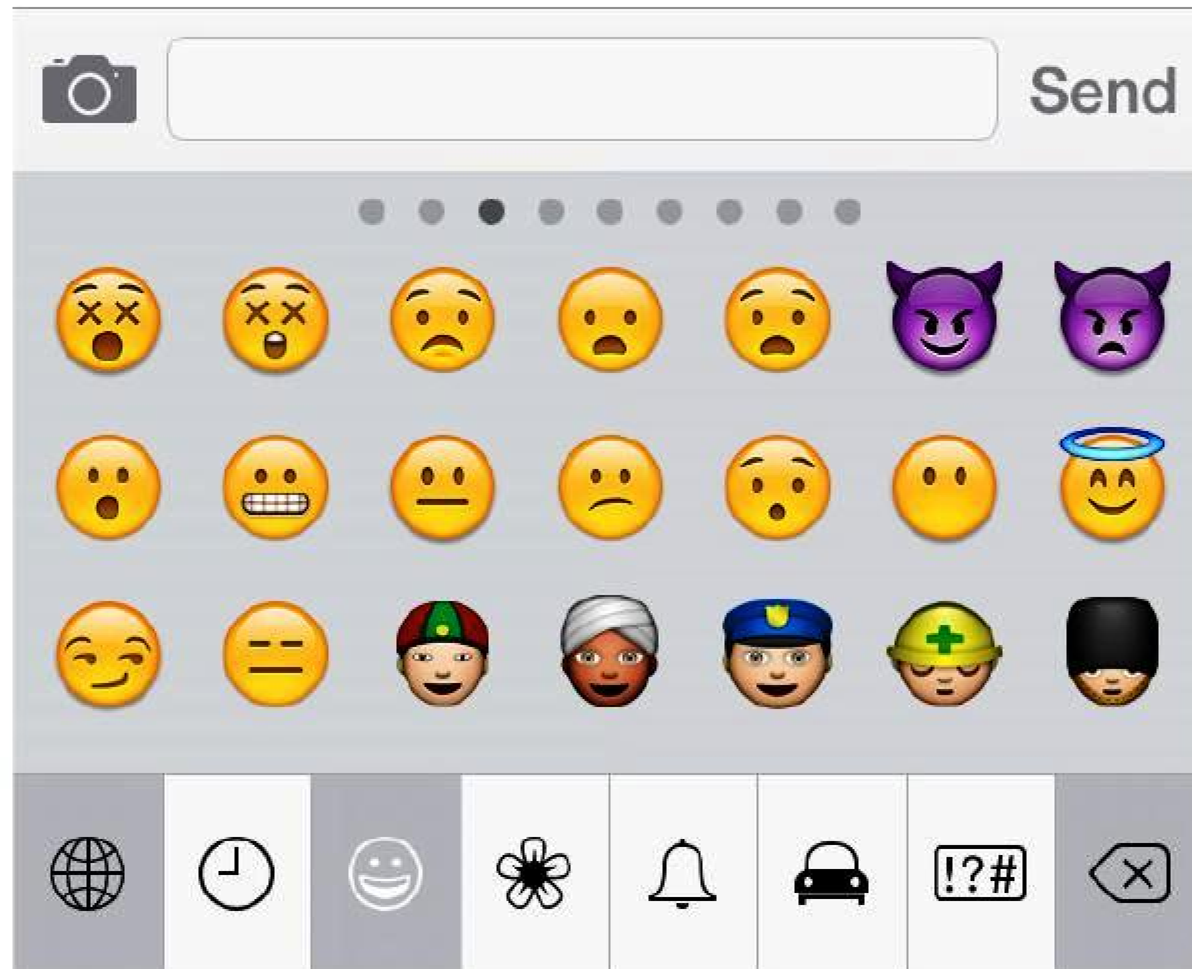


seen in creative fields as diverse as music and photography has also reached into type design. The economics of the situation suggest there may be enough typefaces for now, at least in terms of serious investment and problems that need much solving.

FUTURE OF TYPE DESIGN

There are also many designers prepared to develop new typefaces nearly for free, thereby continuing to undermine the great tradition of refined type design. Hard investment is more likely to be balanced towards innovating functionality around typographic media, and then pumping up the marketing efforts. rather than towards type design as an important centre in itself. This situation will continue to prevail unless a software giant comes calling on type designers in search of something proprietary. Unless type can make a difference to how the product performs, points of type design and typographic fit are arcane subjects, far removed from their need to get hold of a particular basic style of type. If Google delivers a simple choice that meets most requirements, then Web Fonts can grow to be a dominant force in all type delivery on screen. which is increasingly the primary mode of typographic delivery.

The future of type design may see the near disappearance of fine type design and typography to the nmrgins or behind the walls of large corporations. It has already increasingly moved away from the printer, and we may now expect it to move away from the everyday design studio too. The finest designers increasingly do their most significant work in highly customized ways for larger clients with specific brand-control needs and, occasionally, within complex teams



that set the typographic options and rules of new software and hardware. Meanwhile, citizens of the new typo-democracy, the casual users of digital devices. living in a world where everybody is in some way his or her own typographer, may find themselves joining with Google and others around crowd-sourced typographic content. Conventional print typography-in magazines, on posters and elsewhere -has continued to exist in vast quantities during this period. Even in an economic downturn. many new titles have launched. However, for our story, the cutting edge, the whole story of innovation. has shifted to the digital sphere and to an emerging set of fresh questions. The industrial and technological processes mapped across this book have brought us to a moment today that has strange echoes of our story's very start. Then. there were new processes in hot metal that radically changed title potential of printing and forced change in the nature of type design and typography. Some of the finer points of hand-set work were pushed to the margins and had to sutvive as small-press activities. Over the past twenty years, the digital revolution has asked many new questions of type and has required it to work in a different way. The beauty and creativity of print typography has continued, but the big questions are around digital typography -this is the form that most of us increasingly consume, and in which we increasingly create.

Right now we are testing the new machines of typography; sometime soon, this may once again call for us to dramatically evolve forms of letters. Type and typographic innovation sometimes combine, sometimes the lead is with one or the other. But as long as we go on seeking new ways of communicating visually, they will continue to work and advance as a key part of our culture.

Vv
Aa Gg
Rr Oo Uu
Nn Dd Ee
Dd

Gerry Barney's face was developed for Volkswagen AG in 1979, VAG Rounded is a variation on nineteenth-century grotesque sans serif designs. It features rounded termini on all strokes. It is used for technical or instructional manuals, or advertising.

VAG Rounded Thin 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

VAG Rounded Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

VAG Rounded Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

VAG Rounded Black 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Cc
Aa Ll Ii
Bb Rr
Ii

Lucas de Groot's humanist sans-serif typeface family under the Microsoft ClearType Font Collection. In Microsoft Office 2007, it replaced Times New Roman as the default typeface in Word and replaced Arial as the default in PowerPoint, Excel, Outlook, and WordPad. The font features subtly rounded stems and corners that are visible at larger sizes. The typeface includes characters from Latin, Latin extended, Greek and Cyrillic scripts. OpenType features include small caps, subscripts and superscripts, and extra ligatures.

Calibri Roman 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Calibri Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890!@#$%^&*()_+-=`~<>,.?:;”{}[]

Gg
Oo Tt
Hh Aa
Mm

Tobias Frere-Jones's widely used geometric sans-serif digital typeface developed in 2000. The letterforms are inspired by a form of architectural signage that achieved popularity in the mid-twentieth century, and are especially popular throughout New York City. Since creation, Gotham has been highly visible due to its appearance in many notable places, including a large amount of campaign material created for Barack Obama's 2008 presidential campaign.

Gotham Light 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Gotham Book 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Gotham Medium 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Gotham Bold 15pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()_+-=`~<>,.?:;"{}[]

Analysis of Characters

Apex

The point at the top of a character such as the uppercase A where the left and right strokes meet is the apex. The apex may be a sharp point, blunt, or rounded and is an identifying feature for some typefaces.

Arm

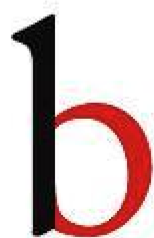
A horizontal or upward, sloping stroke that does not connect to a stroke or stem on one or both ends.

Ascender

An upward vertical stroke found on the part of lowercase letters that extends above the typeface's x-height.

Beak

A beak is a type of decorative stroke at the end of the arm of a letter, connected to the arm by the terminal. Similar to a spur or serif, it is usually more pronounced.

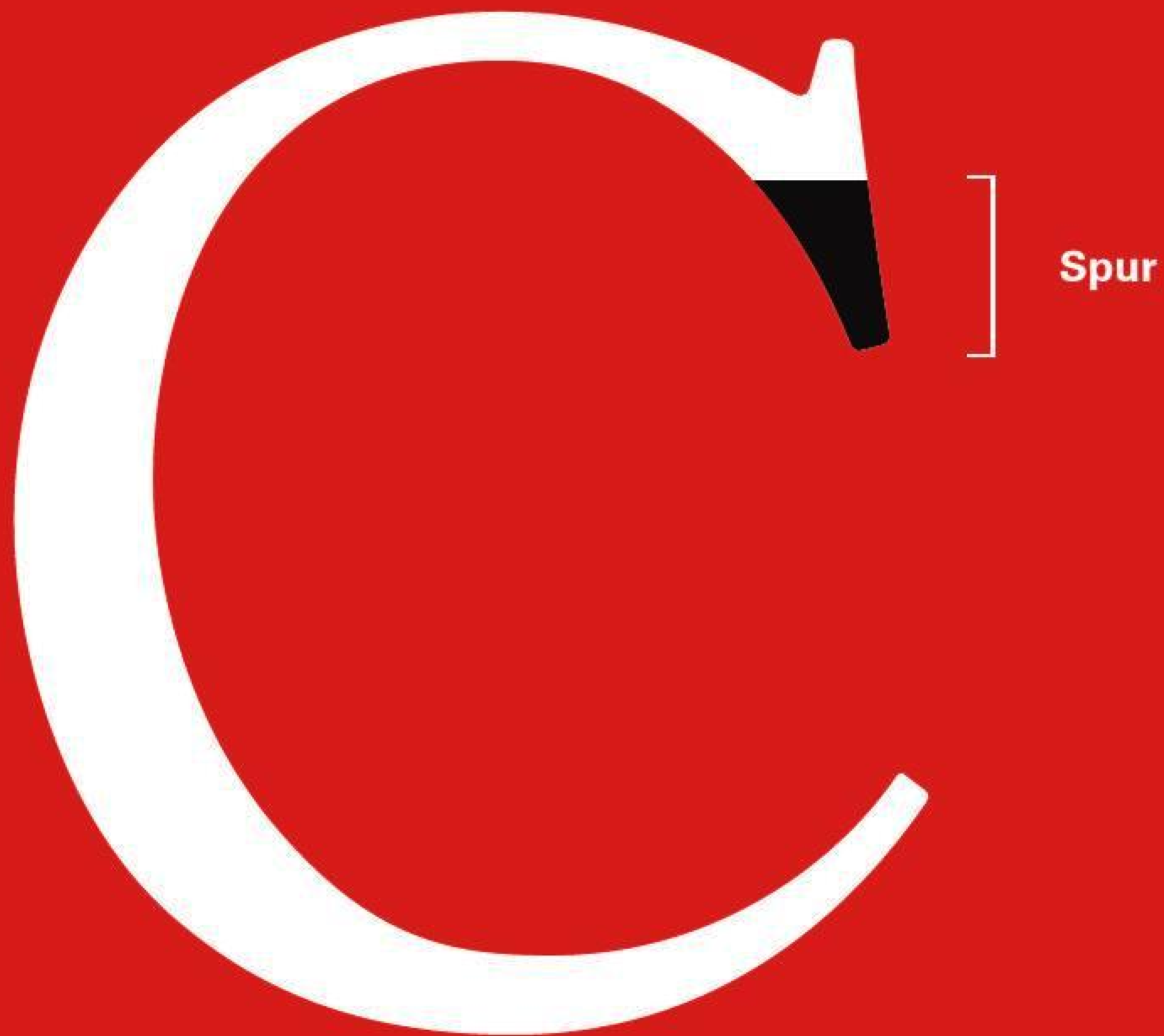


Bowl

The curved part of the character that encloses the circular or curved parts (counter) of some letters such as d, b, o, D, and B is the bowl. .

Hairline

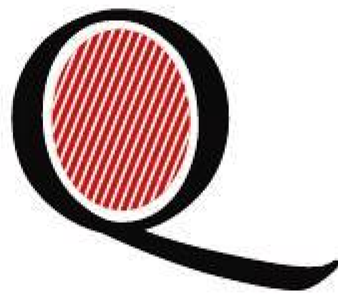
In typeface anatomy, a hairline is the thinnest stroke found in a specific typeface that consists of strokes of varying widths. Hairline is often used to refer to a hairline rule, the thinnest graphic rule (line) printable on a specific output device. Hair or hairline is also a type of serif, the minimum thickness for a serif. Hairline is often used to refer to a hairline rule, the thinnest graphic rule printable on a specific output device. However, the hairline rule option may vary from one software program to another and may come out differently on your desktop printer than on your service provider's imagesetter. It is generally best to specify a set size, such as .25 pt. Otherwise, your hairline rule may print larger or smaller than you expected.



Similar to but generally smaller than a serif or beak, a spur is a small bit at the end of certain curved portions of a letterform such as the end(s) of a C or S or the middle of G. The shape of the spur can sometimes be an distinguishing characteristic between two similar typefaces.

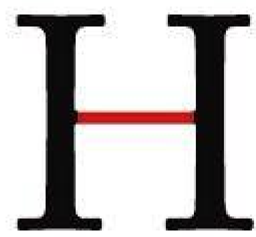
Cap Height

The height of a capital letter measured from the baseline. In typography, cap height refers to the height of a capital letter above the baseline for a particular typeface.



Counter

In typography, the enclosed or partially enclosed circular or curved negative space (white space) of some letters such as d, o, and s is the counter. The term counter may sometimes be used to refer only to closed space, while partially enclosed spaces in m, n, or h are the aperture. The shape and size of the counter and bowl can affect readability and is also an identifying factor for some typefaces.



Crossbar

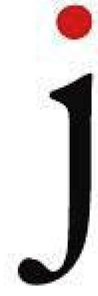
The (usually) horizontal stroke across the middle of uppercase A and H is a crossbar. The horizontal or sloping stroke enclosing the bottom of the eye of an e is also a crossbar. Although often used interchangeably, the crossbar differs from an arm and a cross stroke because each end connects to a stem or stroke and doesn't (usually) intersect/cross over the stem or stroke. The varying positioning, thickness, and slope of the bar is an identifying feature of many type designs.

Descender

The portion of some lowercase letters, such as g and y, that extends or descends below the baseline is the descender. The length and shape of the descender can affect readability of lines of type and is an identifying factor for some typefaces.

Diagonal Stroke

The portion of some lowercase letters, such as g and y, that extends or descends below the baseline is the descender. The length and shape of the descender can affect readability of lines of type and is an identifying factor for some typefaces.



Dot

A small distinguishing mark, such as an diacritic on a lowercase "i" or "j." Also known as a Tittle.

Ear

A decorative flourish usually on the upper right side of the bowl. Similar to a serif, this ear can be a distinctive, identifying element of some typefaces. Depending on the typeface, the ear may jut off to the right or stick up above the top of the bowl.

Eye

Much like a counter, the eye refers specifically to the enclosed space in a lowercase "e."

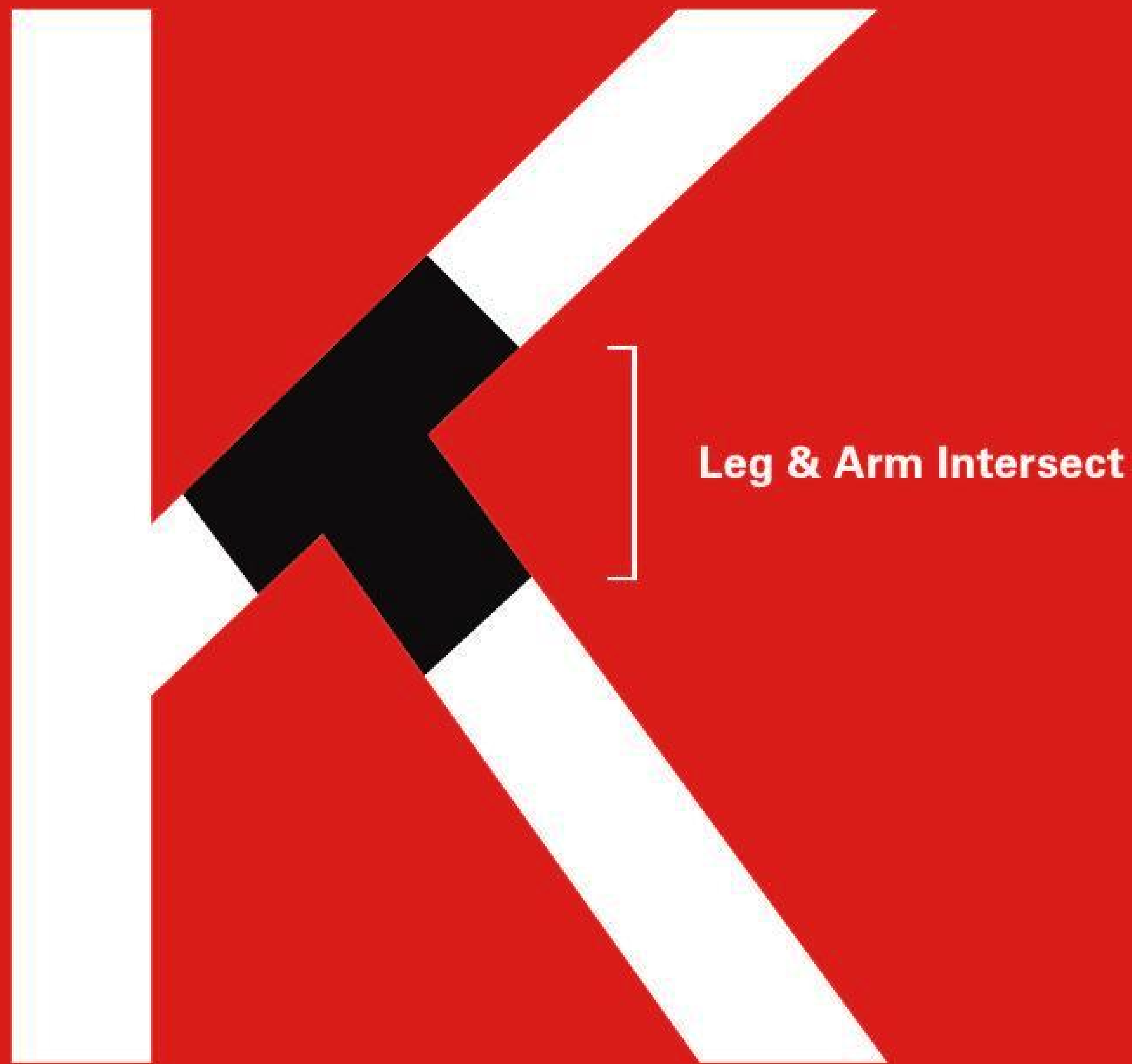
Finial

The part of a letter known as a finial is usually a somewhat tapered curved end on letters.

Flag

The curved part of the character that encloses the circular or curved parts (counter) of some letters such as d, b, o, D, and B is the bowl. .

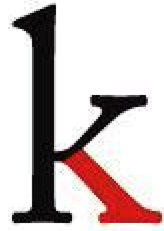
A serif is the little extra stroke found at the end of main vertical and horizontal strokes of some letterforms. Serifs fall into various groups and can be generally described as hairline (hair), square (slab), or wedge and are either bracketed or unbracketed.Hairline serifs are much thinner than the main strokes. Square or slab serifs are thicker than hairline serifs all the way up heavier weight than the main strokes. Wedge serifs are triangular in shape. Unbracketed serifs attach directly to the strokes of the letterform, sometimes abrubtly or at right angles. Bracketed serifs provide a curved transition between the serif and the main strokes. Within these divisions serifs can be blunt, rounded, tapered, pointed, or some hyrid shape.



The lower, down sloping stroke of the K and k is called a leg. The same stroke on R as well as the tail of a Q is sometimes also called a leg. The arm of a letter is the horizontal stroke on some characters that does not connect to a stroke or stem at one or both ends. The top of the capital T and the horizontal strokes of the F and E are examples of arms. Additionally, the diagonal upward stroke on a K is its arm. Sometimes arm is used interchangeably with bar or crossbar or cross stroke. Arm is often also used to describe the mostly horizontal top stroke of C, double-storey a, G, and other glyphs, to include the finial, terminal, spur, or other elements of the stroke.

Hook

A curved, protruding stroke in a terminal. Usually found on a lowercase "f." something curved or bent like a hook.

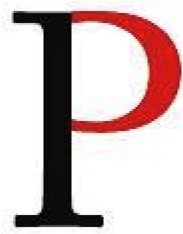


Leg

The lower, down sloping stroke of the "K" and "k" (excluding any serif) is called a leg. The same stroke on "R" as well as the tail of a "Q" is sometimes also called a leg. In some typefaces the leg can be a distinctive, identifying characteristic. Sometimes the term leg is used to describe any short descending or bottom stroke such as the short bottom stroke of "L."

Link

In typeface anatomy, the link is that small, usually curved stroke that connects the bowl and loop of a double-storey "g." Also Known As: neck, terminal A connecting element or factor.



Lobe

A rounded projecting stoke attached to the main structure of a letter. A curved or rounded projection or division.

Loop

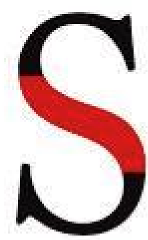
In a double-storey "g," the loop is the enclosed or partially enclosed counter below the baseline that is connected to the bowl by a link.

Overshoot

Ascenders extending into the space of a following character. In typeface design, the overshoot of a round or pointed capital letter (like O or A) is the degree to which it extends higher or lower than a comparably sized “flat” letter (like X or H).

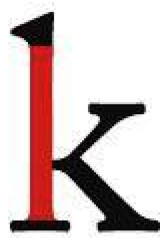
Shoulder

The curved stroke aiming downward from a stem. The curve at the beginning of a leg of a character, such as in an “m.”



Spine

The spine is the main left to right curving stroke in “S.” The spine may be almost vertical or mostly horizontal, depending on the typeface.

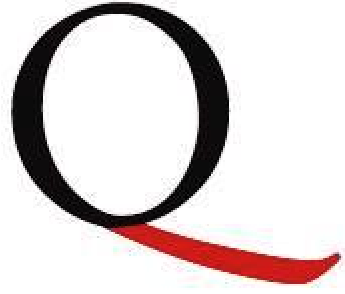


Stem

The stem is the main, usually vertical stroke of a letterform. Also Known As: stroke A main or heavy stroke of a letter.

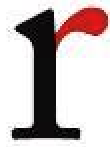
Stroke

The main diagonal portion of a letterform such as in “N,” “M,” or “Y” is the stroke. The stroke is secondary to the main stem(s). Some letterforms with two diagonals, such as “A” or “V” have a stem (the primary vertical or near-vertical stroke) and a stroke.



Tail

The descending, often decorative stroke on the letter "Q" or the descending, often curved diagonal stroke on "K" or "R" is the tail. The descender on "g," "j," "p," "q," and "y" are also called tails. The back, last, lower, or inferior part of something.

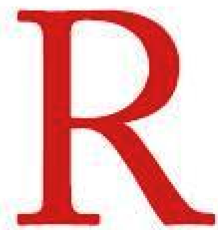


Teardrop Terminal

The teardropped ends of strokes in letters of some typefaces.

Terminal

The terminal is a type of curve. Many sources consider a terminal to be just the end (straight or curved) of any stroke that doesn't include a serif.



Uppercase

A letter or group of letters of the size and form generally used to begin sentences and proper nouns.

Type Description & Classification

Describing and classifying type has exercised many sharp minds, provoked many an argument, and led to continuing debate. The explosion in the variety of type design, and shift in its method of production and its purpose, has hugely exacerbated the problem of giving order to the world of type. So why bother There are two principal reasons: one is practical, in that description and classification help to make it possible to trace a typeface; the second is that this process of analysis enables us to see patterns within the forms, and possibly discern some directions, some meaning, behind the invention of new forms.

Various methods of analysis are used to identify the attributes of individual type characters, the fonts to which they belong, the fammlies of fonts, and the contrast1ng and comparative groupings that can be made between them. While these methods try to explain matters, they can also be confusing. This is because differing terms, tables and systems ol measurement have been devised over centuries of typographic evolution. As new ideas and new technologies have changed the nature of type, so new forms of typographic practice have emerged to challenge the classification systems. With a subject such as measurement, the issue is by its nature fairty precisely defined and different systems can be readily compared. The description of character attributes-stem, serif, bowl and so on also comparatively straightforward, although there are points at which verbal definitions of visual forms run into problems (for example, where does a serif simply become the flared termination of a stroke?).

The larger descriptive problem arises when typefaces are assigned to different categories. Typeface categories have emerged by evolution, developing from another and a range of faces being produced as a result, but their relationship is not explained by describing them only along historical lines. The revised categories devised by the typographic historian Maximilian Vox in the 1950s, which were widely adopted In various guises, now prove inadequate for explaining the huge number of new typeface designs s1nce. A digital black–letter face, for instance. such as could be seen in the 1990s, has several reference po1nts, while some modern redrawings of earlier faces make changes (such as Increasing the x-height) that effectively convert them into a different face from the one the name would suggest. Even the apparenlly simple splfi between senf and sans serif is complicated by designs with "ffared senfs"

such as Optima, or a face such as Copperplate Gothic, in which the minuscule terminus strokes are intended to assert the squared ends of the stroke rather than act as clear serifs. Adobe's multiple master fonts push out designs that can be altered by the user and range across classifications, while Beowolf began a cutture of fonts that had an organic element within them of shifting design within set parameters. Classifiers have been challenged to find new methods of describing typefaces, and have yet to propose anything at an universally accepted. Different lent distributors use different systems, and weaknesses can be easily picked in them. Some have no categories, some have titles that seem more led by their marketing considerations than by any rational structure. Meanwhile, research projects probe and suggest new descriptors. Our system draws on the Vox ctassification of historical groups, while adding subdMsions and extensiOns to cover less conventions forms and contemporary design. The categories are guidelines, redefine, remix the systems.

All faces are presented here in 18 point, output from twentieth-century designs that have been digitized. They are indications of the faces. rather than definitive cuts – different technologies, different printing surfaces or output media, make different impressions. For a true idea of, say, the work of Manutius or Garamond, nothing matches seeing an onginal. In the original context it is possible to see why certain letterforms were designed-to cope, to work in certain sizes and resolutions. These classifications cover the pnncipal areas of type design discussed in the book, so do not include non-Latin typefaces or symbols. I suspect a further remix of the book will bring In new classifications, or indeed see a replacement of the essentially historical basis for this model by an altogether more synchronic analysts of content.

HUMANIST Humanist (Venetian) faces are like a handwritten italic form – named after the first roman type faces that appeared in Venice in 1470. Humanist type faces were initially designed to imitate the handwriting of Italian Renaissance scholars. These types are characterised by their strong, bracketed serifs. The letters are in general wide and heavy in color. Other characteristic letters are the wide lower case with a diagonal bar to the eye. A noticeable feature of true Humanist types is the square full point. These types have a small x-height, moderate contrast between strokes, and an acute `angle of stress' and do not lend themselves to modern design treatments of type such as reverse or stipple. The style prints best on a unsized stock in black or brown ink.

Adobe Garamond Pro Regular 30pt

OLD STYLE

Minion Pro Italic 30pt

ROMAN

Centaur Regular 30pt

CLASSIC

Jenson Bold 30pt

X-HEIGHT

TRANSITIONAL Transitional faces reflect the fact that the eighteenth century was a time of transition. During this period, type designers were to rely on mathematical or scientific principles to create new letter forms. Containing elements of both Garalde and Didone styles, these faces have rounded serifs which are less formal than Didone, but more formal than Garalde and therefore reflect the transition from Garalde and Didone. Curved letters are more balanced than Garalde and the 'angle of stress' is near vertical to the Didone due to their mechanical-like structure.

Baskerville Regular 30pt

ROMAN

Perpetua Regular 30pt

OPEN

Cambria Bold 30pt

ROUND

Georgia Regular 30pt

LEGIBLE

Utopia Italic 30pt

LIGHT

GARALDE Garalde (Old Style) were designed centuries ago by such masters as the French printer Claude Garamond and the Venetian printer Aldus Manutius. Garalde type faces include some of the most popular roman styles in use today. These faces have rounded serifs and moderate contrast between strokes. The letters are open, rounded and very readable. The thick strokes of curved letters are off-balanced. The `angle of stress' of these types is less acute than Humanist types. Like Humanist, these types do not suffer reversal and stippling well, except in large sizes. Prints best on an unsized, off-white stock, in black ink.

Garamond Bold 30pt

OLD STYLE

Bembo Regular 30pt

STRESS

Times New Roman Regular 30pt

NEWSPAPER

Palatino Bold 30pt

CONTRAST

Caslon Old Face Regular 30pt

VERSITILE

DIDONE Didone (Modern) faces typify the profound affect the course of typography would take as a result of improvements in paper production, composition, printing and binding during the late eighteenth century. It was possible to develop a type style with strong vertical emphasis and fine hairlines; this is what the French family Didot did, and what the Italian printer Giambattista Bodoni perfected. This style has thin, straight serifs, with an extreme contrast between the thick and thin strokes; curved letters are balanced and slightly compressed. The 'angle of stress' is vertical. Due to fine hairline strokes and serifs, the types do not lend themselves to reversal or stippling except in large sizes. Prints best on a smooth, matt-finish, white paper in black ink.

Bauer Bodoni Bold 30pt

SHARP

Bodoni Book 30pt

VERTICAL

Didot Regular 30pt

UPRIGHT

Bell Bold 30pt

CONTRAST

NEW TRANSITIONAL SERIF is a group of serif faces that display a complex, hybrid mix of features that do not feature in the previous evolutions before them. They are sturdier faces than that of the thin didones, often originally cut in the nineteenth century to overcome problems of reproduction as larger prints run, poorer quality papers and the demand for more compact faces put the typefaces for finer printing under stresses they were not capable meeting. These faces strive for maximum legibility under printing conditiions.

Bookman Regular 30pt

THIN

Century Schoolbook Bold 30pt

LEGIBLE

SLAB-SERIF is or square serif was developed for heavy type in advertising. Also known as Egyptian (it appeared during the Egyptology craze in Europe), slab serif generally has little variation in stroke weight: it's generally uniformly heavy. Also with slab serif, letterforms are becoming more geometric, and less calligraphic. Dates from 1825.

Rockwell Bold 30pt

HEAVY

Courier Regular 30pt

SQUARE

LINEALE GROTESQUE typefaces are sans serif typefaces that originated in the nineteenth century. Sans-serif fonts are sometimes used for emphasis, due to their typically blacker type color. Main characteristics include: some degree of contrast between thick and thin strokes, terminals of curves are usually horizontal, frequently has a spurred "G" and an "R" with a curled leg. Most of these faces are sans-serif.

Franklin Gothic Regular 30pt

EDITORIAL

News Gothic Italic 30pt

SQUARE

Trade Gothic Bold No.2 30pt

UPPER CASE

LINEALE NEW-GROTESQUE are the most common sans-serif fonts. Transitional sans-serif is sometimes called anonymous sans-serif due to its relatively plain appearance. Neo-grotesque typefaces are derived from the earlier grotesque faces, but generally have less stroke contrast and a more regular design. They are relatively straight in appearance and have less line width variation than Humanist sans-serif typefaces.

Akzidenz Grotesk Condensed 30pt

DESIGNED

Folio Medium 30pt

OPEN

Helvetica Light 30pt

SWISS

Univers Roman 30pt

PEN-DRAWN

LINEALE GEOMETRIC typefaces are based on geometric shapes. Usually monoline by nature. Geometric sans-serif fonts have a very modern look and feel. The same curves and lines are often repeated throughout the letters, resulting in minimal differentiation between letters. Of these four categories, geometric fonts tend to be the least useful for body text. One of the most distinct features of these faces is the perfectly circular "o."

Futura Light 30pt

MODERN

Kabel Demi 30pt

GEOMETRIC

Eurostile Oblique 30pt

DISPLAY

Avant Garde Book 30pt

SQUARE

LINEALE HUMANIST – instead of deriving from the 19th century grotesque faces, relate to the earlier, classical hand written monumental Roman capitals and a lowercase similar in form to the Carolingian. Note that the term "humanist" is being used here in combination with lineal to create a subcategory, and these typefaces only slightly resemble those in the humanist serif category. These faces are calligraphic in style and more legible than other sans-serif fonts.

Gills Sans Light 30pt

ROMAN

Optima Bold 30pt

STONE

Goudy Sans Book 30pt

CHISELLED

Rotis Sans Serid Regular 30pt

GLYPHIC

GLYPHIC fonts are distinguished by the wedge-shaped, glyphic serifs with the junction of the serif and the stem being a diagonal rather than a bracket. They are part of a major category of typefaces in which all characters have a short counter stroke at the end of stems, arms and tails. Glyphic typefaces are those derived from engraved or chiseled letters. Many of these typefaces look like they could be classified as serifs but are based on the work of a chisel, rather than having gone through the traditional design process and referencing the stroke of a pen. As such, Glyphics, also called "incised" typefaces, sometimes contain only capitals, and the serifs tend to be small, as a natural detail of the chiseling process rather than as a design feature. Trajan and Friz Quadrata are excellent examples of this style.

Trajan Regular 30pt	CUT
Copperplate Light 30pt	CHISELLED
ITC Serif Gothic Std Regular 30pt	UNIFORM
ITC Symbol Std Black 30pt	TRIANGLE

SCRIPT typefaces based on handwriting, particularly formal scripts. The letters often connect, but not necessarily so. They are organized into highly regular formal types similar to cursive writing and looser, more casual scripts. A majority of formal scripts are based upon the letterforms of seventeenth and eighteenth century writing-masters like George Bickham, George Shelley and George Snell. The letters in their original form are generated by a quill or metal nib of a pen. Both are able to create fine and thick strokes. Casual scripts show a less formal, more active hand. The strokes may vary in width but often appear to have been created by wet brush rather than a pen nib.

Mistral Regular 30pt

HANDWRITTEN

Bickhman Semibold 30pt

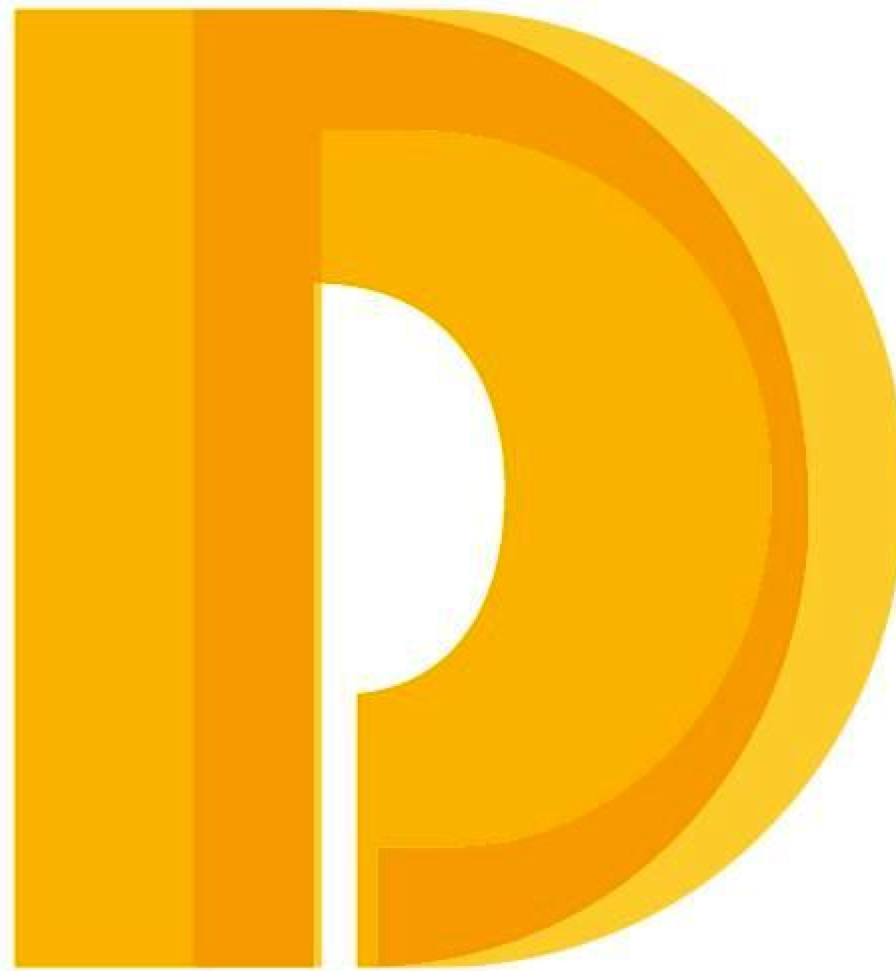
TWIRLS

Brush Italic 30pt

PAINTERLY

Zapfino Regular 30pt

STYLE



DECORATIVE typefaces are used exclusively for decorative purposes, and are not suitable for body text. They have the most distinctive designs of all fonts, and may even incorporate pictures of objects, animals, etc. into the character designs. They usually have very specific characteristics and hence very limited uses. Most decorative faces are script fonts, fonts with extreme features such as swashes or exaggerated serifs, and any fonts designed to be used at larger than body copy sizes. Also referred to as display type, decorative fonts are typically used for titles and headlines and for small amounts of text in large sizes such as in greeting cards or posters. Some decorative type is hand drawn or may be created from digital type that has been manipulated in a font editor or graphics program to suit a specific purpose such as a newsletter nameplate or a logo.

Cooper Black Regular 30pt

LOOSE

Bauhaus Regular 30pt

DRAW

Harrington Regular 30pt

VISUAL

Stencil Regular 30pt

LOUD

Glossary

A

Ascender

The part of a lowercase letter that extends above the x-height, usually continuous with a main stroke.

Axis

An imaginary line drawn from top to bottom of a glyph bisecting the upper and lower strokes.

B

Baseline

An imaginary line drawn from top to bottom of a glyph bisecting the imaginary line upon which the letters in a font appear to rest.

Bitmaps

The files used for screen display on older systems with no built-in rasterisation and not equipped with Adobe Type Manager. They are still necessary for display and printing.

Black-letter

Styles of script type developed in northern Europe around the 12th century. Typefaces now classified as black letter vary in design according to their place of origin speed and method of writing.

Body

Originally the physical block on which each character sat, in digital type it is the imaginary area that encompasses each character in a font. The height of the body equals the point size.

C

Color

The overall value of lightness or darkness that is created by words, lines, paragraphs, or pages of type when viewed against their background.

Condensed

Describes typefaces that appear narrower than other variants within the same type family.

D

Diacritic

The broad term used by linguists for marks appearing above, below, adjacent to, connected to, or through a character, distinguishing it from an unmarked character.

Digital type

Typefaces that are created and reproduced with the aid of digital computers, in which letters, numbers, symbols, images, and instructions are stored and reproduced using discrete numeric data.

Display face

A typeface intended for larger sizes, usually 14 points and above, or sometimes above 14 points, depending on the type designer or manufacturer.

DPI

"Dots per inch." The clarity or sharpness of an image produced by a screen, printer, or other presentation device. For screen images, resolution is generally measured as the number of pixels per given unit of measurement.

E

Em

A typographic unit of measure whose dimensions are relative and equal to the square of any size of a typeface.

Em

A relative typographic unit of measure (with no fixed value) equal to one-half the width of the em or half the type size.

Expanded

Most commonly describes typefaces that appear wider than other variants within the same family, the opposite of condensed.

Extreme

In computer-aided type design, a point that is the highest, lowest, leftmost, or rightmost point of a character or character part.

F

Family

Traditionally, a group of closely related typefaces that share many design characteristics, yet differ in aspects such as stroke weight, width of character designs, slope, and size. Typeface families may include from two to thirty or more design variations.

Font

A complete set of characters, such as letters, numerals, punctuation marks, diacritics, and other symbols in a particular typeface; in the composition of metal type - and sometimes also in photo- and digital typesetting - also in a particular size.

Fraction

A numeric symbol used to denote a portion of a whole. Common or vulgar fractions consist of three components: a numerator, a denominator, and a dividing line.

G

Glyph

An abstract graphic symbol independent of any specific tangible form or typeface design. Includes letters, ligatures, numerals, ideographs, punctuation marks, diacritics, symbols, and other shapes.

Gothic

A black-letter typeface, however, this term also sometimes refers to a specific sub-category of black-letter typefaces.

H

Humanist

Describes typefaces derived from letterforms of the fifteenth century, especially those of the Italian Renaissance. Includes roman typefaces based on lettering that originated as copies of the earlier Carolingian script as well as italic typefaces based on more quickly written, cursive forms.

Hyphenation

The inclusion of a hyphen between words to create a compound from two separate words. Also, the practice of breaking words between syllables.

I

Inline

In characters designed for metal type, a design flaw in which ink tends to accumulate, usually occurring at the juncture of two strokes that meet at an acute angle.

Inscriptional

Describes letterforms derived from stone-carved letters. Although inscriptional letters have been made in various cultures and during many periods of history, graphic artists use inscriptional especially to refer to letters derived from monumental Greek and Roman carvings.

Display face

A typeface intended for larger sizes, usually 14 points and above, or sometimes above 14 points, depending on the type designer or manufacturer.

DPI

"Dots per inch." The clarity or sharpness of an image produced by a screen, printer, or other presentation device. For screen images, resolution is generally measured as the number of pixels per given unit of measurement.

J

Joining Stroke

A stroke that connects two or more letters in a ligature or that connects two or more separate characters, as in a connecting script.

Justification

Text in which word spaces are adjusted so that lines of type are vertically aligned at left and right, forming smooth edges along the margins.

K

Kerning

In digital and phototypesetting, the adjustment of intercharacter space to improve or otherwise alter the overall appearance of characters, words, and lines of type.

L

Leading

In digital and phototypesetting and desktop publishing, the vertical distance between lines of type measured from the baseline of one line to the baseline of the next, often expressed in points, fractions of points, or millimeters.

Legibility

A characteristic of type that indicates how recognizable the characters of a typeface are, especially at text sizes.

Letter

A character or symbol used to express a sound; a component of an alphabet used in graphic communication.

Ligature

Two or more letters combined as a single character for aesthetic purposes or to clarify pronunciation. Traditionally, such letters are joined by a connecting stroke; however, type designers and manufacturers now often substitute combinations of unjoined letters in certain styles.

Logotype

A symbolic design that includes letterforms and/or pictorial imagery. A logotype is often used to represent a company or organization.

M

Matrix

In the founding and composition of metal type, a piece of metal used to cast type. A character was either stamped or engraved onto this metal.

Modern

A type style that evolved during the eighteenth century and was influenced by copperplate engraving. The characteristics of a modern typeface include a marked contrast between thick and thin strokes, vertical curve stress, narrow and sometimes straight-sided counters, and frequently, unbracketed serifs.

Monospaced

A typeface design in which all characters occupy a design space of exactly the same width.

N

Numeral

A character that represents a number. The arabic numerals are the figures 0, 1, 2, 3, 4, 5, 6, 7, 8, and 9. They are named arabic because of their historical origin in Middle Eastern cultures, although they are different from the set of numerals now used in the Middle East that are designed to harmonize with Arabic typefaces.

O

Oblique

A sloped typeface (or describing a sloped typeface) with a design that usually retains the basic roman letterforms, often serving as a companion version of a roman typeface.

Old style

A classification of type signifying design features first used from the fifteenth to the seventeenth centuries. Characteristics of old-style typeface designs include only slight contrast between main strokes and thin strokes, diagonal curve stress, bracketed serifs, and capital letters that are often shorter than lowercase ascenders.

Ornament

A typographic character or element intended to be used for decoration or emphasis. Includes dingbats, flowers, rules, characters used in creating borders.

Outline font

A set of symbols in a particular typeface for which shapes are stored in a computer or printer as geometrically defined outlines. These shapes are then used in creating bit maps as needed for many different sizes of the typeface.

P

Pica

In the traditional Anglo-American point system used in measuring type, a unit equal to 12 points or roughly 1/6 inch (.166 inch or 4.2154 millimeters). In software for desktop publishing, usually rounded to exactly 1/6 inch. Picas are generally used to express the length of a line of text or the depth of page.

Point

A unit used to measure type, typically applied to the vertical height or size of typefaces and characters and to the space between baselines (line spacing or interlinear space). Traditionally equal to roughly 1/72 inch but varies in size among different countries and manufacturers.

R

Rag

Describes typeset copy in which word spacing is even and the lines of type align vertically along one margin but do not align along the other margin, so that one margin has a smooth edge and the other, an irregular, or ragged, edge.

Readability

A characteristic of type that indicates the degree of comfort which text may be read. Generally measured by comprehension and length of time that a reader can read a passage without strain.

Reference lines

In computer-aided type design, vertical lines used as design aids that define the left and right edges of a character's width, which usually includes spaces to the left and right of the character.

Resolution

The clarity or sharpness of an image produced by a screen, printer, or other presentation device. For screen images, resolution is generally measured as the number of pixels per given unit of measurement.

Roman

A term with several meanings. Most commonly describes a typeface that stands upright, as opposed to one that is sloped (such as an italic typeface) or oblique. Alternatively, a style of type inspired by stone-cut inscriptions of classical Rome, or a seriffed typeface as distinct from a sans serif.

Rule

A linear character used in the design of charts, forms, graphs, borders, or other graphic material. Also used to create graphic variety in typographic compositions. Rules may be horizontal, vertical, or diagonal and vary in length, weight, and style.

S

Sans serif

In the founding and composition of metal type, a piece of metal used to cast type. A type style that first became popular in the early nineteenth century in which the most notable characteristic is the lack of serifs.

Serif

A short line or finishing stroke that crosses or projects from stems or strokes in a character. Serifs have many shapes, including hairline, bracketed, wedge, and slab.

Shadow

A solid or shaded projection from a character, often designed to make the character appear three-dimensional. Often found to the right and/or below characters in some display typefaces.

Slug

In mechanized metal typesetting, a line of type cast as a unit.

Spacing

In type design, the process of determining the size of spaces that appear between composed characters. May also be used to describe the appearance of the spacing or fit itself.

Specimen

Any sample of type. Traditionally used by type manufacturers to advertise their typefaces and by printers, compositors, and graphic designers for reference.

T

Terminal

An end of a main stroke in a character. Some authors, however, define this term more specifically as the end of a character stroke that does not have a serif, such as the bottom stroke of a lowercase t, or the end of a stroke in a sans serif typeface.

Transitional

A type style that evolved during the eighteenth century, in which characters are based on letterforms now classified as old style yet contain features suggesting the modern typeface style that followed. Such typefaces usually have a more distinct difference in weight between thick and thin strokes than old-style typefaces.

U

Unit

A system of measurement used in type design and typesetting in which each unit is typically equal to a specific fraction of the em. The size of a unit is relative to the type size being set; therefore, the number of units in an em remains the same at every type size, but the measurement of the unit changes according to the type size.

V

Vertex

The juncture of two converging strokes at or near the bottom of a character.

W

Weight

The relative thickness or blackness of individual characters and their parts.

Width

The space occupied by a character plus its left and right side spaces. The measurement of this space may be expressed in different ways: in some computer-aided design software and with hand-done artwork, it is expressed in millimeters; in other software and in many typesetting devices, it is expressed in relative units.

Width

The space occupied by a character plus its left and right side spaces. The measurement of this space may be expressed in different ways: in some computer-aided design software and with hand-done artwork, it is expressed in millimeters; in other software and in many typesetting devices, it is expressed in relative units.

X

X-height

In a typeface, the height of the lowercase letters that have no ascenders and descenders. For Latin type, the roman lowercase x is used to define this measurement because it usually has horizontal serifs at top and bottom.

Index

A

Adobe Systems *136, 137*
Advertising *20, 21, 38, 49, 52, 67, 71, 82, 96, 98, 159, 163, 148*
AEG *112, 113*
AIGA poster *64, 167*
Akzidenz Gothic *192*
Akzidenz Grotesk *144, 147, 148*
Albers *55*
Adline Press *200, 203*
Alternate Gothic *108*
Amazon *19, 20*
American Typewriter *30, 31*
American Type Founders Co. *7, 10, 34, 55, 57, 99, 243, 244*
Antique Old Face *19*
Apple Macintosh *17, 18*
Architypes *51, 139*
Art Nouveau *202*
Avant Garde *109, 111*

B

Ballmer *92, 93*
Banco *58*
Baskerville *14, 15, 16*
Bass, Saul *182*
Bauer, Konrad *207, 218*
Bauer Bodoni *217*
Bauhaus *38, 39 ,40, 41, 56, 64, 82, 91, 101, 178*
Bayer, Herbert *13, 40, 65, 68*
Beall, Lester *13, 82, 87*
Bell Centennial *125*
Bembo *190*
Bill, Max *123, 124*
Bitstream *136, 154*
Bodoni *26, 122, 173, 195*
Bookman *140*
Broadway *67*
Brody, Neville *13, 139, 64, 139, 140, 154, 160, 206*
Bubbles, Barney *187*
Byrne, David *153*

C

Cairo *206*
Calligrams *30*
Carlu, Jean *72, 132, 187*
Carson, David *150, 156, 171*
Caslon *31, 38, 162*
Century *43, 47*
Chaplin, Robert *192*
Charter *96, 100*
Chaucer *68, 200*
Chicago *5, 6 ,19*
Clarendon *45, 46*
Computers *101, 108, 122, 124, 140, 151, 153*
Container Corporation *132*
Contemporary Type *206*
Constructivism *26, 30, 40, 45, 46, 52, 54, 73, 89*
Cooper Black *143*
Cooper, Oswald *192*
Copperplate Gothic *121*
Corona *19, 93, 178*
Courier *15, 32, 34*
Cubism *19, 21, 22*
Curwen Press *178*

D

Dada *30*
Davis, Joshua *174*
Demos *155*
Depression *207*
Designers Republic *25, 27*
Desktop Publishing *68, 69*
De Stijl *30, 38, 40, 46, 64, 87, 92*
Didot *182*
DIN *195*
Direction Magazine *177*
Doesburg, Theo van *66, 74, 79*
Doves Press *108*
Duchamp, Marcel *96*
Dumbar, Gert *139, 140*
Dynamo *161, 164*

E

Eckmann, Otto *16, 17*
Eggers, Dave *185*
Emigre Magazine *139, 140, 150*
Emoji *186*
ESPN *234, 236*
Etapes Magazine *11, 117*
Esquire Magazine *119*
Eurostile *248*
Expressive Type *127, 146*

F

Facebook *9, 182*
Face Magazine *175*
Farrow, Mark *84, 95*
Fella, Edward *41-45*
Fletcher, Alan *122, 128*

Folio *137*
FontFont *88*
Fontworks *71, 182*
Forbes, Colin *113, 128*
Fournier *152*
Franklin Gothic *32*
Friz, Ernst *140*
Frutiger, Adrian *13, 30, 33*
Futura *35, 51, 66, 68, 82, 96, 111, 173, 177, 200, 217*
Futurism *26, 28, 38, 60*

G

Galliard *155*
Games, Abram *163*
Garamond, Claude *112, 119*
Geneva *125*
Gill, Eric *67, 69*
Glaser, Milton *33, 34*
Glyphic Type *54, 67, 303*
Golden, Robert *92*
Google *126*
Gotham *34*
Goudy Sans *192, 198*
Grids *12, 74, 78*
GUM *182, 183*
Gutenberg, Johannes *16, 64*

H

Haas Foundry *98, 103*
Hamilton, Richard *175*
Hand-lettering *32, 74*
Harper's Bazaar *103, 122*
Hearfield, John *197*
Helvetica *92, 96, 98, 103, 123, 199, 244, 245*
Hoffman, Armin *115*
Holt, Mark *45, 47*
Hori, Allen *16, 18*
House Industries *167*
Hyland, Angus *142*

I

IBM *94, 134*
IMBD *179*
Imprint Magazine *167*
Inkjet Printing *126*
International Style *64, 77, 92, 122, 113, 118, 130*
International Typeface Corp. *4, 18*
Intertype *7, 148*
Interview Magazine *175, 176*
iPhone *178*

J

Janson *34*
Jenson, Nicolas *191*
Jesus Loves You *204*
Jones, Terry *233, 234*
Jugendstil *16, 18, 19*

K

Kabel *185*
Kaden, Joel *177, 179*
Kandinsky, Wassily *192*
Kerning *117, 208*
Kindle *199*
Klimt, Gustav *108, 109*
Kobo *26*
Kochel, Travis *263*

L

Lane, Allen *187, 188*
Laser Printing *101, 108*
Layout Packages *233*
Letterpress Printing *139, 152, 172, 173, 188*
Licensing Type Design *19*
Lichtenstein, Roy *177, 181*
Ligatures *58, 207*
Lineale Type *84, 92*
Linofilm *54, 105*
London Underground *36, 37*
Ludwig & Mayer *77*
Lynch, David *155*

M

Marber, Romek *143, 167*
Marinetti, Flippo *116*
Marker Felt *46*
Matrix *113, 114*
Melior *68*
Memphis *222, 223*
Merrymount Press *78, 83*
MetaDesign *17*
Metro *30, 32*
Metropolitan Museum *256*
Minimalism *188, 187, 195, 207*
Minion *52, 63*
Mona Lisa *23, 24*
Monotype *71, 75*
Morris, William *192*
Muller-Brockmann, Joseph *104*

Munich Olympics *128, 130*
Myriad *152, 174*

N

Nazis *151*
Netherlands Design Institute *124*
New Alphabet *42, 64, 95*
New Wave Type *134*
New York School *64, 74, 75, 98, 102, 104, 105 199*
News Gothic *132*
Nook *193, 208*

O

OCR *117, 121, 145*
Officina *34*
Offset Type *16, 19, 117, 151, 163, 164, 189*
Old Face Type *11*
Olson, Eric *87, 88*
Olympics *141, 145*
Optima *94, 122, 186, 190*

P

Packaging *21, 119, 136, 137, 143, 145, 146, 156*
Palatino *192, 194*
Paragon *123*
Penguin Books *136, 201*
Pentagram *112*
Perpetua *128, 187*
Photocomposition *71, 78, 82, 92, 100, 101, 108, 124*
Photo-lettering *143, 198*
Picasso, Pablo *19*
Plantin *134, 149*
Playbill *108*
Pop Art *190*
Praxis *223, 224*

Q

Quantel *142*
Quick Time *154*

R

Rand, Paul *13, 82, 83, 98*
Rockwell *68, 197*
Rotis Sans Serif *122*
Ruder, Emil *135, 137*

S

Sabon *119, 132*
Sagmeister, Stefan *167*
Scala *87, 85*
Scher, Paula *124, 171, 172*
Schwitters, Kurt *30, 46, 47, 53, 54, 88, 89*
Scope Magazine *192*
Script Type *87, 90*
Serif Gothic *172, 177*
Shadow *122, 125*
Signage *19, 22*
Silk-screen Printing *190, 233*
Simon, Oliver *40, 41, 47, 68, 70, 82, 88, 101*
Slab-serif Type *94, 197, 208, 222*
Sony *195*
Spain, Alan *20, 98, 103*
Stencil *113*
Swiss Style *52, 92, 98, 99 112, 136, 130, 136*

T

Talbot Press *124*
Tei, Towa *132, 133*
Television *89*
Template Gothic *213, 214*
Three-dimensional *152, 164*
ThreeSix *186*
Times New Roman *72, 74, 76, 174, 177, 180, 191, 234, 250*
Tomato *183, 184*
Torino *87, 88*
Trade Gothic *192*
Trajan *22, 204*
Transfer Lettering *108, 119*
Transitional Typeface *67*
Typographics *151*
Trixie *133, 234*
Troy *30, 33*
Tschichold, Jan *13, 35, 40, 49, 50, 51, 64, 71, 75, 84, 85, 87, 88, 119, 193*
Typewriter Text *124*
Typofonderie *191*

U

Uher, Edmund *141*
Uncial Script *197*
Underground Type *24, 25*
Univers *92, 96, 100, 122, 128, 173, 180, 199*
Universal Alphabets *19*

V

VAG *180*

Van de Velde, Henry *38*

Verdana *173, 175*

VirusFonts *126*

Vogue *99, 103*

Votel, Andy *174*

W

Walbaum *153*

Walker, Emery *195*

Warhol, Andy *108, 109*

Web Type *175*

Weingart, Wolfgang *13, 47*

Weiss, Rudolf *184*

Werkman, Hendrik *124, 193*

Wilson, Wes *121*

Wolpe, Berthold *228, 274*

Wood Letter *32, 33 156*

Y

Yang, Li *76*

Young, Edward *193, 204*

Young, Gordon *92*

Youth Culture *31*

Z

Zapf, Hermann *92, 94, 193, 230*

Zwart, Piet *14, 39, 49, 136*

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This substantially revised edition of Lewis Blackwell's classic study provides an up-to-date, decade-by-decade analysis of the issues that have shaped the history and development of typographic design.

Subjects include the arrival of mass production, development of the grid, the arrival of new media forms and the role the launch of the Mac played in fostering a new generation of designers enfranchised by digital technology. Beyond the twentieth century, the digital sphere has grown exponentially, placing typographic decisions in the hands of computers, smartphones, e-readers and tablets. Blackwell discusses the strains this has placed on type, the fresh questions it has posed, and the way the forms of letters are evolving in response.

Lewis Blackwell is Chief Creative Officer of Evolve Images and the author of several critically acclaimed books. he was formerly the Worldwide Creative Head of Getty Images and the Publisher and Editor of *Creative Review*.

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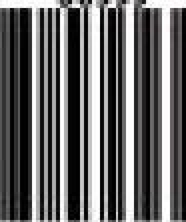

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