

Ellen Lupton:
History of Type

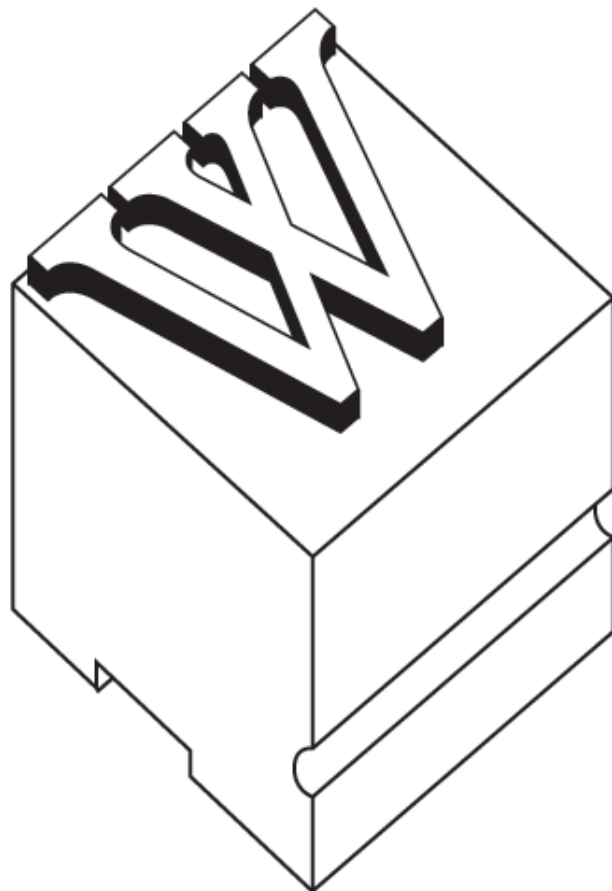
The invention of printing

Assensuq; sūt omnes. cūdis circūcis
maribz. Et ecce die tercio qūdo gūilli-
mus vulnērū dolor est. arcepiis duo
filij iacob. simēon ⁊ leui frēs dīne gla-
dij. ingressi sunt urbem cōfidēter:
intestefisq; p̄mūbz masculis. emor ⁊
sichem parit necauerūt: tollentes dinā
de domo sichem. sororē suā. Quibus
egressis. irruerūt sup oculos ceti filij
iacob. ⁊ depopulati sunt urbem i vlti-
onem supri: oues eorū ⁊ armenta. ⁊
asinos. cūdaq; vastantes que in do-
mibz ⁊ i agris erant: paruulos q; eorū
⁊ uxores duxerūt captiuas. Quibus
perpetratis audāder: iacob dixit ad
simēon ⁊ leui. Tūc habis me: ⁊ odio-
sum fecistis mihi chanaanis ⁊ pherezis
habitatoribz terre hui⁹. Nōs pauci si-
mus: illi cōgregati prouenerunt me: ⁊ dele-
bor ego ⁊ dom⁹ mea. Rēderūt. Nūq̄d
ut scorto abuti debuēr sorore nostrā?

In terra locut⁹ est deus ad
iacob. Surge ⁊ ascēde bechel ⁊ habita
ibi: facq; altare dño q̄ apparuit tibi:
quādo fugiebas elāu frān tuū. Iacob
vero conuocata omni domo sua ait.
Abicite deos alienos qui i medio v̄ri
sūt. ⁊ mūdāmini: ac mutate vestimen-
ta v̄ra. Surgite ⁊ ascēdam⁹ in bechel
ut faciam⁹ ibi altare dño. qui reaudi-
uit me i die tribulatiōis mē: ⁊ loc⁹
fuit iuuentis mei. Detrahit ergo ei om̄es
deos alienos quos habebat: ⁊ inauit

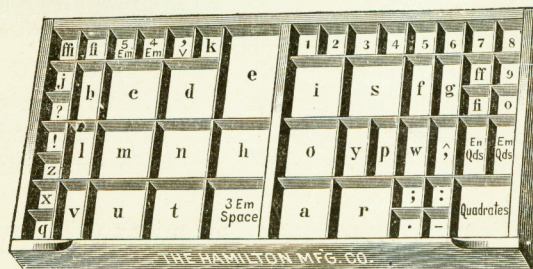
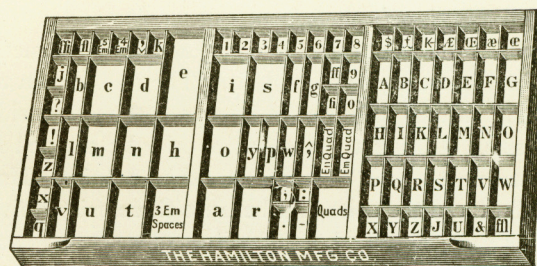
aque. Propterea vocatū ē nō
i illi⁹ baalpharasim. Et reliq;
sculptilia sua: q̄ tulit dauid ⁊
Et addiderunt adhuc philisti-
scenderent: ⁊ diffusi sūt i valle
m. Cōsuluīt autē dauid dñm.
ndā cōtra philisteos: ⁊ tradas
manus meas. Qui rēdit. Nō
is cōtra eos sed gira post tergū
uenies ad eos ⁊ adūso p̄torū.
iudicis sonitū clamoris tra-

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





Upper Case.

Lower Case.
A PAIR OF CASES.

California Job Case.

FIG. 2.—Showing Lay of Cases.

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

Glos appellatur mariti soror: atq; idem fratris uxor.
Leuir dicitur frater mariti: quasi leuus uir.
Fratræ appellantur quasi fratrum inter se uxores.
Amitini fratrum & matris & foeminæ filii.
Patruels matrum fratrum filii.
Cōsobrini ex duabus editi sororibus: de quibus exempla multa sunt in antiquis auctonibus: & maxime in Affranio: & uiris uetutissimis scriptoribus.

Jenson's roman typeface cut in 1470

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

I admit I have had a little work done.

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

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

I admit I have had a little work done.

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Patruels matrum fratrum filii.
Cōsobrini ex duabus editi sororibus: de quibus exempla mul-
ta sunt in antiquis auctoribus: & maxime in Affranio: & ui-
ris uetutissimis scriptoribus.**

Jenson's roman typeface cut in 1470

PROPER.

*Et datur inculto tramite dura quies,
Et quodcunq; meæ possunt narrare querelæ,
Cogor ad argutas dicere solus aues,
Sed qualiscunq; es, resonent tibi Cynthia syluæ,
Nec deserta tuo nomine saxa uacent.*

AD CYNTHIAM.

*n On ego nunc tristes uereor mea Cynthia manes,
Nec moror extremo debita fata rogo,
Sed ne forte tuo careat mihi finis amore,
Hic timor est ipsis durior exequijs,
Non adeo leuiter noster puer hæsit ocellis,
Vt meus oblito puluis amore uacet,
I llic phylacides incundæ coniugis heros
Non potuit cæcis immemor esse locis,
Sed cupidus falsis attingere gaudia palmis,
Thessalis antiquam uenerat umbra domum,
I llic quicquid ero semper tua dicar imago,
Traicit & fati littora magnus amor,
I llic formosæ ueniant chorus heroinæ,
Quas dedit arguiis dardana præda uiris,
Quarum nulla tua fuerit mihi Cynthia forma
Gratior, & tellus hoc ita iusta sinat.
Quamuis te longæ remorentur fata senectæ,
Cara tamen lachrymis ossa futura meis,
Quæ tu uina mea possis sentire fauilla,
Tum mihi non ullo mors sit amara loco,
Quam uereor ne te contempto Cynthia busto,
Abstrahat è nostro puluere iniquus amor,*

The Venetian publisher Aldus Manutius distributed inexpensive, small-format books in the late fifteenth and early sixteenth centuries to a broad, international public. His books used italic types, a cursive form that economized printing by allowing more words to fit on a page. This page combines italic text with roman capitals.

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

Puis que Iesus Christ dit clairement

^a Aug. lib. 33.
contra Faust. c.
7. Quid er-
go? cum legi-
mus , obliui-
scimur quem-
admodum lo-
qui soleamus?
An scriptura
Dei aliter no-
biscum fue-
rat quam no-
stro more lo-
cutura?

lazy d

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

ITC Garamond, 1976

lazy d

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

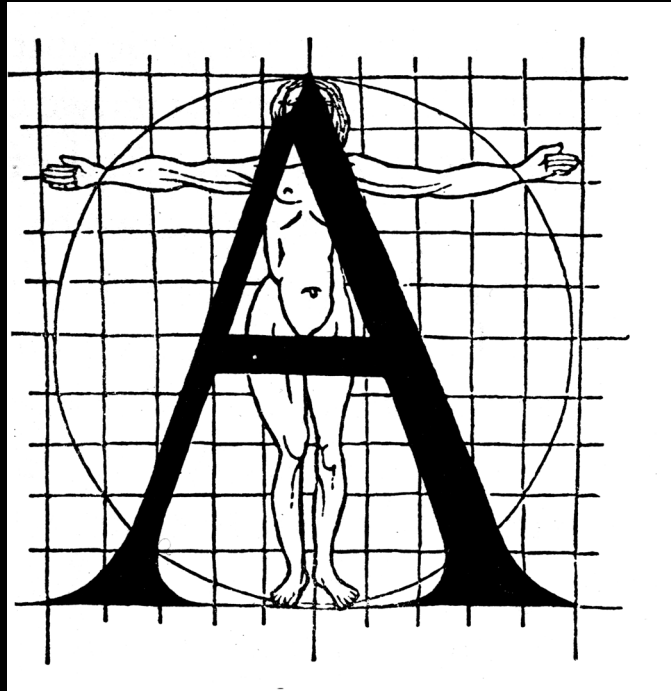
Adobe Garamond, 1986

lazy d

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

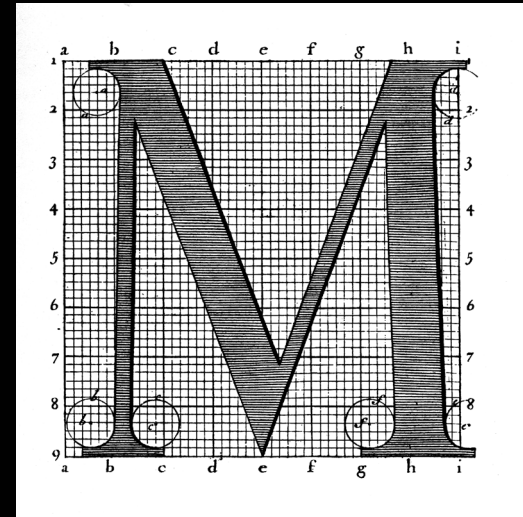
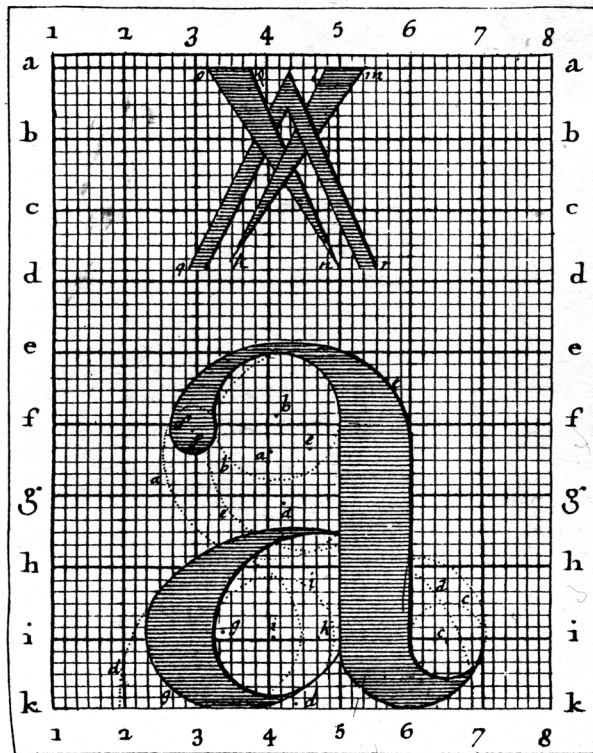
Garamond Premier Regular, 2005

Enlightenment and abstraction



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

Detail from plate xxvi (actual size)



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

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

French Cannon.

Quousque tan-
dem abutere,
Catilina, pati-
Quousque tandem

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jac-

ABCDEFGHIJKLMN O P

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praefidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Quouſque tandem abutere, Catilina, patientia
noſtra? quamdiu nos etiam furor iſte tuus eludet?
quem ad finem ſeſe effrenata jactabit audacia?
nihilne te nocturnum præſidium palatii, nihil
urbis vigilæ, nihil timor populi, nihil conſenſus
honorum omnium, nihil hic munitiſſimus
ABCDEFGHIJKLMNORSTUVW

Melium, novis rebus studentem, manu sua occidit. Fuit, fuit ista quondam in hac repub. virtus, ut viri fortis acrioribus suppliciis civem perniciosum, quam acerbissimum hostem coercerent. Habemus enim senatusconsultum in te, Catilina, vehemens, & grave: non deest reip. consilium, neque auctoritas hujus ordinis: nos, nos, dico aperte, consules defumus. D-
A-B-C-D-E-F-G-H-I-K-L-M-N-O-P-Q-R-S-T-U-V-W-X-

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jac-
ABCDEFGHIJKL MNO

*Quousque tandem abutere, Catilina, pa-
tientia nostra? quamdiu nos etiam fu-
ror iste tuus eludet? quem ad finem sese
effrenata jactabit audacia? nihilne te
nocturnum praesidium palatii, nihil ur-
bis vigiliae, nihil timor populi, nihil con-
ABCDEF GHIJKL MNOPQR*

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

ABCDEFGHIJKLMN OPQRSTV

*Melium, novis rebus studentem, manu sua occidit.
Fuit, fuit ista quondam in hac rep. virtus, ut viri
fortius acrioribus supplicii civem perniciōum, quam a-
cerbissimum hostem coercerent. Habemus enim senatus-
consultum in te, Catilina, vobemens, & grave: non deest
reip. consilium, neque auctoritas huius ordinis: nos, nos,
dico aperte, confules deklmus. Deceat quondam senatus
ABCDEFGHIJKLMNPOQRSTUVWXYZ*

And be it further enacted by the Authority
aforesaid, That all and every of the said Ex-
chequer Bills to be made forth by virtue of
this Act, or so many of them as shall from
A B C D E F G H I K L M N O P Q R S

And be it further enacted by the Authority aforesaid, That all and every of the said Exchequer Bills to be made forth by virtue of this Act, as in many of them as shall from time to time remain undischarged and uncanceled, until the discharging and cancelling the same pursuant to this Act.

ATTÄ PNSÄK ΦN İN HİMİNÄM VEİHNÄİ
NÄMƏ ΦEİN UİMÄİ ΦİNDÄİNÄSSNİS ΦEİNS
VÄİKΦÄİ VÄĠGÄ ΦEİNS SVE İN HİMİNÄ

[illegible]

Արշակ Թագաւոր՝ երկրի և ճովու, որոյ անուն
 և պատկեր՝ որպէս և է իսկ մեր Աստուծոյ,
 իսկ բախտ և պատահումն ի վեր ջան զմեծ
 Թագաւորաց և մնաց լայնութի, որպէս երկրի

[illegible]

සිංහස්ථය ඇතුළු සුඛය සහිතව සැකසුණු ඉඩකඩ
 ඉවත්වී තිබේද යන්න සැකසුණු දායකයන් සහිතව සැකසුණු
 22 වැනි පිටුවක සිට 23 වැනි පිටුවක

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

S P E C I M E N

By *J O H N B A S K E R V I L L E* of *Birmingham.*

I-Am indebted to you for two Letters dated from Corcyra. You congratulate me in one of them on the Account you have Received, that I still preserve my former Authority in the Commonwealth: and wish me Joy in the other of my late Marriage. With respect to the First,

if to mean well to the Interest of my Country and to approve that meaning to every Friend of its Liberties, may be consider'd as maintaining my Authority; the Account you have heard is certainly true. But if it consists in rendering those Sentiments effectual to the Public Welfare or at least in daring freely to Support and enforce them;

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

P. VIRGILII MARONIS
BUCOLICA

ECLOGA I. cui nomen TITYRUS.

MELIBŒUS, TITYRUS.

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

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

M. Non equidem invideo; miror magis: undique totis
Usque adeo turbatur agris. en ipse capellas
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter densas corylos modo namque gemellos,
15 Spem gregis, ah! filice in nuda connixa reliquit.
Sæpe malum hoc nobis, si mens non læva fuisset,
De cœlo tactas memini prædicere quercus:
Sæpe sinistra cava prædixit ab ilice cornix.
Sed tamen, iste Deus qui fit, da, Tityre, nobis.

20 T. Urbem, quam dicunt Romam, Melibœe, putavi
Stultus ego huic nostræ similem, quo sæpe solemus
Pastores ovium teneros depellere fœtus.
Sic canibus catulos similes, sic matribus hædos

A

Noram;

Text Page of Baskerville's Virgil, Birmingham, 1757 [8½ x 5½ inches]

Page printed by
John Baskerville

P. VIRGILII MARONIS
BUCOLICA

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MELIBŒUS, TITYRUS.

TITYRE, tu patulæ recubans sub tegmine fagi
Silvestrem tenui Musam meditaris avena:
Nos patriæ fines, et dulcia linquimus arva;
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Namque erit ille mihi semper Deus: illius aram
Sæpe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
10 Ludere, quæ vellem, calamo permittit agresti.
M. Non equidem invideo; miror magis: undique totis
Usque adeo turbatur agris. en ipse capellas
Protenus æger ago: hanc etiam vix, Tityre, duco:
Hic inter densas corylos modo namque gemellos,
15 Spem gregis, ah! filice in nuda connixa reliquit.
Sæpe malum hoc nobis, si mens non læva fuisset,
De cœlo tactas memini prædicere quercus:
Sæpe sinistra cava prædixit ab ilice cornix.

Roman Print.

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

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

R S T U V W X Y Z.

Italian Hand.

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

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

N O P Q R S T U V W W X X Y Z z.

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

LA THÉBAÏDE,
OU
LES FRERES ENNEMIS,
TRAGÉDIE.

ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

JOCASTE.

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

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

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

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OU
LES FRÈRES ENNEMIS,
TRAGÉDIE.

ACTE PREMIER.

SCENE I.

JOCASTE, OLYMPE.

JOCASTE.

Ils sont sortis, Olympe? Ah! mortelles douleurs!
Qu'un moment de repos me va coûter de pleurs!

IN CELEBERRIMAM VICTORIAM
AUSTERLITII
RELATAM A GALLIS
DUCE
APOLEONE MAXIM

ODE ALCAICA

PLACIDI TADINI

SCHOLARUM ALEXANDRIAE MODERATORIS,
GYMNASII PATAVINI

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


Adria, Cit-
tà antica d'
Italia, che
diede il no-
me al Gol-
fo Adriati.

*Adria, vil-
le ancien.
qui a don-
nè le nom
au Golfe
Adriatiq.*

Monster fonts



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

1825;
At 10 o'Clock in the Morning:
A QUANTITY OF OLD
CORDAGE,
Sails &c.,
Being the remaining part of the
Wreck of the Schooner Sally.

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

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

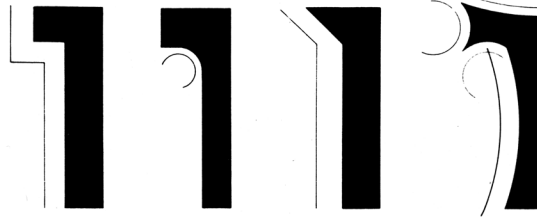
40 LINE ROMAN DOUBLE EXTRA CONDENSED

RUDE

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

GUN
haul
RIE

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



Antique



Clarendon



Latin / Antique Tuscan



Tuscans



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

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

FULL MOON.

ST. MICHAEL'S TEMPERANCE BAND !

Prof. V. Yeager, Leader, will give a

GRAND

MOONLIGHT

EXCURSION

On the Steamer

BELLE !

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

Leaving Wharf at 7½ o'clock. Returning to Westerly
at 10½ o'clock. Kenneth will be at Osbrook.

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

TH^éâtre MICHEL 40 rue Des Mathurins

vous Drez 6 et samedi 7
JULIET
1923
SOIRÉE
DU CŒUR
ARBE

la grande semaine
a été prolongée
jusqu'au 7 juillet

ORGANISÉE PAR !
PRIX
Une place de loge 30 fr.
Fauteuil d'orchestre 25 fr.
Fauteuil de balcon
1^{er} rang 15 fr.
Fauteuil de balcon 12 fr.

Bernheim Jeune, 25, Bd de la Madeleine
Durand, 4, Place de la Madeleine
Povolnsky, 13, Rue Bonaparte
Au Sans Pareil, 27, Avenue Kléber
Suz, 8, Avenue Lovendal
Paul Guillaume, 55, Rue la Hédie
Librairie Mornay, 27, Bd Montparnasse
Paul Rosenberg, 21, Rue la Boétie
et au Théâtre Michel, Tél. : Gut. 63-30

This Dada poster uses a variety of typefaces as well as advertising "cuts" (stock illustrations available in the printer's shop). The layout is innovative and dynamic, fighting against the grid of letterpress. Iliazd, 1923.

Reform and revolution

ARBITRARY "Standard"
Essential = **B** = Form of B.
 Having a "distinctive
 and proportionate structure"
 (a.)

The Dangers
 * * * of a
 tendency to
 exaggeration of any feature

b. c. d. e.

are
 f. g. h. i.
 disproportion and indistinctness

Note:
 a larger
 degree of
 exaggeration
 is permissible in Ornamental Forms.

k. l. m.

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

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



Stowchyng the comyng of our lord in our bodyly flessch, we may considre thre thynges of this comyng. That is to wete thoportunyte, the necesyte & the vtylyte. ¶ The oportunyte of comyng is taken by the reson of the man that first was vanquysshid in the lawe of nature of the default of the knowledge of god, by whiche he fyll in to euyll errours, & therefore he was constrayned to crye to god. ¶ Illumina oculos meos, that is to saye, lord gyuelyght to myn eyen. After cam the lawe of god whiche hath gyuen commandement in which he hath ben overcome of Impuissance, as first he hath cryed ther

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

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

Glos appellatur mariti soror: atq; idem fratris uxor.
Leuir dicitur frater mariti: quasi leuius uir.
Fratris appellantur quasi fratrum inter se uxores.
Amitini fratrum & matris & foeminæ filii.
Patruales matrum fratrum filii.
Cōsobrini ex duabus editi sororibus: de quibus exempla mul-
ta sunt in antiquis auctoribus: & maxime in Affranio: & ui-
ris uetutissimis scriptoribus.

Jenson's roman typeface cut in 1470

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

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

bert Slimbach styl
 r Nicolas Jenson's
 the italics of Ludovic
 ted in fifteenth-c

Glos appellatur mariti soror: atq; idem fratris uxor.
 Leuir dicitur frater mariti: quasi leuus uir.
 Fratriæ appellantur quasi fratrum inter se uxores.
 Amitini fratrum & matris & foeminæ filii.
 Patruelles matrum fratrum filii.
 Cõsobrini ex duabus editi sororibus: de quibus exempla mul-
 ta sunt in antiquis auctoribus: & maxime in Affranio: & ui-
 ris uerutissimis scriptoribus.

Jenson's roman typeface cut in 1470

Compare to Adobe Jenson,
 used today.



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



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

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

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

BAUERSCHE GIESSEREI • FRANKFURT AM MAIN

FETTE FUTURA

GOETHE

Nr. 84010
10 Cicero

STOFFE

Nr. 84012
12 Cicero

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

רצלגטרחרס

ןבכדעפגחיךעלגחס
טפפגייק יי

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

NEU Alphabet

une
possibilité
pour
les
néo-
développeurs

een
mogelijkheid
voor
de
nieuwe
ontwikkelaars

une
possibilité
pour
les
développeurs
nouveau

eine
möglichkeit
für
die
neue
entwickler

an
Introduction
par
a
programmed
typography

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

Family Credo?

A MATRIX IS NOTHING TO BE ASHAMED OF.

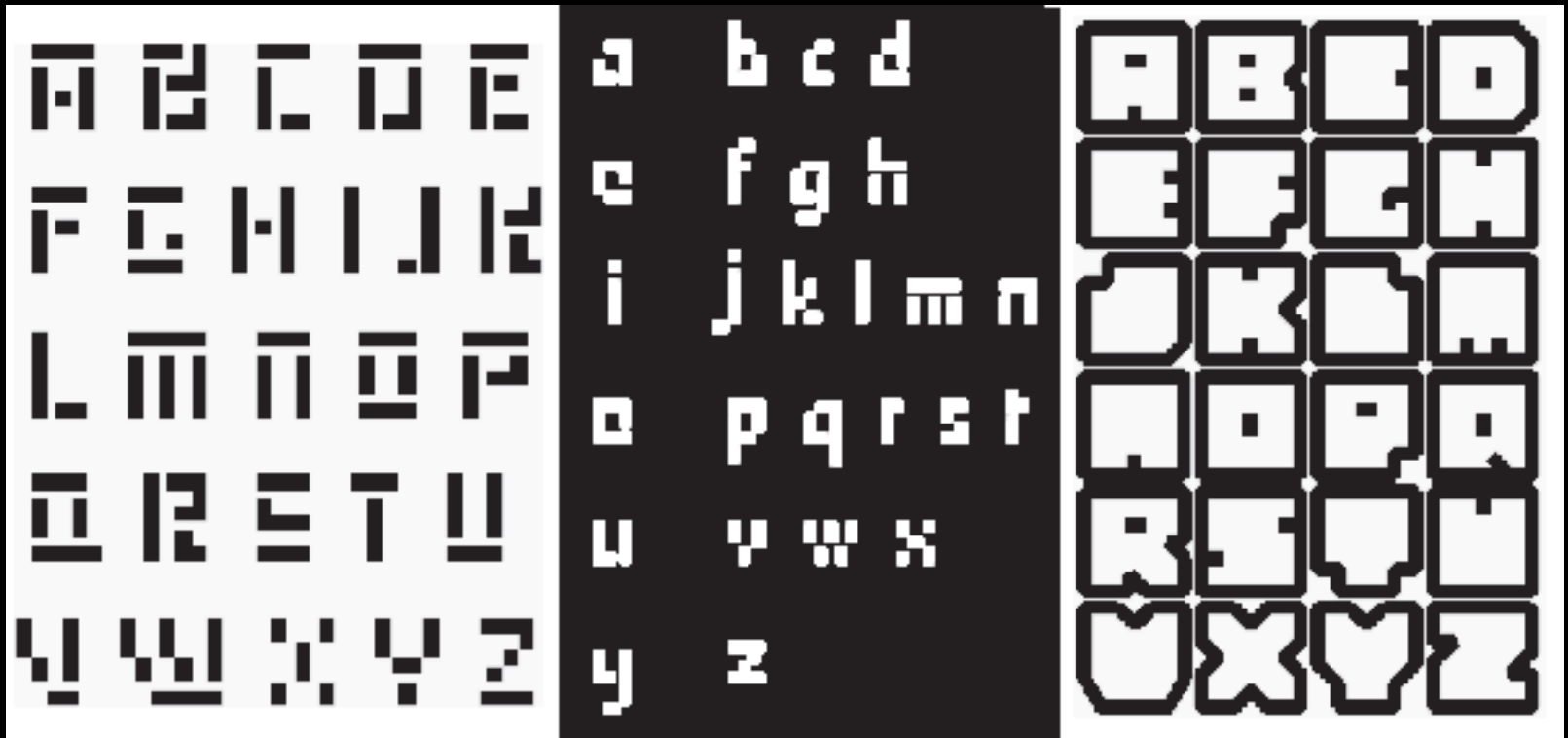
A matrix is nothing to be ashamed of.

A matrix is nothing to be ashamed of.

A matrix is nothing to be ashamed of.

A matrix is nothing to be ashamed of.

A MATRIX IS NOTHING TO BE ASHAMED OF!



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

Type as narrative

I am not perfect.

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

DON'T KNOW MUCH ABOUT HISTORY?

don't know much about history?

DEAD HISTORY

ABOUT DEAD HISTORY

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

Back to work

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

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

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

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

Did you hear about Mr. Baskerville and Mrs Eaves?

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

Mrs Eaves

Mrs Eaves

Baroque • BAROQUE • *Baroque*

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

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

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

Quadraat

Quadraat

Note the vertical italic; this is seen a lot in
contemporary European typeface design

22/28 pt

Advertising and design serve to amplify **Bold**
the value of useful things, *Italic*
functional tools into alluring FETISHES **Jewel (Pearl)**
that promise to satisfy emotional as well as
material needs. A Eureka vacuum cleaner **Regular**
claims not only to sweep clean the rug,
but to give its user all her heart desires.

Bold

MODERN DESIGNERS, WORKING IN 22 pt
THE AMBITIOUS DECADES BETWEEN THE LAST 18 pt
CENTURY'S TWO WORLD WARS, EMPHASIZED 16 pt
AND TRANSFORMED THE TECHNOLOGIES OF MECHANICAL REPRODUCTION. 10 pt

Regular

THEY SOMETIMES BURIED EVIDENCE 20 pt
OF THE HAND IN ORDER TO OBJECTIFY THE MACHINE. 14 pt

Caps

THE MASS MANUFACTURERS 30 pt

KNOCKOUT Overview

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

LEVIATHAN Overview

*Within the Boundaries
of this Jurisdiction did
our Suspect exhibit an*

*Stevedores Wanted! An
Association of Shipping
Magnates Requires the*

*Franco-Hungarian
Industrial Concern
Names new Officer*

*Submit drawings to
Patent Department
for Board Approval*

*Abbreviations
Imperceptible*

*Also Known As
Ziggurat Sans*

*Anecdotes
Horizontal*

**Maritime
Spartan
Ingots
Ends
ME**

ACROPOLIS Overview

*Archaeological Survey
in Herculaneum tells a
Terrifying Tale of Woe*

*Somewhere in the Dell
is Buried the Treasure
Immeasurably Worthy*

*Our Hero, last Seen
Replacing the Grail
Below The Pilaster*

*Seen Here Another
Great Grotesquerie
of the Mesozoic era*

*Anachronistic
Cursive Types*

*Unexpurgated
Four Quartets*

*Malaysian
Taxpayers*

**Maquette
Sampled
Magic
Ideal
EN**

ZIGGURAT Overview

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

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

*Modern Technique
used in the Making
of Consumer Items*

*Relax Comfortably
with Rake's Patent
Magneto Unguents*

*Informational
Advantageous*

*Congressional
Subcommittee*

*Marginals
Sforzando*

**Regiment
Speaker
Logan
Park
ER**

MINERAL DEPOSITS

FIVE FIVE

MINE

NINE FIVE

36 Miles Underground

SEVEN SEVEN

IRON ORE

SEVEN NINE

FORTUNE IN GEMS & METALS

FIVE SEVEN

Riches of the earth sold

THREE ONE

HINTERLAND CLEARED OUT FOR SHOPPING MALLS

FIVE THREE

CHEMISTS

ONE THREE

M | I | C / A

M | I | C / A

Logotype for MICA (Maryland Institute College of Art),
using Giza typeface by David Berlow (modified).

All Upper Case vs. Mixed Case

MICHIGAN

Highway Gothic Series D

Michigan

Highway Gothic Series E-modified

Michigan

ClearviewHwy 3-B

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



< Clearview

< Highway Gothic



< Clearview

< Highway Gothic