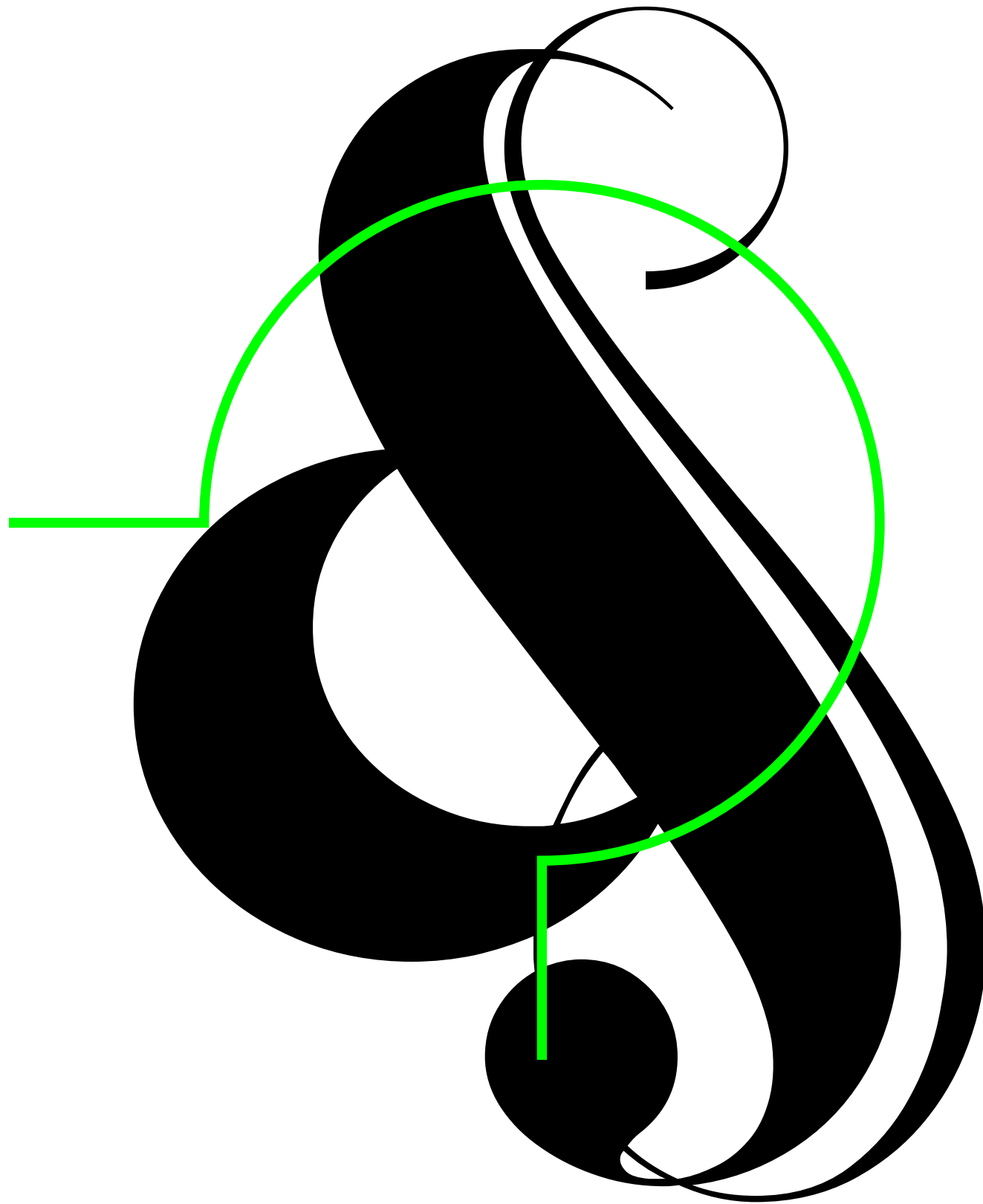


TYPOGRAPHY

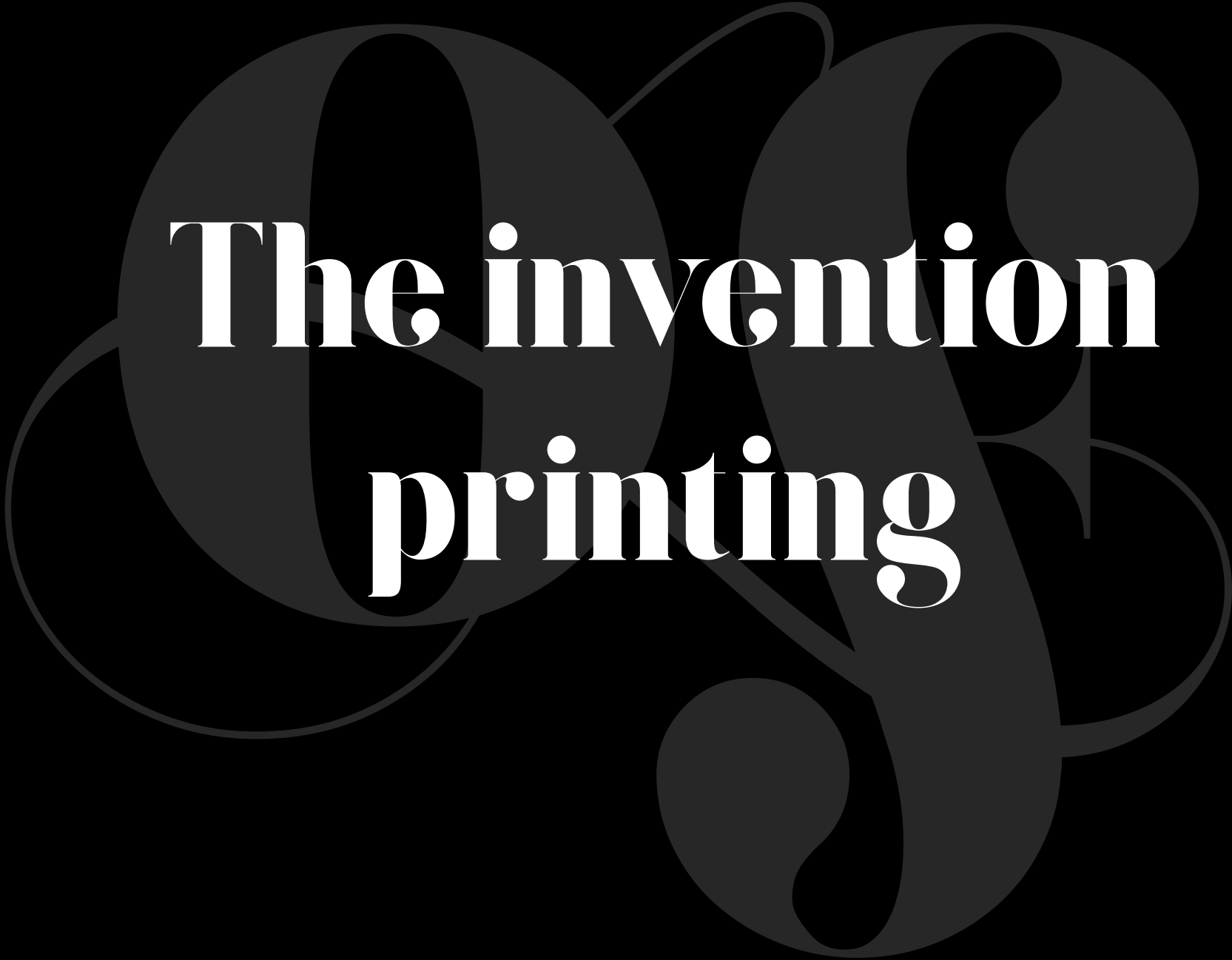


DESIGN

PRACTICE

THEORY

01 //
TYPE, a brief
HISTORY



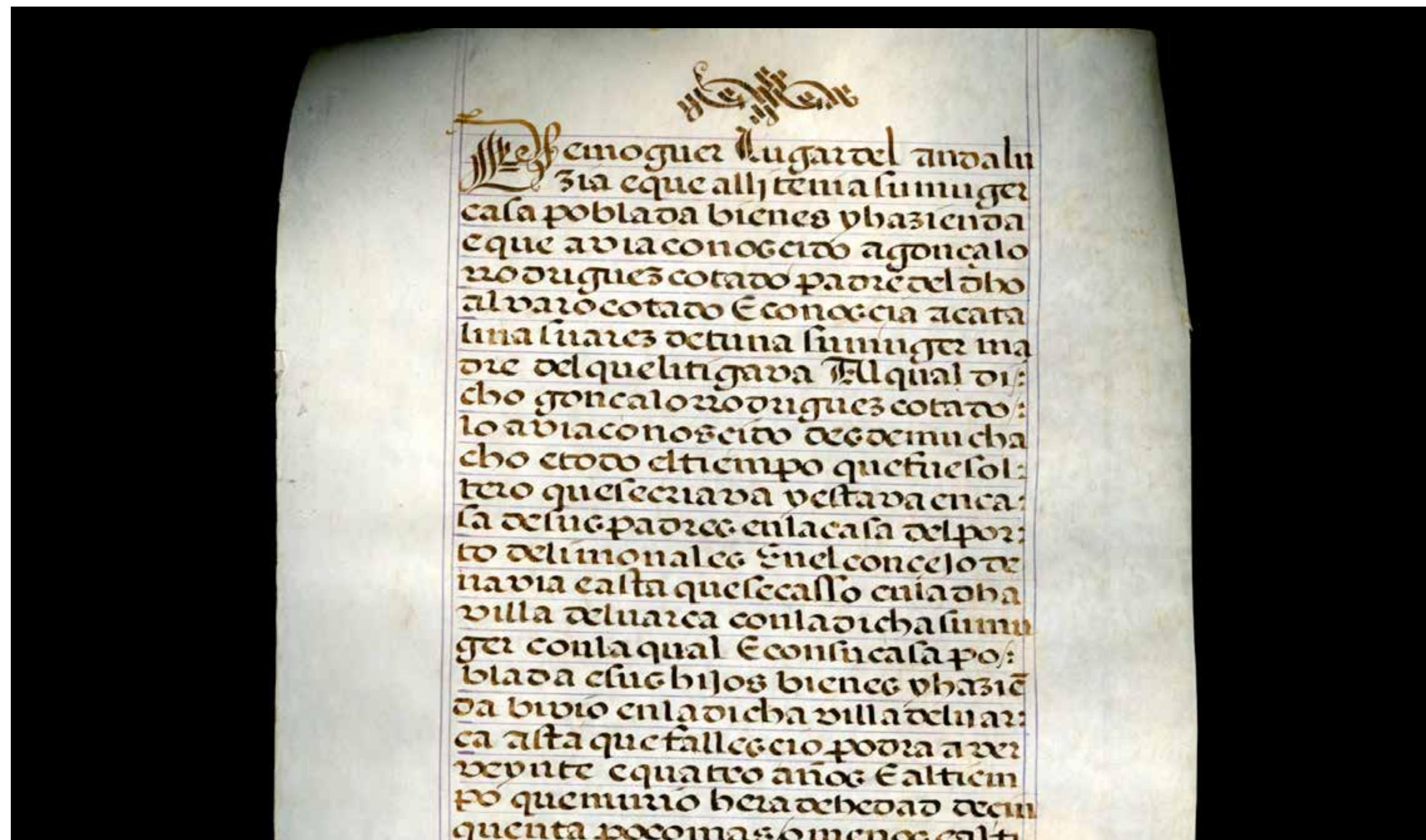
The invention
printing

THEORY

MANUSCRIPTS

Before the mechanical age, any kind of script or publication had to be written by hand and had to be copied by hand. Handwriting was – and still is today – a very lengthy, tedious and costly process.

This all changed with the invention of **movable type**.



MOVABLE TYPE

The first known movable type was accredited to Chinese inventor [Bi Sheng](#) in 990-1051 AD during the Song dynasty.

Before Bi Sheng invented movable type printing, characters were engraved in one big block (wood or stone), covered in ink so to leave the print on paper.

This method was extremely costly, as well as time consuming – one wrong carving could mean having to start all over again.



THIS EFFICIENCY LED TO VAST
SUCCESSSS IN ANCIENT CHINA,
THEN TO THE ENTIRE WORLD –
**WHICH EVENTUALLY LEAD TO TODAY'S
MODERN PRINTERS.**

WEST MEETS THE EAST

In about 1400, more than six centuries after its invention in the east, the technique of printing from wood blocks is introduced in Europe. As in the east, the images are printed by the simple method of laying a piece of paper on a carved and inked block and then rubbing its back to transfer the ink. And as in the east, the main market is holy images for sale to pilgrims. Playing cards are another early part of the western trade.

LATER IN THE 15TH CENTURY, TECHNICAL ADVANCES ARE MADE IN GERMANY WHICH RAPIDLY TRANSFORM PRINTING FROM A COTTAGE INDUSTRY TO A CORNERSTONE OF WESTERN CIVILIZATION.

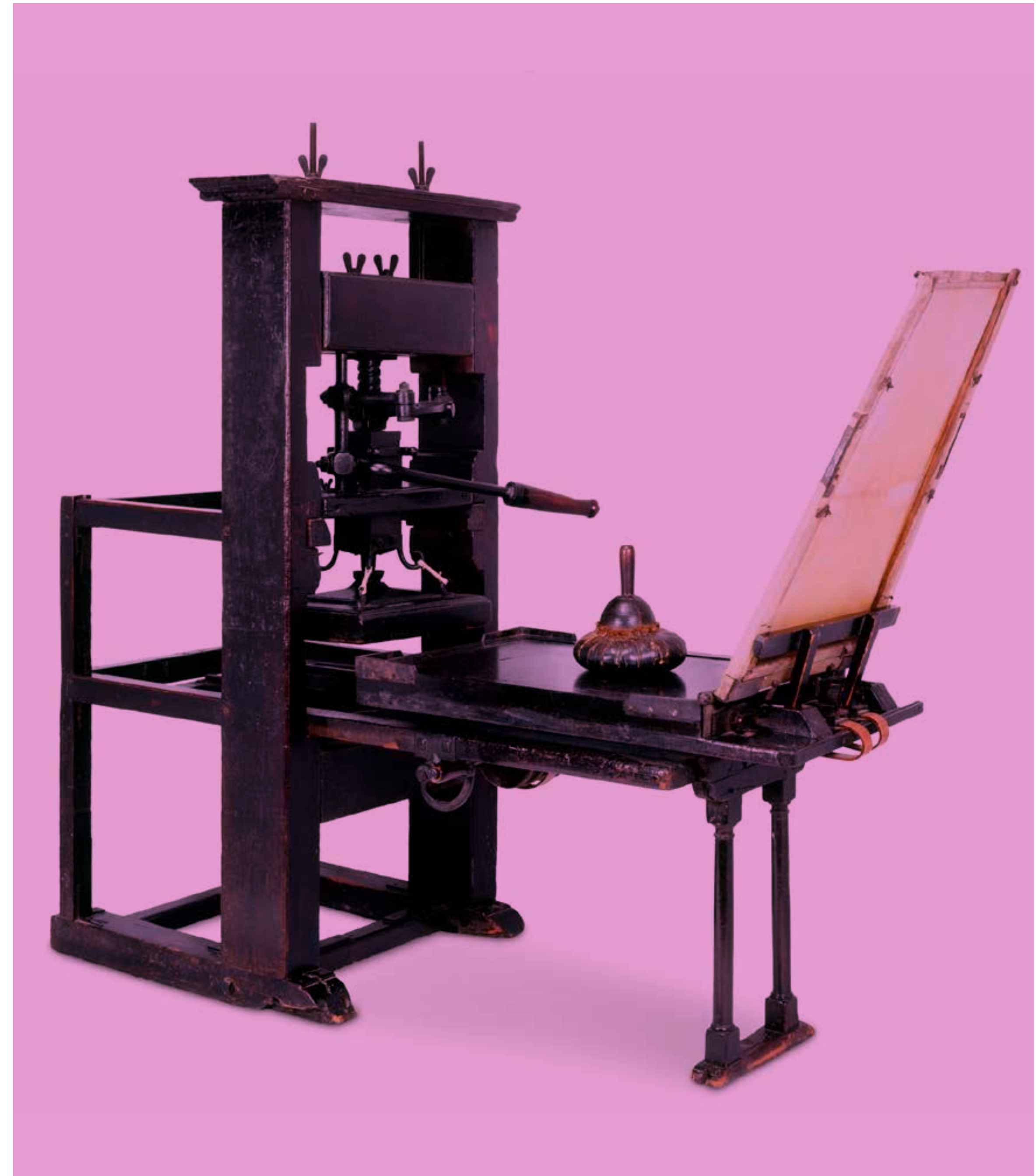


GUTENBERG

It is 1439, Germany, Johannes Gutenberg develops European movable type printing technology called the Gutenberg Press.

By the time he is next heard of in connection with printing, he is in Mainz. He borrows 800 guilders in 1450 from Johann Fust with his printing equipment as security. The resulting story of Gutenberg and Fust is a saga in itself.

THE NAME OF GUTENBERG FIRST APPEARS, IN CONNECTION WITH PRINTING, IN A LAW SUIT IN STRASBOURG IN 1439. HE IS BEING SUED BY TWO OF HIS BUSINESS PARTNERS. WITNESSES, ASKED ABOUT GUTENBERG'S STOCK, DESCRIBE A PRESS AND A SUPPLY OF METAL TYPE. IT SOUNDS AS THOUGH HE IS ALREADY CAPABLE OF PRINTING SMALL ITEMS OF TEXT FROM MOVABLE TYPE, AND IT SEEMS LIKELY THAT HE MUST HAVE DONE SO IN STRASBOURG. BUT NOTHING FROM THIS PERIOD SURVIVES.



[NOT SO] FUN FACTS

GUTENBERG & FUST

When Gutenberg accepts a loan of 800 guilders in 1450 from Johann Fust, a rich burgher in Mainz, pledging his printing equipment as security, he is no doubt delighted to be able to continue his experiments in an exciting new craft. But the relationship is one which will bring him disaster.

In 1452 Gutenberg receives another 800 guilder from Fust, accepting him now as a partner in the business. And on the technical side the business is going well. By 1455 printing is well under way

of Gutenberg's ambitious Bible. When the first copies are ready, in 1456, funds will begin to flow into the business. Either this knowledge, or perhaps a personal quarrel, must lie behind Fust's action of 1455.

Fust demands his money back, suing Gutenberg in 1455 for 2026 guilders - representing the loan plus accrued interest. In November a court finds in favour of Fust. Gutenberg loses all rights in his presses, his type, his premises and the sheets already printed of his Bible. Fust takes on the business with Peter Schoeffer, Gutenberg's foreman, in charge of the presses.

Fust and Schoeffer publish anonymously the superb 42-line Bible in 1456. History, with justice, refers to it as the

Gutenberg Bible. But the magnificent Mainz psalter of 1457, work on which must almost certainly have started before Gutenberg's removal, features the names of Fust and Schoeffer.

Gutenberg is still in Mainz in 1457 but thereafter nothing is heard of him until 1465, when he is given a post in the court of the archbishop of Mainz. He dies in 1468. By then Fust too is dead, a victim perhaps of the plague on a bookselling trip to Paris in 1466.

Peter Schoeffer inherits the business and in 1467 marries Fust's daughter, Christina. He continues to run the Mainz presses, with considerable success, until his death in about 1502.

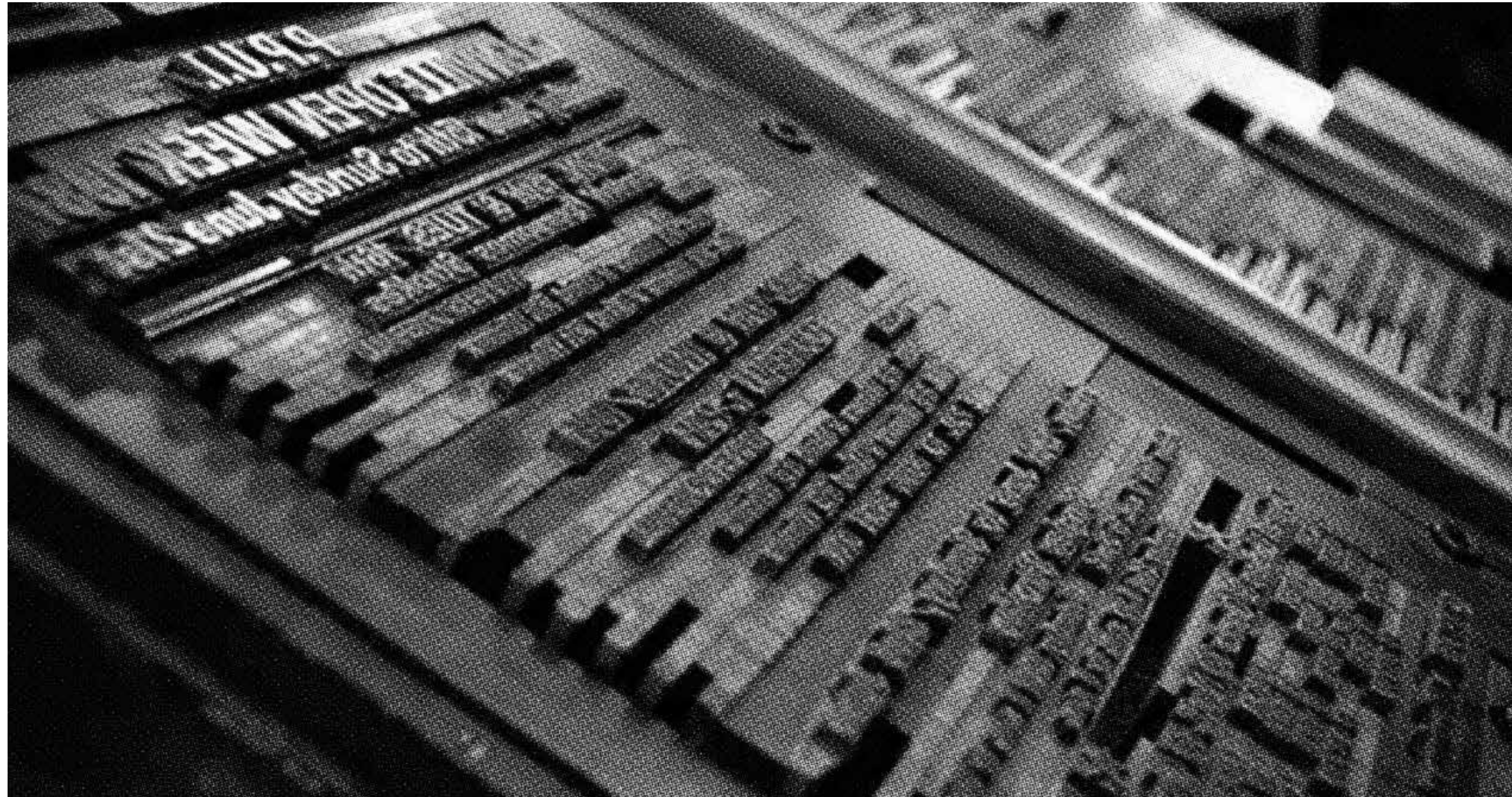
GUTENBERG - THE PRESS

There are many aspects to Gutenberg's endeavours. The development of the printing press, is definitely one of the many, capable of applying a rapid but steady downward pressure. The concept of the press is far from being new. But existing presses (for wine, oil or paper) exert slow pressure – uneconomical in printing.



GUTENBERG - METAL

Highly significant are Gutenberg's metal skills (his original trade was that of a goldsmith), for they enable him to manufacture individual pieces of type – this complex process involves creating a master copy of each letter, devising the moulds for multiple versions to be cast, all the while developing a suitable alloy to spend this process.



FUN FACTS

PUNCHCUTTING

In traditional typography, punchcutting is the craft of cutting letter punches in steel from which matrices were made in copper for type founding in the letterpress era. Cutting punches and casting type was the first step of traditional typesetting. The cutting of letter punches was a highly skilled craft requiring much patience and practice. Often the designer of the type would not be personally involved in the cutting.

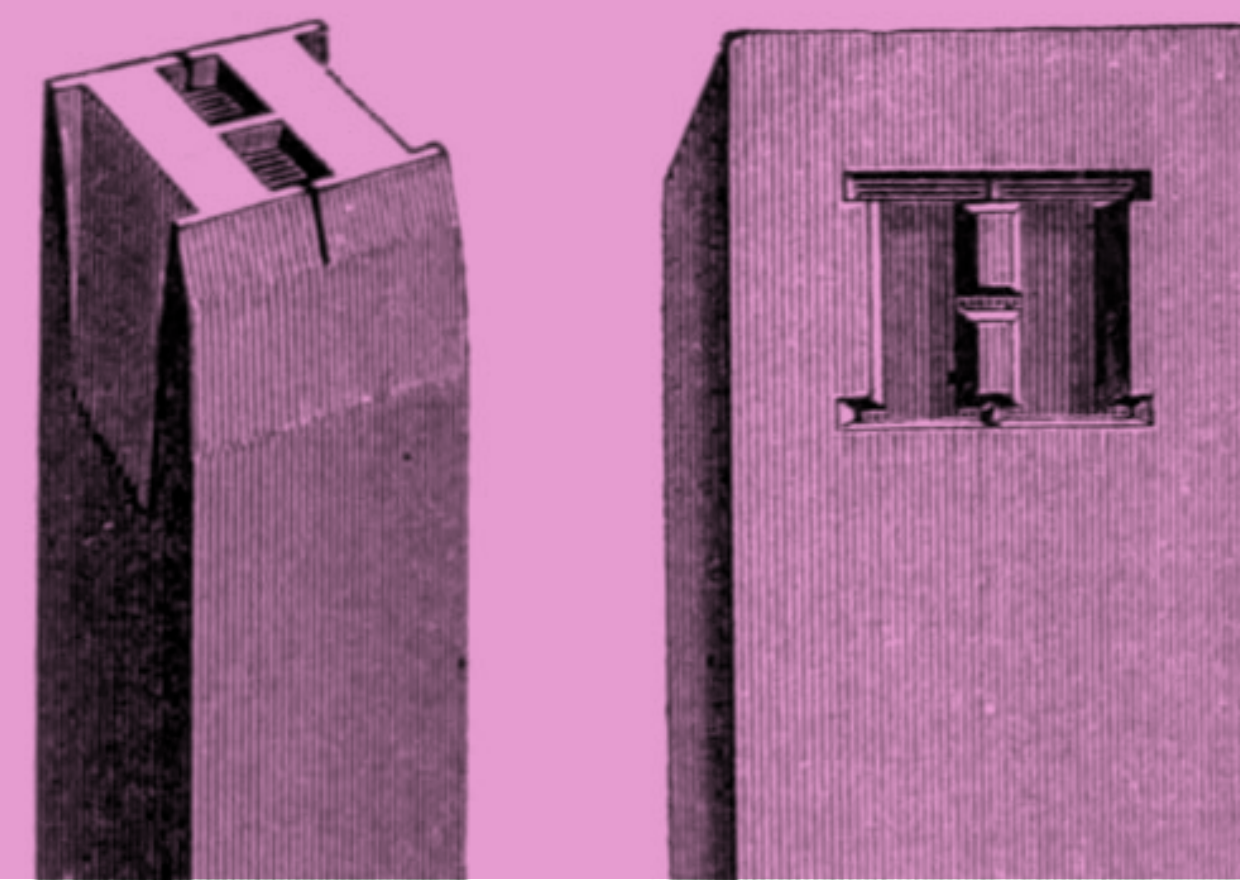
The initial design for type would be two dimensional, but a punch has depth,

and the three dimensional shape of the punch, as well as factors such as the angle and depth to which it was driven into the matrix, would affect the appearance of the type on the page. The angle of the side of the punch was particularly significant.

The punchcutter begins by transferring the outline of a letter design to one end of a steel bar. The outer shape of the punch could be cut directly, but the internal curves of a small punch were particularly difficult as it was necessary to cut deep enough and straight into the metal. While this can be done with cutting tools; a counterpunch, a type of punch used in the cutting of other punches, was often used to create the negative space in or around a glyph. A counterpunch could be used to create

this negative space, not just where the space was completely enclosed by the letter, but in any concavity (e.g. above and below the midbar in uppercase "H").

Of course, the counterpunch had to be harder than the punch itself. This was accomplished by heat tempering the counterpunch and softening the punch. Such a tool solved two issues, one technical and one aesthetic, that arose in punchcutting.



Often the same counterpunch could be used for several letters in a typeface. For example, the negative space inside an uppercase "P" and "R" is usually very similar, and with the use of a counterpunch, they could be nearly identical. Counterpunches were regularly used in this way to give typefaces a more consistent look. The counterpunch would be struck into the face of the punch. The outer form of the letter is then shaped using files.

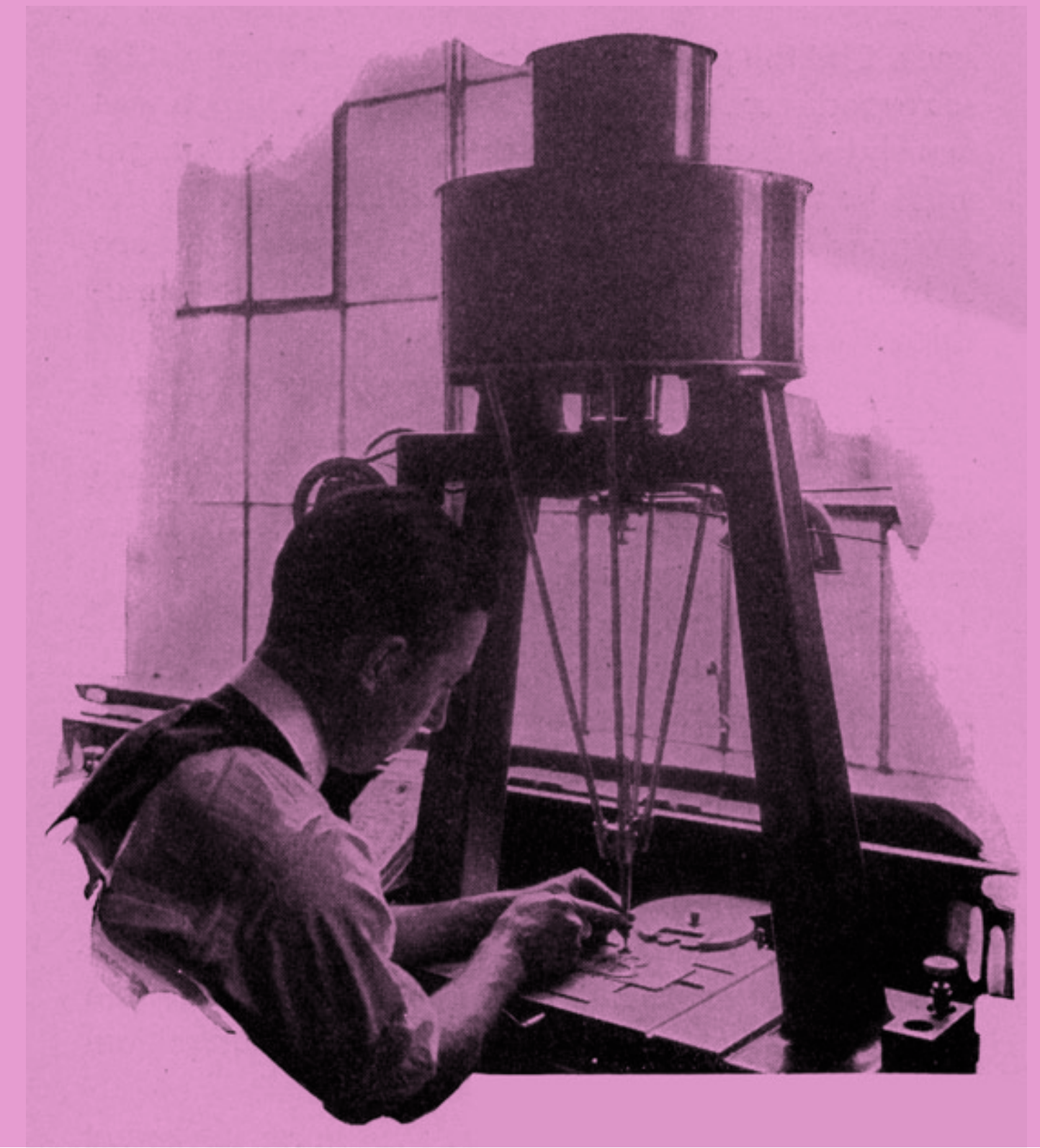


To test the punch, the punchcutter makes an imprint on a piece of paper after coating the punch with soot from an open flame. The soot left by the flame acts like ink to create an image on the paper (a smoke proof).

Once the punches are ready a mold could then be created from the punch by using the punch on a softer metal (such as copper) to create a matrix. Then, type metal, an alloy of lead, antimony, and tin, flows into the matrix to produce a single piece of type, ready for typesetting.

One characteristic of type metal that makes it valuable for this use is that it expands as it cools, keeping the accurate dimensions of letters. This characteristic is shared by the bronze used

to cast sculptures, but copper-based alloys generally have melting points that are too high to be convenient for typesetting. (Water, silicon and bismuth are other substances that expand on freezing.)

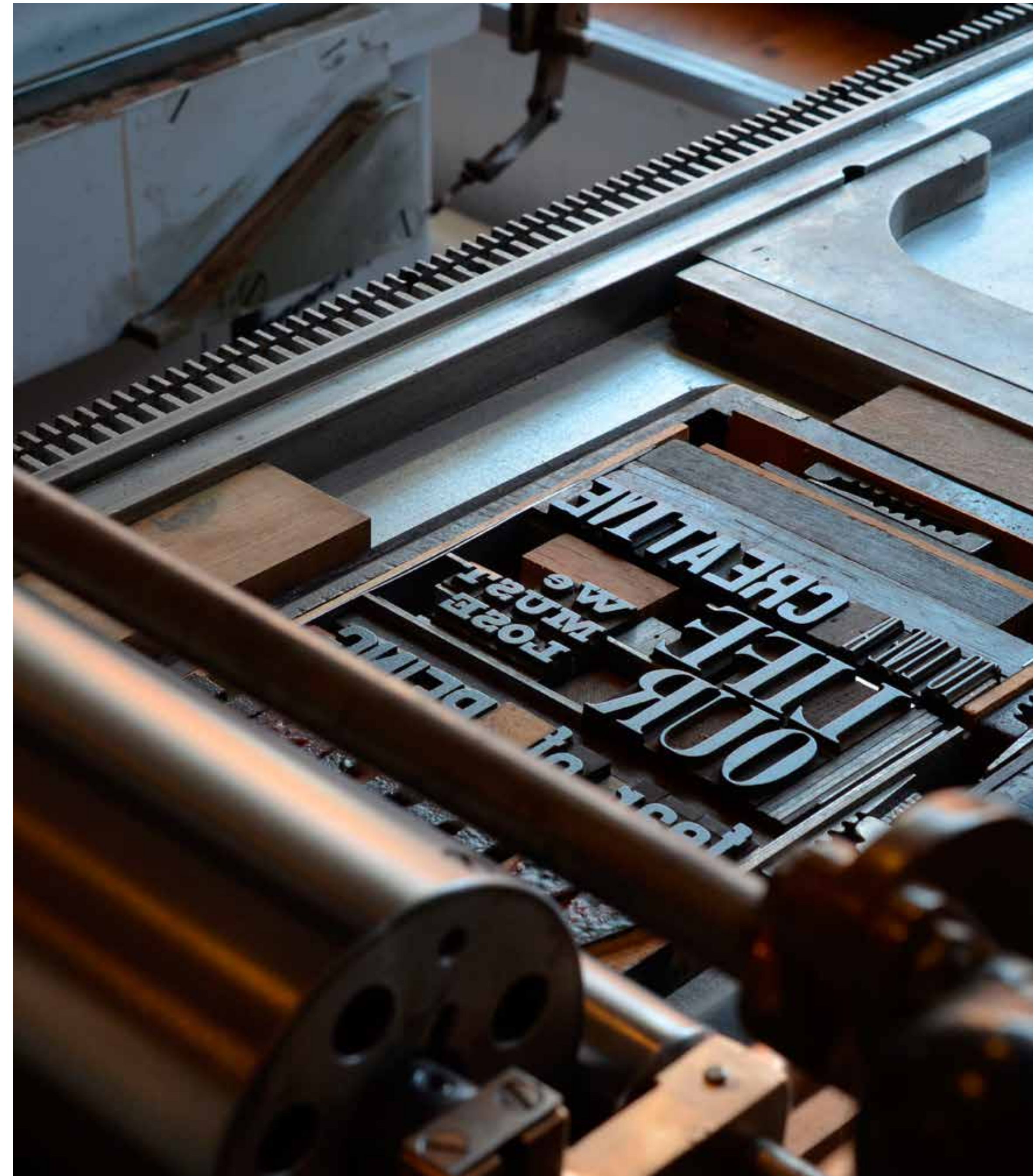


GUTENBERG - PRINT

With Gutenberg's skilful technology, the basic work of printing is introduced – that of arranging the individual letters, aligned and well spaced, in a form which will hold them firm and level to transfer the ink evenly to the paper.

GUTENBERG'S MOST PROMINENT AND FIRST PUBLICATION IS A FULL-LENGTH BIBLE IN LATIN (THE VULGATE), PRINTED TO THE STANDARDS OF THE BEST BLACK-LETTER MANUSCRIPTS.

NO DATE APPEARS IN THE GUTENBERG BIBLE (KNOWN TECHNICALLY AS THE 42-LINE BIBLE), WHICH WAS PRINTED SIMULTANEOUSLY ON SIX PRESSES DURING THE MID-1450S. BUT AT LEAST ONE COPY IS KNOWN TO HAVE BEEN COMPLETED, WITH ITS INITIAL LETTERS COLOURED RED BY HAND – 24 AUG. 1456.



02 //
TYPE, the
VERNACULAR



The Divulgation Printing

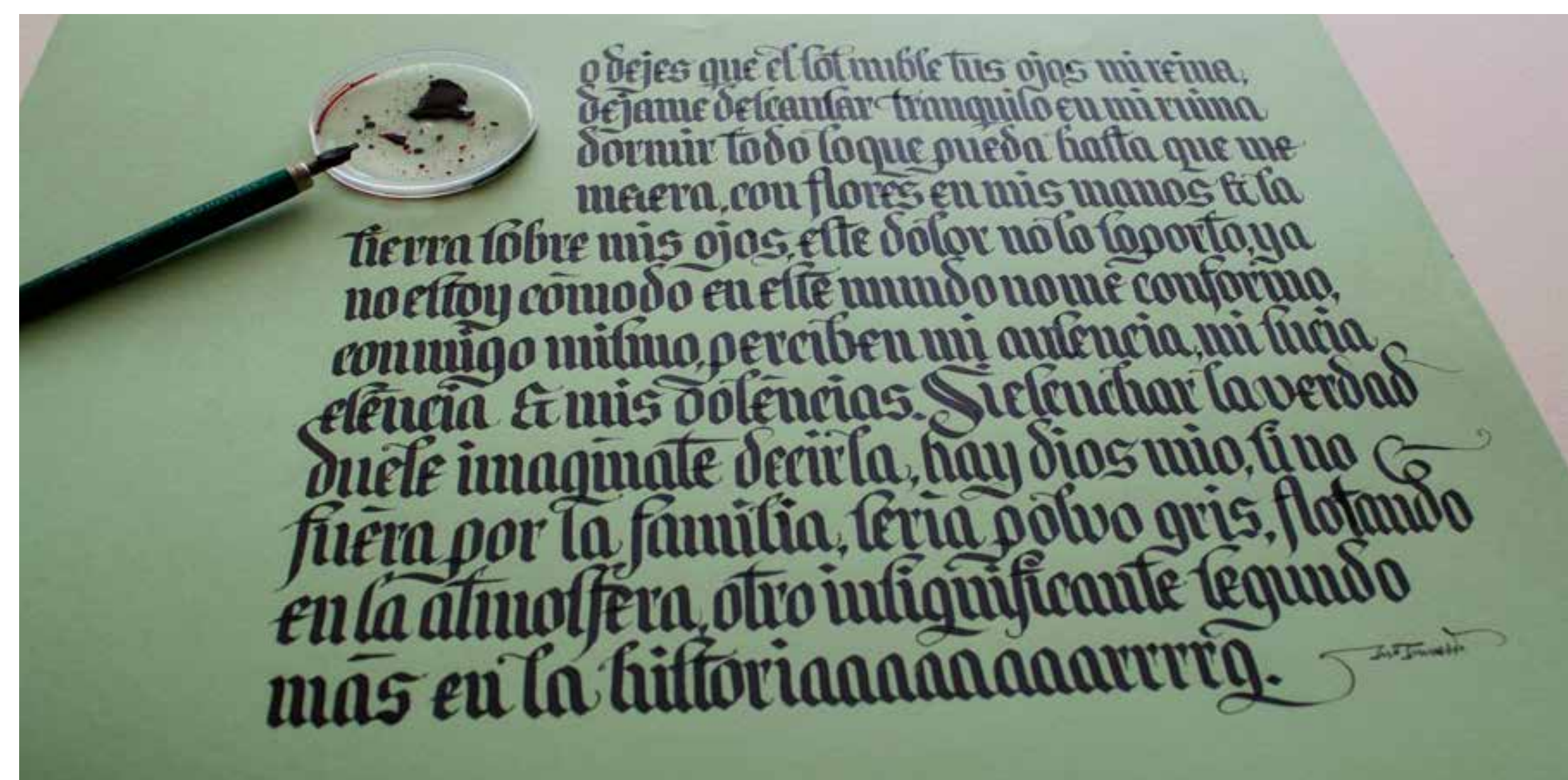
THEORY

BLACK LETTER

A Europe of increasing prosperity, found the invention of printing of fundamental necessity – with the first Italian press founded in 1464, in Subiaco of the papal states. Switzerland follows suit as of the next year. Printing begins in Venice, Paris and Utrecht in 1470, in Spain and Hungary in 1473, in Bruges in 1474 (on a press owned by Caxton, who moves it to London in 1476), in Sweden in 1483.

By the end of the century the craft is well established in every European kingdom except Russia.

DURING THE EARLY DECADES, GERMAN PRINTING PREDOMINATES. MORE BOOKS ARE PUBLISHED IN GERMANY THAN ANYWHERE ELSE (BY 1500 THERE ARE PRINTERS IN SOME SIXTY GERMAN TOWNS); GERMAN PRINTERS CARRY THE CRAFT SECRETS ABROAD; AND FOREIGN PRINTERS COME TO GERMANY TO STUDY AS APPRENTICES.



Blackletter

THE GOTHIC HANDS
12-15TH CENTURY

What is Gothic? Gothic was the culminating artistic expression of the middle ages, occurring roughly from 1200—1500. The term Gothic originated with the Italians who used it to refer to rude or barbaric cultures north of the Italian Alps.

According to Christopher Wren's Saracenic Theory, Gothic style had nothing to do with the Goths, rather it was a style influenced by a number of factors

including Saracenic art – an Islamic influence from the Crusades.

The Gothic spirit took hold in France, Germany and England where it was manifested through unhindered upward striving: the vertical supplanted horizontals as the dominant line in architecture; the pointed arch replaced the round arch of the Romans; the almond shape, or mandorla, was preferred. Gothic writing forms reflected this aesthetic.

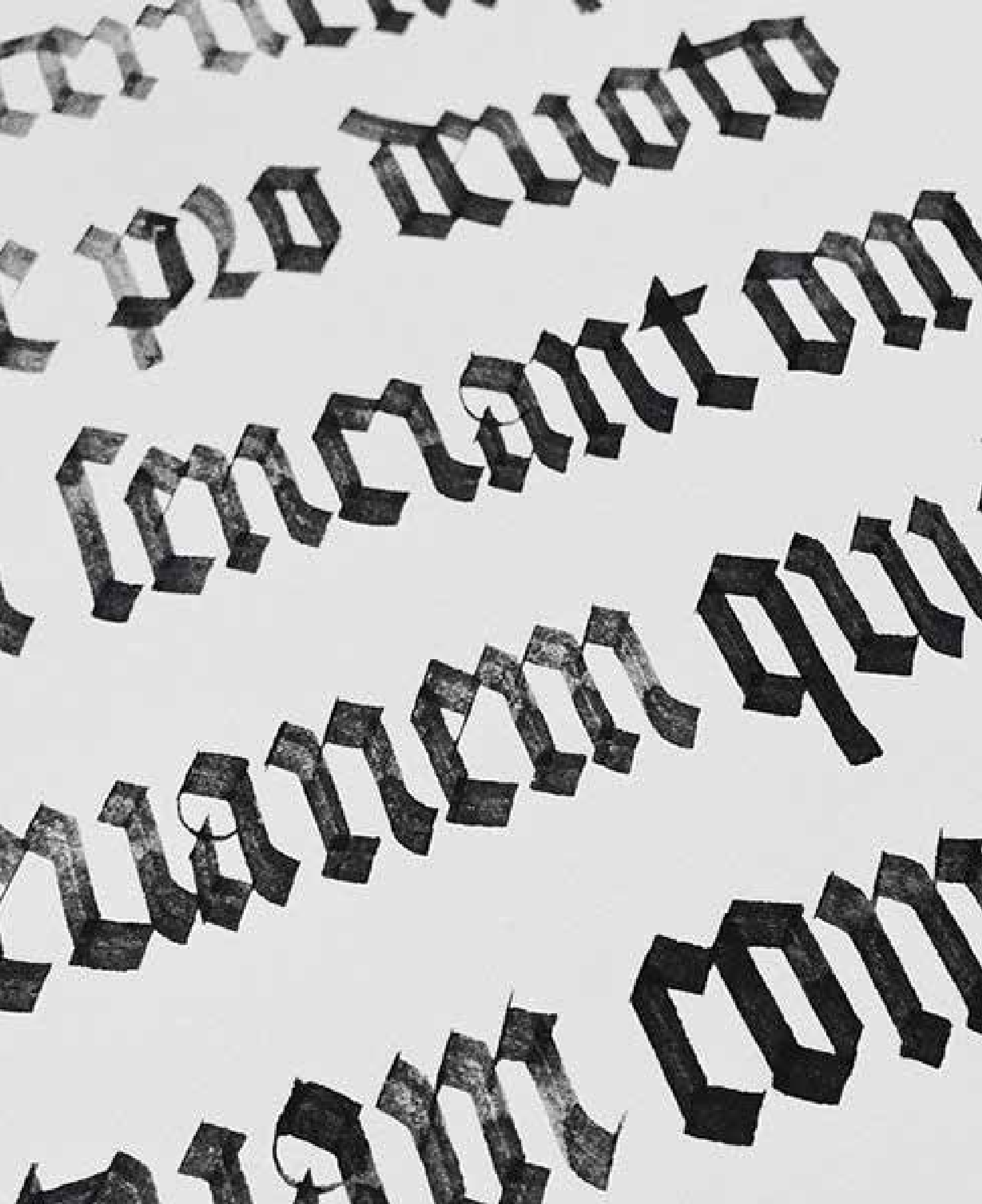
Blackletter is characterized by tight spacing and condensed lettering. Evenly spaced verticals dominated the letterform.

Condensing line spacing and letter spacing reduced the amount of costly mate-

rials in book production.

During the gothic period churches and universities flourished, greatly increased the demand for books. This created more opportunities for secular professional scribes, both men and women. Women have a long heritage in calligraphy, where they were more accepted than in type founding.

There is much documentation on nuns working as scribes. Around 800 Charlemagne's sister, Gisele of Chelles, (b.781) ran a nun's scriptorium known for beautiful calligraphy and books. She corresponded with Alcuin, the assumed creator of the Carolingian style.



EXAMPLES OF HANDWRITTEN, DIGITAL AND TYPESET BLACKLETTER



NEWS AND THE FAKE IMPRESSION OF AUTHENTICITY

VENETIAN & HUMANIST

In the 1470s – With Nicolas Jenson establishing of the first press – Venice becomes a city known for the quality of its printing.

These Venetian printers develop type faces more open and elegant than the German blackletter tradition, deriving them from the scripts of the *Italian humanists*. In doing so, they provide the book trade with two of its most lasting typographical conventions - *Roman and italic*.

THE GREAT INTELLECTUAL MOVEMENT OF RENAISSANCE ITALY WAS HUMANISM. THE HUMANISTS BELIEVED THAT THE GREEK AND LATIN CLASSICS CONTAINED BOTH ALL THE LESSONS ONE NEEDED TO LEAD A MORAL AND EFFECTIVE LIFE AND THE BEST MODELS FOR A POWERFUL LATIN STYLE.



Humanist

VENETIAN TYPE 15 - 16TH CENTURY

Italian scholars of the 14th and 15th century, followers of Petrarch in their reverence for classical culture, search through libraries for ancient texts. Copying out their discoveries, they aspire also to an authentic script. They find their models in beautifully written manuscripts which they take to be Roman but which are in fact Carolingian.

The error is a fortunate one. The script devised for Charlemagne's monastic

workshops in the 8th century is a model of clarity and elegance. It is adapted for practical use, in slightly different ways, by two Florentine friends - Poggio Bracciolini and Niccolò Niccoli.

Bracciolini, employed as secretary at the papal court in Rome from 1403, uses the ancient script for important documents. To the rounded lower-case letters of the the Carolingian script he adds straight-edged capital letters which he copies from Roman monuments.

By contrast his friend Niccoli adapts the Carolingian script to the faster requirements of everyday writing. To this end he finds it more convenient to slope the letters a little (the result of holding the pen at a more comfortable angle), and to allow some of them to join up.

Joining up is not in itself new. In several forms of medieval hand-writing the letters flow together to become what is known as a 'cursive' hand.

Printers in Venice later in the century, attempting to reflect the classical spirit of humanism, turn to the scripts of Bracciolini and Niccoli. The rounded but upright style of Bracciolini is first used by the French printer Nicolas Jenson shortly after his arrival in the city in 1470. This type face is given the name roman, reflecting its ancient origins.

In 1501 another great Venetian printer, Aldus Manutius, needs a contrasting and smaller type for a 'pocket edition' of Virgil. He turns to the script of Niccoli, in everyday use by fashionable Italians, and calls it accordingly italic. Roman



and italic eventually become a standard part of every printer's repertoire.

The term Humanist is part of the nomenclature that describes type classification today. During the 1800s a system of classifying type was derived, and although numerous other systems and subsets of this system exist, this is the one we are going to delve into:

Humanist, Old Style, Transitional, Mod-



ern, Slab Serif (Egyptian), Sans Serif.

Every set of type has its very own intrinsic characteristics. What makes Humanist type differ from other forms of typography?

- [1] Sloping cross-bar of lowercase “e”;
- [2] Relatively small x-height;
- [3] Low contrast between “thick” and “thin” strokes (basically that means that there is little variation in the stroke width);
- [4] Dark colour (not a reference to colour in the traditional sense, but the overall lightness or darkness of the page).

Although the influence of Humanist types is far reaching, they aren't often seen these days. Despite a brief revival during the early twentieth century, their

relatively dark color and small x-heights have fallen out of favor. However, they do deserve our attention – our admiration even – because they are the precursors of modern type.

ILLUSTRATIONS

In the early years of European printing some **illustrated books** are produced by the laborious method of eastern printing, in which the shapes of the letters and the lines of the illustrations are carved alike in the surface of a wood block. Printed on one side only, these sheets are in effect individual prints which are then folded and bound into the form of a book.

KNOWN AS BLOCK BOOKS, USUALLY TELLING SIMPLE VERSIONS OF BIBLICAL STORIES, THEY ARE SOLD AT FAIRS. THEY ARE PARTICULARLY POPULAR IN GERMANY AND THE NETHERLANDS.



Books printed by Gutenberg's method are ideal for combining text and illustration on the same page. Movable type can be set in any shape round a wood block. The raised surfaces of both type and image will receive the ink together and can transfer it to the paper at a single impression.

MASS COMMUNICATION

In the first half-century of European printing the book rapidly displaces the manuscript. This profusion of presses in Europe means that the machinery is in place for a different and entirely new form of production – the rapid printing of pamphlets, or even single sheets used for propaganda.

THIS POTENTIAL LIES DORMANT UNTIL AN UNEXPECTED OPPORTUNITY ARISES. IT COMES THROUGH AN INTELLECTUAL CONTROVERSY OF UNPRECEDENTED VIOLENCE – THE REFORMATION. AFTER LUTHER'S CHALLENGE TO THE ROMAN CATHOLIC CHURCH, THE PRINTING PRESSES FEED AND FAN THE FLAMES. PAMPHLETS FLY IN ALL DIRECTIONS. THE PRINTED PAGE FINDS A NEW ROLE AS AN ARENA OF ALMOST INSTANT DEBATE. THE 'PRESS' ACQUIRES A NEW AND SIGNIFICANT MEANING.

AMORE ET STUDIO ELVCIDANDAE
ueritatis hæc subscripta disputabunt Vuittenbergæ, Præsidente
R. P. Martino Luther, Artiũ & S. Theologiæ Magistro, eius-
demq; ibidem lectore Ordinatio. Quare petit ut qui non pos-
sunt uerbis præsentes nobiscum disceptare, agant id literis ab-
sentes. In nomine domini nostri Iesu Christi. Amen.



- i Ominus & Magister noster Iesus Christus, di-
cendo pœnitentiã agite &c. omnem uitam fi-
delium, pœnitentiam esse uoluit.
ii Quod uerbũ pœnitentia de pœnitentia sacra-
mentali (.i. confessionis & satisfactionis qua
sacerdotum ministerio celebratur) non po-
test intelligi.
iii Non tamen solã intēdit interiorē; immo interior nulla est, nisi
foris operetur uarias carnis mortificationes.
iiii Manet itaq; pœna donec manet odium suũ (.i. pœnitentia uera
intus) scilicet usq; ad introitum regni cœlorum.
v Papa non uult nec potest, ullas pœnas remittere; præter eas,
quas arbitrio uel suo uel canonum imposuit.
vi Papa nō potest remittere ullam culpã, nisi declarãdo & appro-
bando remissam a deo. Aut certe remittēdo casus reseruos
sibi, quibus contēptis culpa prorsus remaneret.
vii Nulli prorsus remittit deus culpam, quin simul eum subijciat
humiliatum in omnibus sacerdoti suo uicario.
viii Canones pœnitentiales solũ uiuentibus sunt impositi; nihilq;
morum, secundũ eosdem debet imponi.
ix Inde bene nobis facit spiritus sanctus in Papa: excipiēdo in su-
is decretis semper articulum mortis & necessitatis.
x Indocte & male faciũt sacerdotes ij, qui morituris pœnitēcias
canonicas in purgatorium reseruant.
xi Zizania illa de mutanda pœna Canonica in pœnã purgato-
rii, uidentur certe dormientibus Episcopis seminata.
xii Olim pœnæ canonicae nō post, sed ante absolutionem impo-

Geralde

VENETIAN TYPE 16-17TH CENTURY

Humanist types, we discovered, have strong roots in calligraphy. Old style types, although they owe much to the same roots, show a marked departure from simply mimicking the handwriting of earlier Italian scholars and scribes. It's from this period, that we can really see type getting into gear.

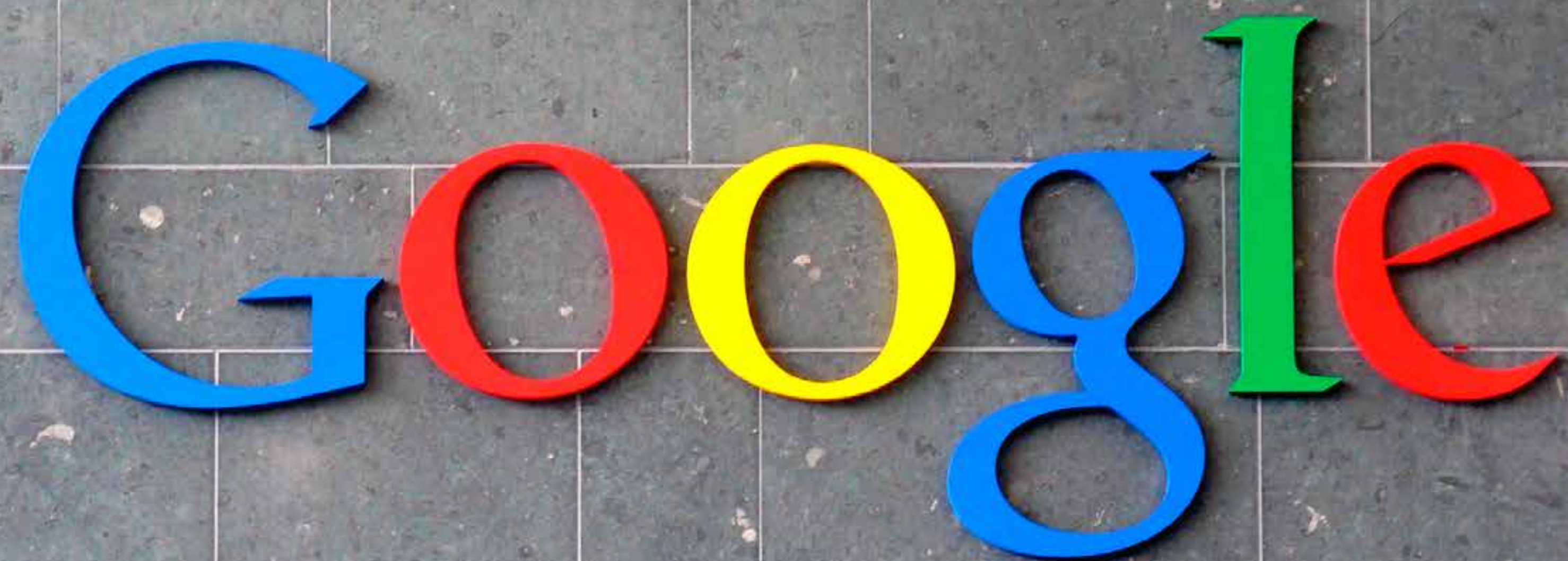
The Old Style (or Garalde) types start to demonstrate a greater refinement to a large extent augmented by the steady-

ly improving skills of punchcutters. As a consequence the Old Style types are characterised by greater contrast between thick and thin strokes, and are generally speaking, sharper in appearance, more refined. You can see this, perhaps most notably in the serifs: in Old Style types the serifs on the ascenders are more wedge shaped.

Another major change can be seen in the stress of the letterforms to a more perpendicular (upright) position. The lowercase [e] of the Humanist (Venetian) types, with its distinctive oblique (sloping) crossbar is replaced with the quite sudden adoption of a horizontal crossbar.

The Old Style types can be further divided into four categories – Italian,

French, Dutch, English – and span the roman types from Francesco Griffo to William Caslon I. Unlike the relatively short-lived Humanist faces, the Old Style faces held sway for more than two centuries; a number of them are still popular text faces today.

The Google logo is rendered in its classic multi-colored font (blue 'G', red 'O', yellow 'O', blue 'g', green 'l', red 'e') and is placed on a dark grey, textured tiled floor. The tiles are rectangular and arranged in a grid pattern.

Google

Ziggy Stardust / David Bowie
Released: 6 June 1972
Recorded: 1971 / '72, Trident Studios

Five Years / Soul Love / Moonage Daydream
Stardust / Star / Hang On to Yourself
Roll Suicide ● Moonage Daydream
Yourself (*Arnold Corns version*) / La
/ John, I'm Only Dancing / Velvet Goldmine
Amsterdam (*Jacques Brel, Mort Shuman*)
(*Chuck Berry*) / Sweet Head / Moonage
Mick Ronson / Trevor Bolder / Mick
Somogyi / Mark Carr Pritchard / Tim

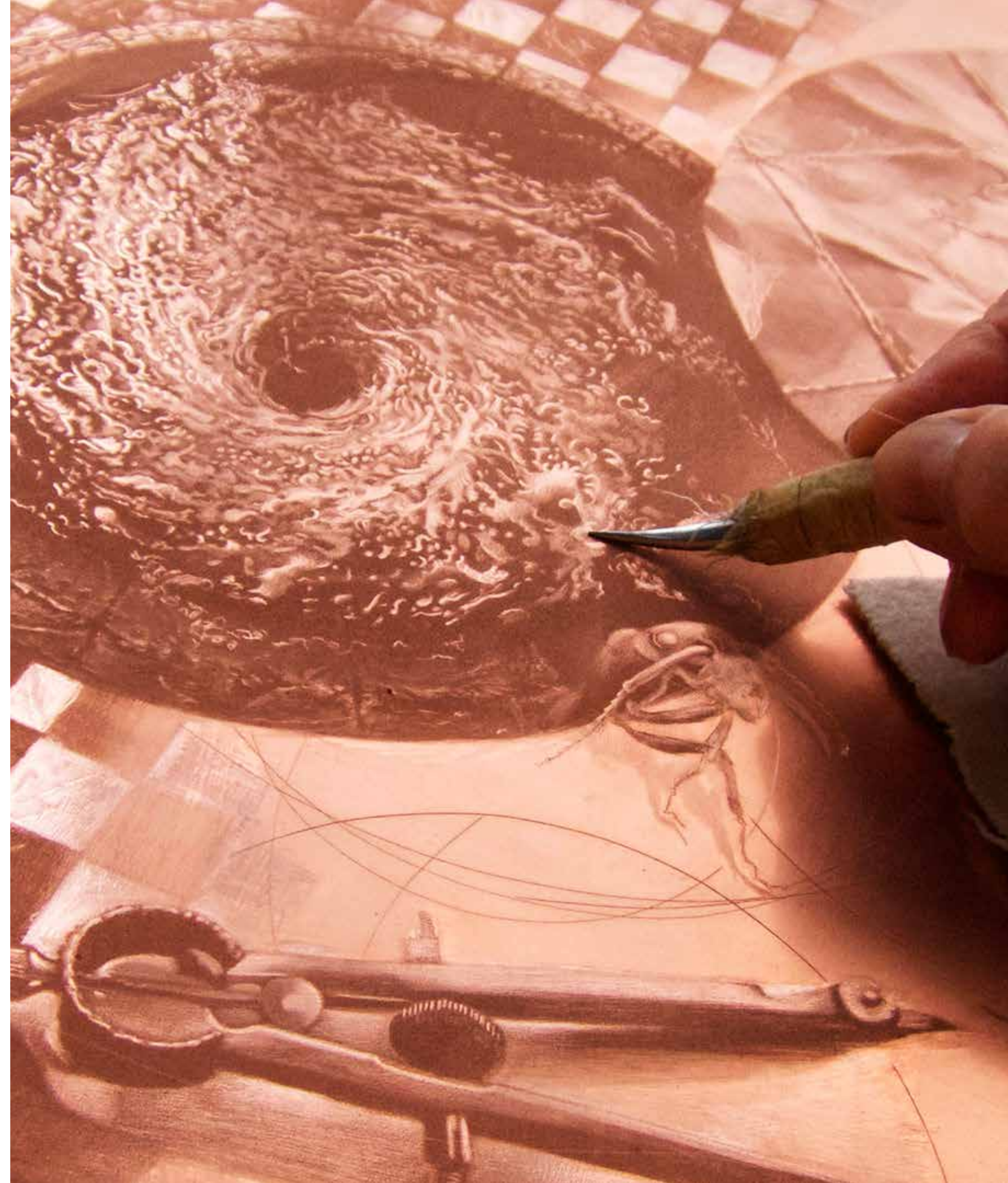


G A R A M O N D A N D C A S L O N

MEZZOTINT

We now sit in the middle of the 17th century. The first printing process to achieve a fully tonal effect is pioneered in the late 1650s by prince Rupert of the Rhine (living at the time in Germany after the defeat of the royalist side in the English Civil War). It is immediately given a name reflecting its ability to print halftones - Mezzo Tinto (Italian for 'half tinted'), or the mezzotint.

WITH THIS TECHNOLOGY THE PRINTERS OF THE 17TH AND 18TH CENTURIES CAN REPRODUCE EVERY SUBTLE SHADE OF TONE IN AN OIL PAINTING. FOR THE FIRST TIME ENTIRELY CONVINCING PORTRAITS ARE REPRODUCED IN FAIRLY LARGE NUMBERS - AT A COST WHICH REMAINS HIGH, BUT WHICH IS MUCH LESS THAN THE PREVIOUS CUSTOM OF HAVING OIL COPIES MADE. A GOOD MEZZOTINT IS LIKE THE VERY BEST BLACK-AND-WHITE PHOTOGRAPH.



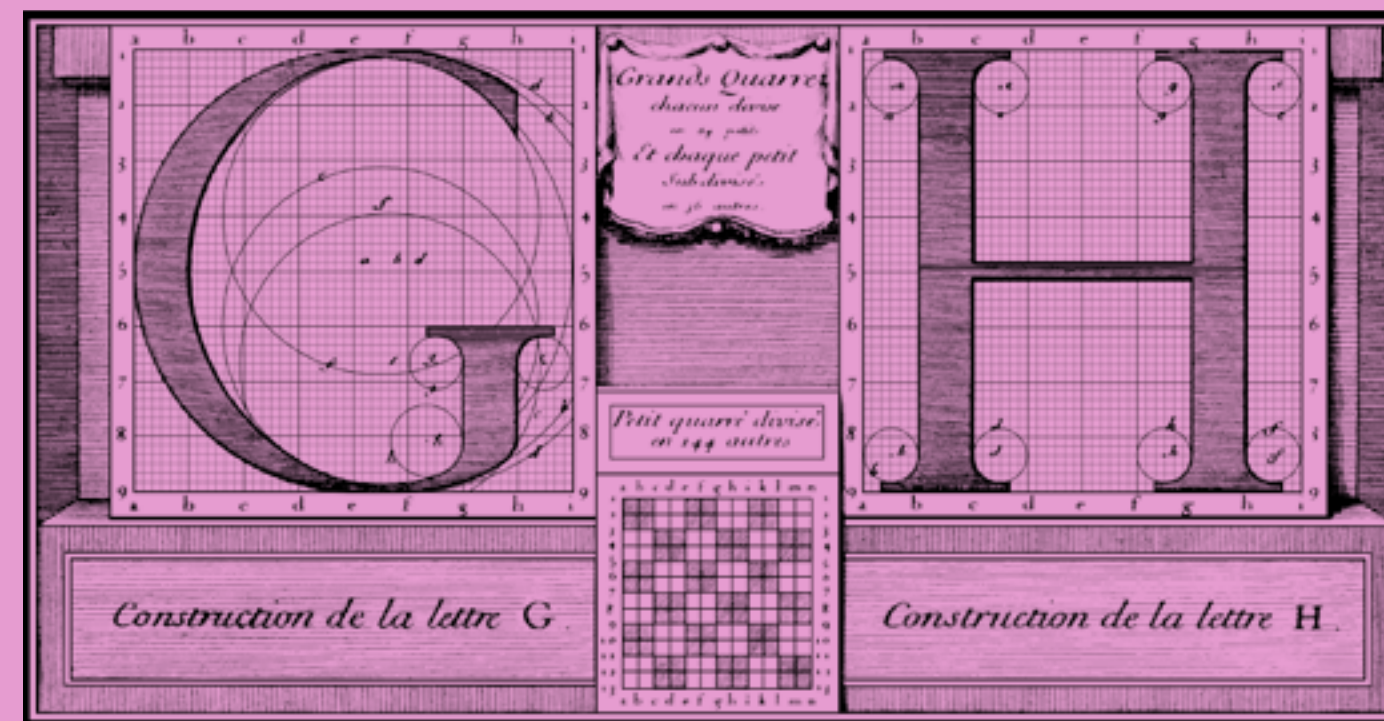
Transitional

ROMAIN DU ROI
17-18TH CENTURY

We are now moving along the time-line to the end of the 17th century, the start of The Enlightenment, a time that was to sow the seeds of revolution in France, North America and beyond.

We are now standing in the cobbled streets of 17th century France; Louis XIV is on the throne and Jacques Jaugeon is working on what is now considered to be the first Transitional (or Neoclassical) style typeface, the Romain du Roi

or King's Roman, commissioned by Louis XIV for the Imprimerie Royale in 1692.



Remember, this is the Age of the Enlightenment, marked by resistance to tradition, whether that be art, literature, philosophy, religion, whatever; so it's no surprise that this same era should give birth to radically different types.

The principal graphic novelty in the 'Romain du Roi' is the serif. Its horizontal

and unbracketed structure symbolizes a complete break with the humanist calligraphic tradition.

As the name suggests, transitional type presents its own characteristics. Transitions to be mentioned are:

- [1] Vertical or almost vertical stress in the bowls of lowercase letters. With the stress, like the minute-hand moving from the humanist axis to rationalist axis at 12 o'clock.
- [2] Greater contrast between thick and thin (sub-) strokes.
- [3] Head serifs generally more horizontal.

It's worth noting that the above characteristics are guides only. Modern-day revivals of these types vary in their 'authenticity'.



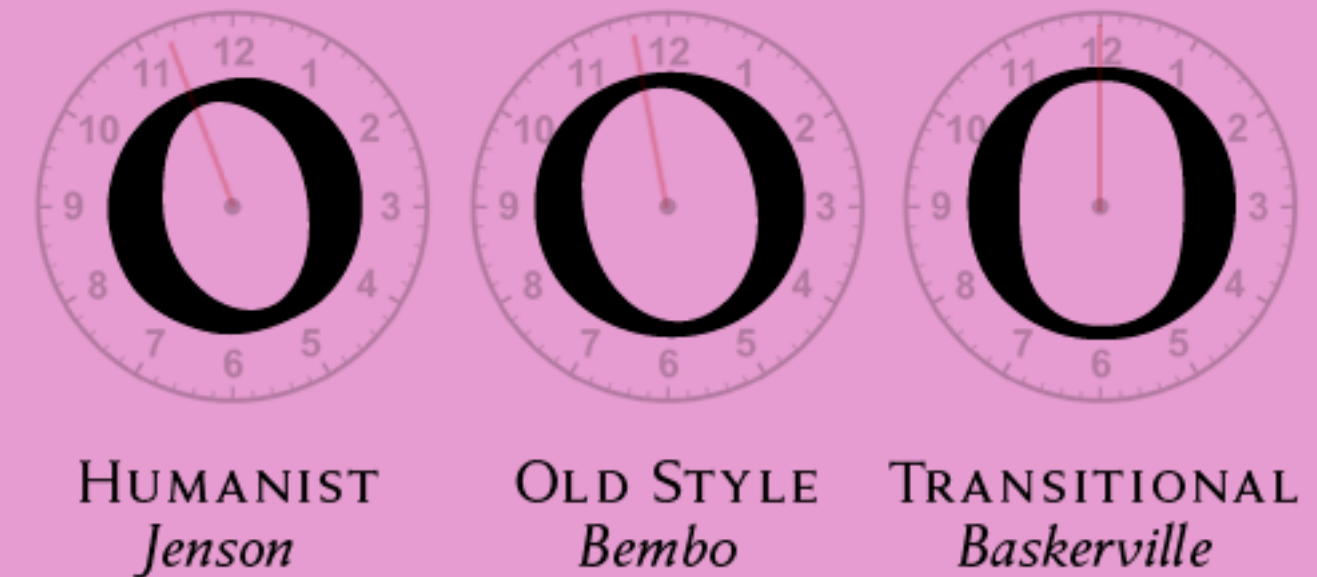
The Englishman John Baskerville is a fascinating character. Baskerville has less calligraphic flow than most earlier typefaces, and this can be said of just about all the Transitional Style types. Whereas the earlier Humanist and Old Style types owed much to the handwritten letter form, the pen's influence has all but disappeared in the Transitional types. During Baskerville's lifetime his types had little influence in his home country. However, In 1758 Baskerville

met Benjamin Franklin who returned to the US with some of Baskervilles's type, popularising it through its adoption as one of the standard typefaces employed in federal government publishing.

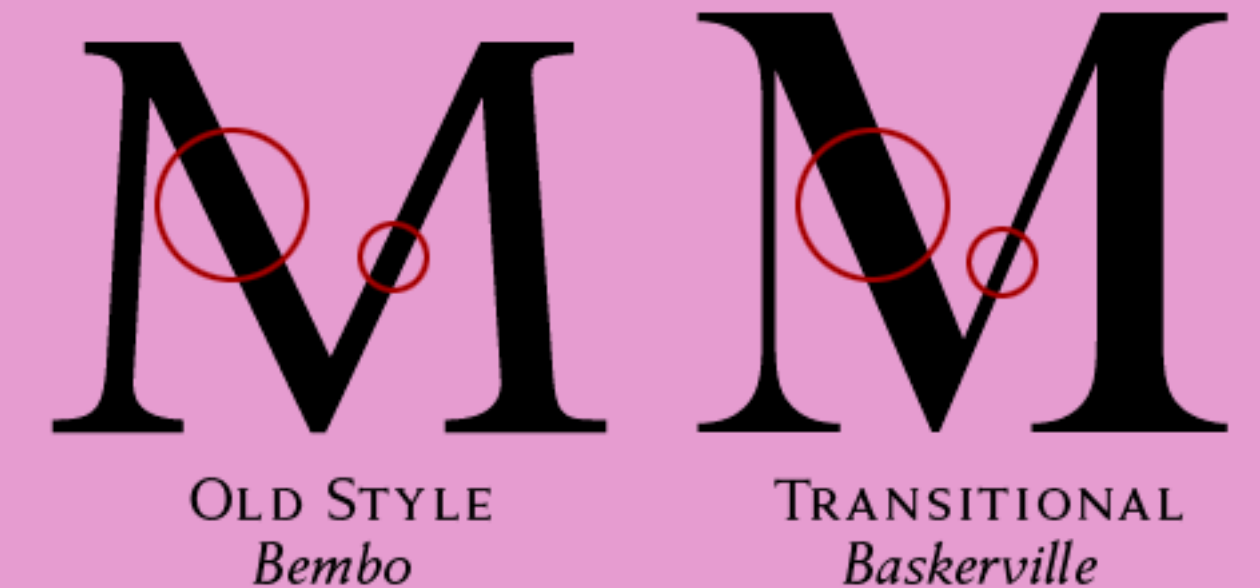
Another notable character is Pierre Simon Fournier who developed the 'point' system, and also designed and cut his own type.

William Caslon is yet another notable figure. Despite his types being based on the Dutch Old Style, the modern interpretations of Caslon's sit comfortably in Transitional.

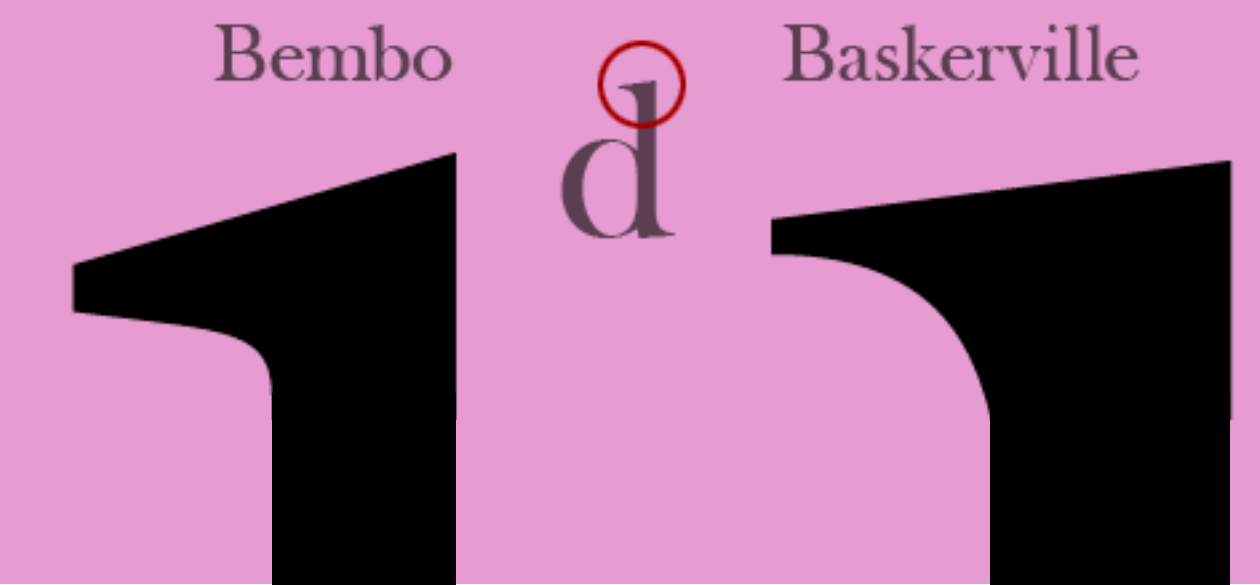
A STRESSFUL TIME

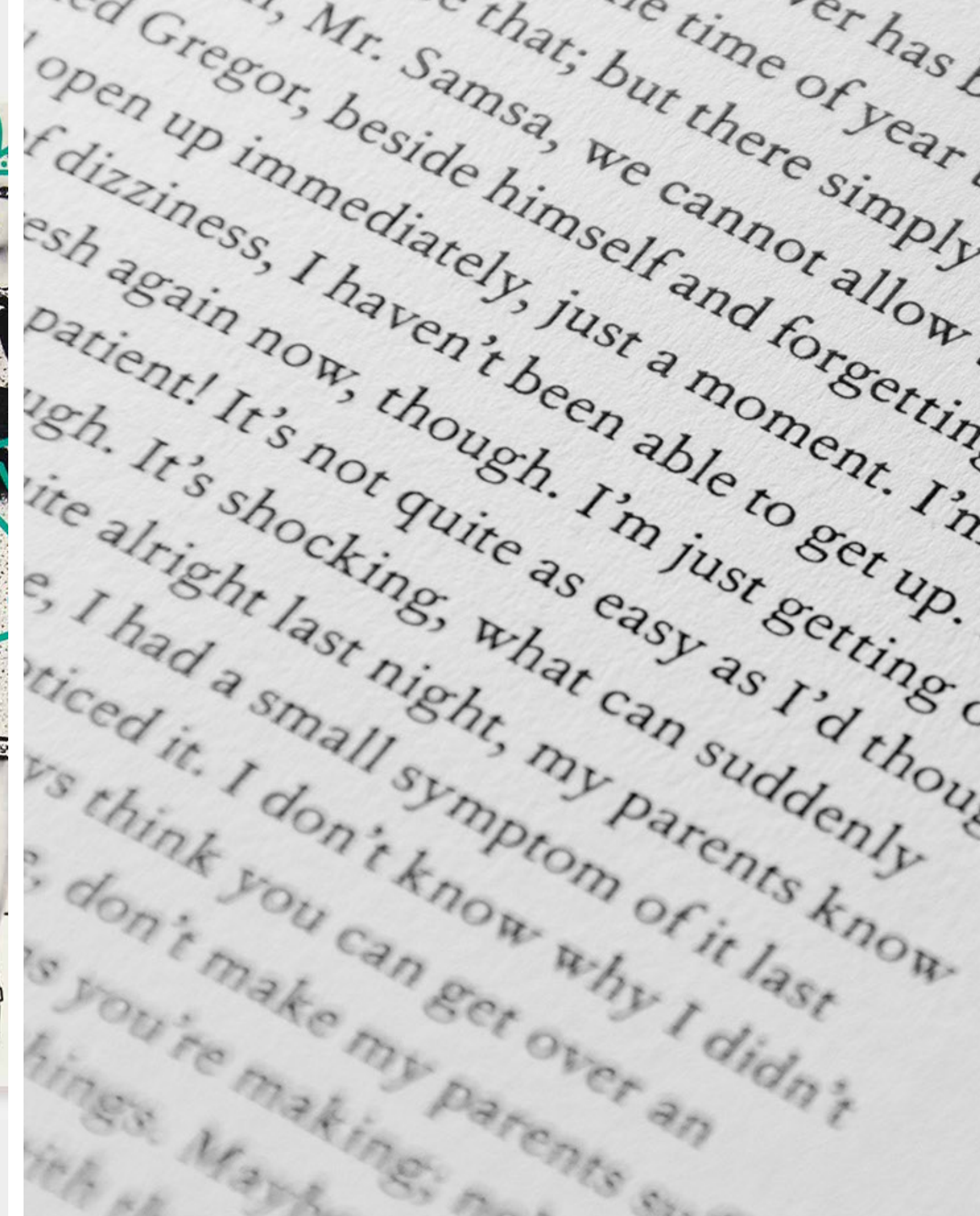


STROKE CONTRAST



ASCENDER (HEAD) SERIF





BOOKMAN, BASKERVILLE, FOURNIER



GUCCI

ROMAN DU GUCCI

AQUATINT

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

Le Prince's invention of aquatint gives printmakers for the first time the option of using areas of tone in an etching, to give an effect much like that of a wash drawing.

**THE TECHNIQUE HOLDS
SWAY IN THIS FIELD
UNTIL THE 1830S,
WHEN IT IS REPLACED
BY THE CHEAPER
TINTED LITHOGRAPH.**



Didone

NEOCLASSICAL TYPE 18-19TH CENTURY

Baskerville's types are marked by high contrast between thick and thin strokes, so much so that one commentator declared Baskerville was "blinding the nation." The Moderns or Didones take this contrast to further extremes.

Didone typefaces (also referred to as Neoclassical and Modern) enjoyed great popularity from the late 18th through the 19th centuries. The term Didone is a melding of Didot and Bodoni, the two

most characteristic typeface designs of this era.

In Britain and America, the lasting influence of Baskerville led to the creation of types such as the Bell, Bulmer and Scotch Roman designs, in the same spirit as Didone fonts from the continent but less geometric; these like Baskerville's type are often called transitional serif designs.

Didone typefaces came to dominate printing by the middle of the nineteenth century, although some "old style" faces continued to be sold and new ones developed by typefounders.

The first Modern typeface is attributed to Frenchman Firmin Didot, and first graced the printed page in 1784. His

types were soon followed by the archetypal Didone from Bodoni.

The Italian type designer, punchcutter and printer Giambattista Bodoni drew his influence from the *Romains du Roi* and the types of John Baskerville, for whom he showed great admiration.

Bodoni will forever be associated with the hordes of digital interpretations from just about every type foundry on earth some are faithful digital renderings, others well crafted interpretations. However, Bodoni was a prolific type designer, completing hundreds of typefaces.

Driven by the increasing popularity of advertising, whether printed or custom lettering, the beginning of the nine-

teenth century saw the development of bold lettering and the arrival of types of letterform that were not simply larger versions of body text faces.

Modern fonts display most of the following characteristics:

- [1] High and abrupt contrast between thick and thin strokes.
- [2] Abrupt (unbracketed) hairline (thin) serifs. The serifs have a nearly constant



width along their length.

[3] Vertical axis.

[4] Horizontal stress.

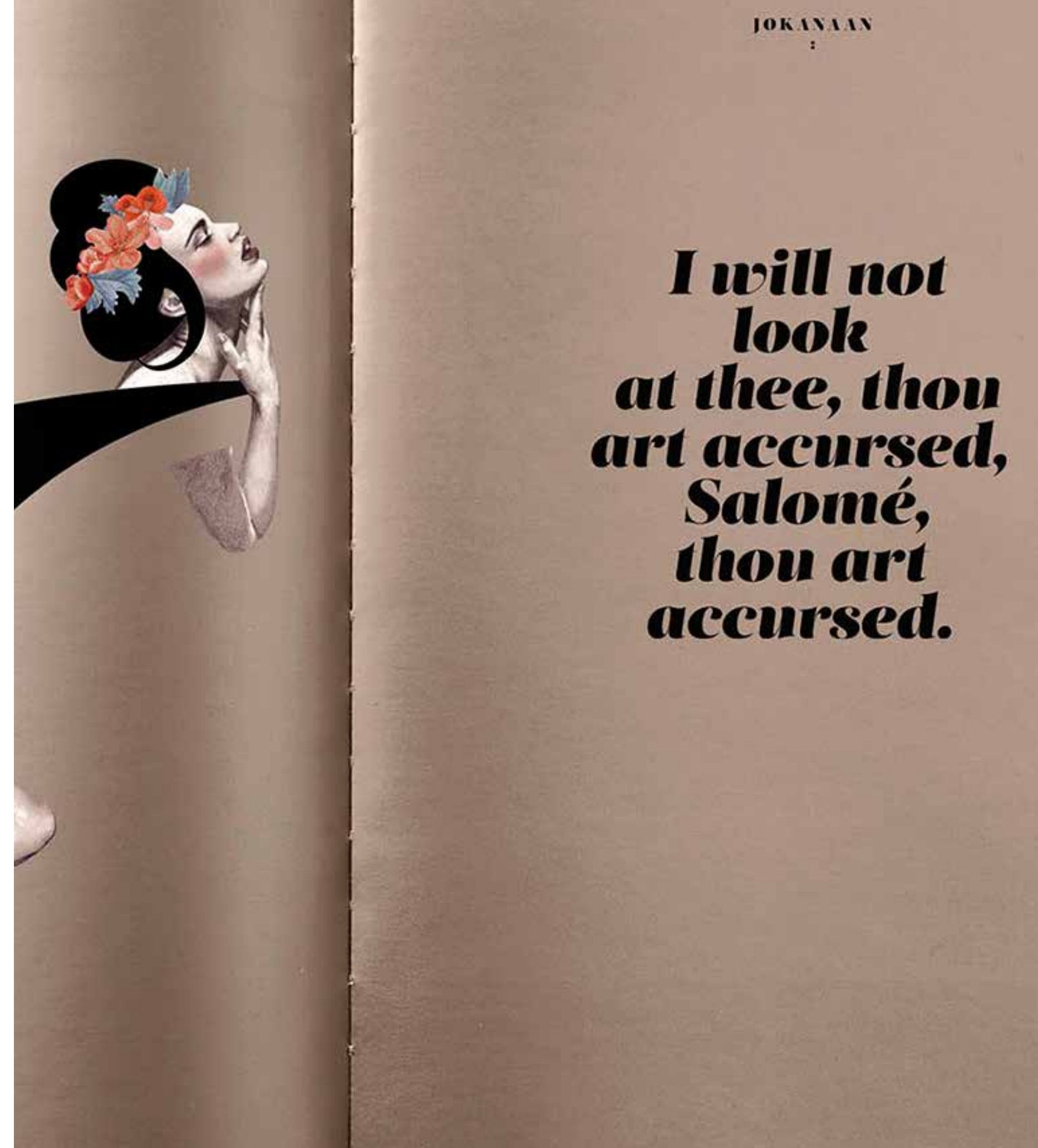
[5] Small aperture.

There's something rather clinical about the Moderns, especially in the roman capitals. Their vertical axis coupled with strong horizontal stress furnishes them with the stiffness of toy soldiers on parade. They are elegant, and like all things elegant, look unhurried, calm, and in control. They're generally not suited to setting extended text, as the verticality of the letter forms interferes with the text's horizontal rhythm. The letters don't lead our eyes across the page, but rather up and down.

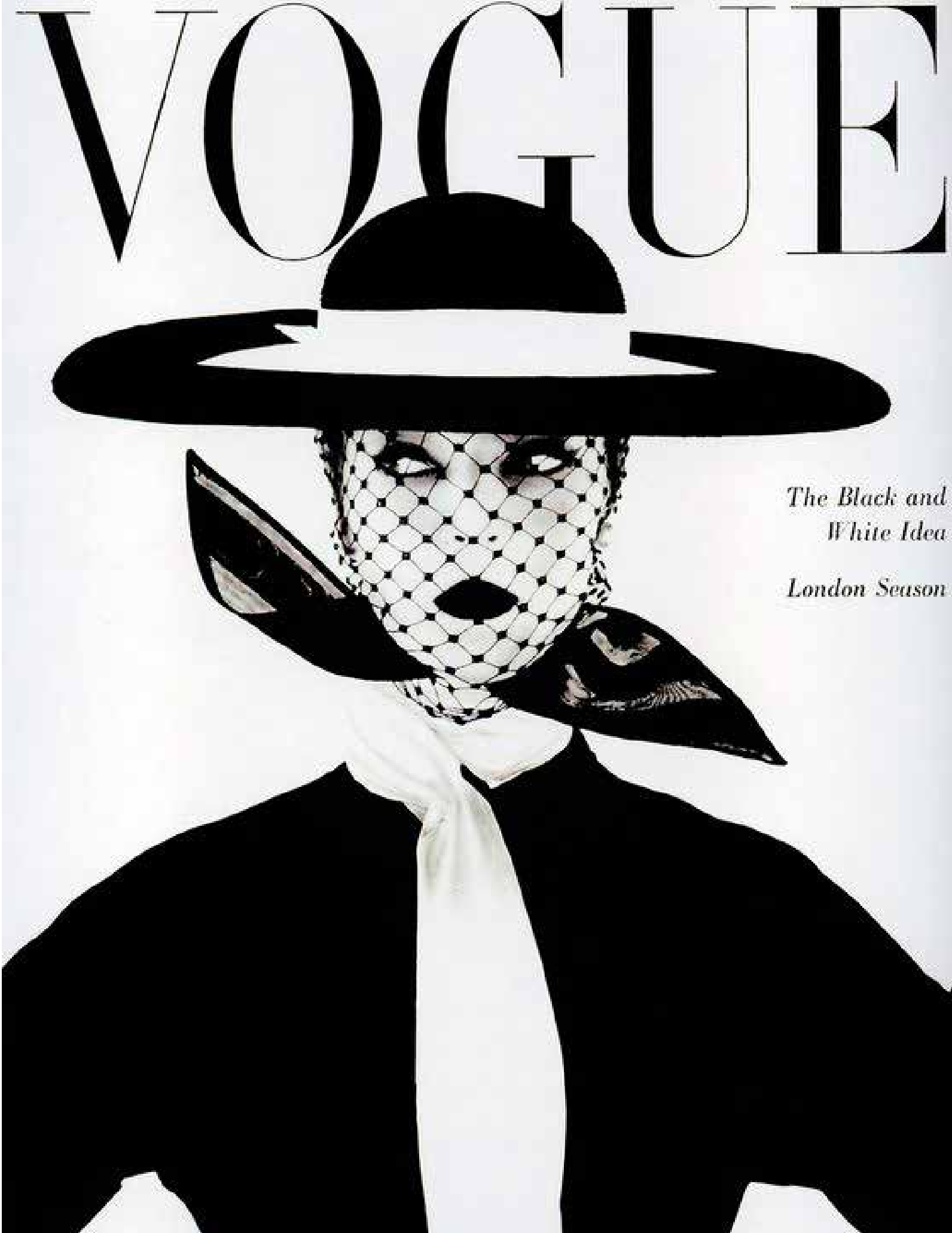
The Moderns need lots of space (white space and inter-line space), so give them

extra leading and generous margins; and if you pair a Modern with another face, then make sure it's not a fussy one, or your page will look like a circus poster designed by a visually impaired dog.

Open just about any fashion magazine, and you'll spot a Didone. If it's a premium brand, then it may well be brought to you on the back of Bodoni or Didot.



DIDOT, SALOME, MODIFIED DIDOT



DIDOT, DIDOT, BODONI

LITHOGRAPHY

In lithography marks are made on a stone surface in greasy crayon or ink. The stone is then wetted.

Newly applied ink will stick only to the greasy marks. Paper pressed against the stone will pick up those marks and nothing else.

In the long run the less restricting crayon style of lithography proves of more interest to artists.

It is harder to achieve, but four masterpieces are produced in 1825 by the elderly Goya in his series the Bulls of Bordeaux.

IN 1798 AN UNSUCCESSFUL DRAMATIST, ALOIS SENEFELDER, MAKES A DISCOVERY OF PROFOUND SIGNIFICANCE AS HE TRIED TO PRINT FROM STONE. WHAT HE COMES TO REALIZE, IN 1798, IS THAT THE ANTIPATHY BETWEEN GREASE AND WATER, FAMILIAR IN ANY KITCHEN, CAN BE USED AS A BASIS FOR PRINTING.



LITHOGRAPHY

The next stage in this progression is the chromolithograph printed in several colours, each from a separate stone. Bright and cheerful, the chromolithograph is a characteristic feature of 19th-century commercial printing - seen in posters, as book plates and eventually (following the example of the Illustrated London News in its Christmas issue of 1855) in weekly magazines.

THE 1850S ALSO SEE
THE FIRST ATTEMPTS
TO USE PHOTOGRAPHY
IN THE MAKING OF
LITHOGRAPHIC PLATES.



IN THE 1870S THE PROCESS
OF OFFSET LITHOGRAPHY IS
INVENTED. SENEFFELDER'S
INVENTION IS POISED TO
BECOME, BY THE LATE 20TH CENTURY,
THE STANDARD METHOD OF PRINTING.

L I N O T Y P E

The Linotype machine is a "line casting" machine used in printing. It was a hot metal typesetting system that cast blocks of metal type for individual uses. Linotype became one of the mainstay methods to set type, especially small-size body text, for newspapers, magazines and posters from the late 19th century to the late 20th, when it was largely replaced by phototypesetting, offset lithography printing and computer typesetting.

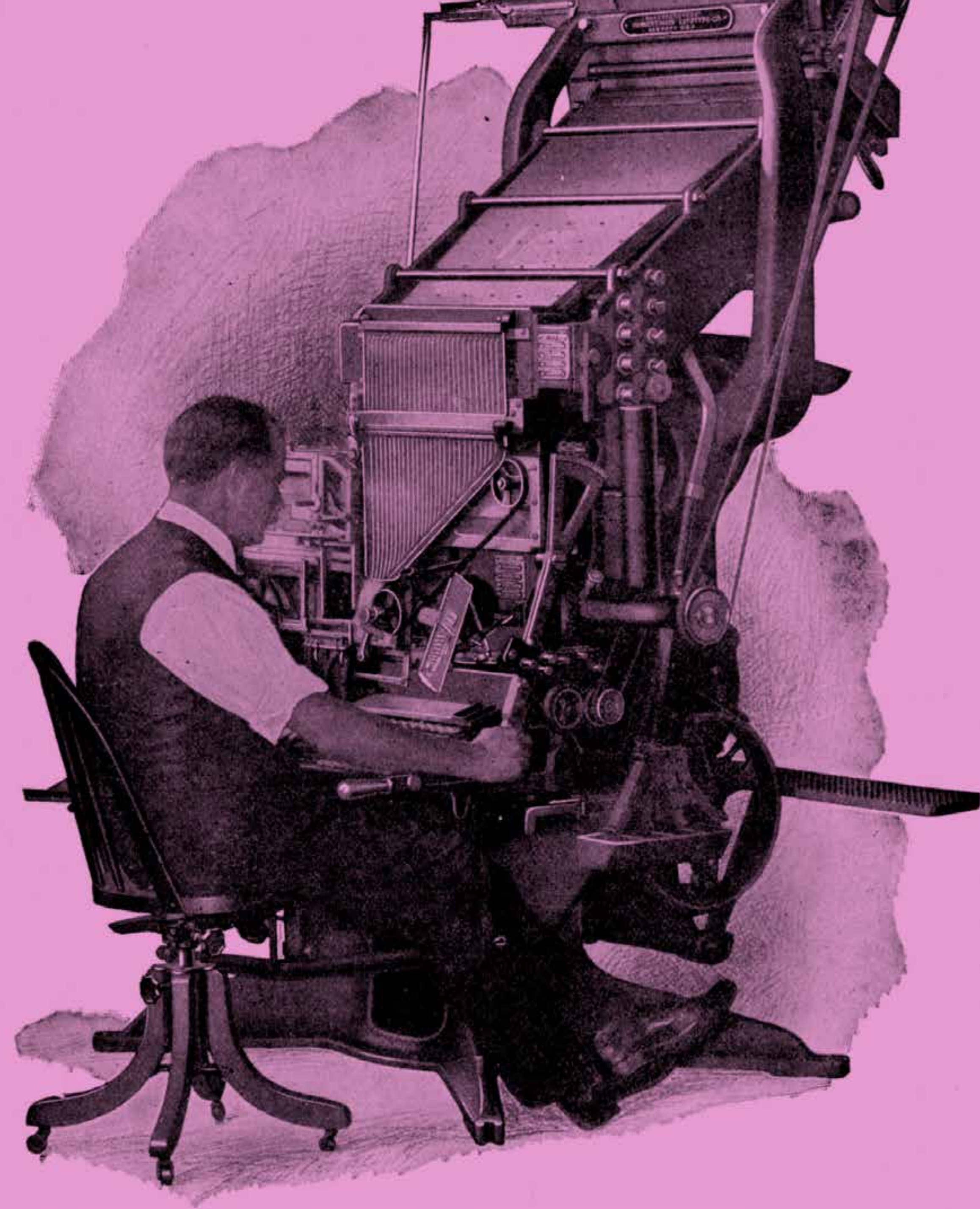
THE NAME OF THE MACHINE COMES FROM THE FACT THAT IT PRODUCES AN ENTIRE LINE OF METAL TYPE AT ONCE, HENCE A LINE-O'-TYPE, A SIGNIFICANT IMPROVEMENT OVER THE PREVIOUS INDUSTRY STANDARD, I.E., MANUAL, LETTER-BY-LETTER TYPESETTING USING A COMPOSING STICK AND DRAWERS OF LETTERS.



L I N O T Y P E

The linotype machine operator enters text on a 90-character keyboard. The machine assembles matrices, which are molds for the letter forms, in a line. The assembled line is then cast as a single piece, called a **slug**, of type metal in a process known as hot metal typesetting. The matrices are then returned to the type magazine from which they came, to be reused later. This allows much faster typesetting and composition than original hand composition.

**THE MACHINE
REVOLUTIONIZED
TYPESETTING AND
WITH IT ESPECIALLY
NEWSPAPER
PUBLISHING, MAKING
IT POSSIBLE FOR
A RELATIVELY
SMALL NUMBER OF
OPERATORS TO SET
TYPE FOR MANY PAGES
ON A DAILY BASIS.
BEFORE OTTMAR
MERGENTHALER'S
INVENTION OF THE
LINOTYPE IN 1884,
DAILY NEWSPAPERS
WERE LIMITED TO
EIGHT PAGES.**



DOUBLE DAGGER A CASE OF MODERN LINOTYPE

Double Dagger is one of those rare cases in which a magazine is made exactly of its editorial contents. Old letterpress printing.

Founded in 2006 by Pat Randle and Nick Loaring (The Print Project), this magazine explores movable type, inks, old press, character design, incisions, carvings, lino cut...

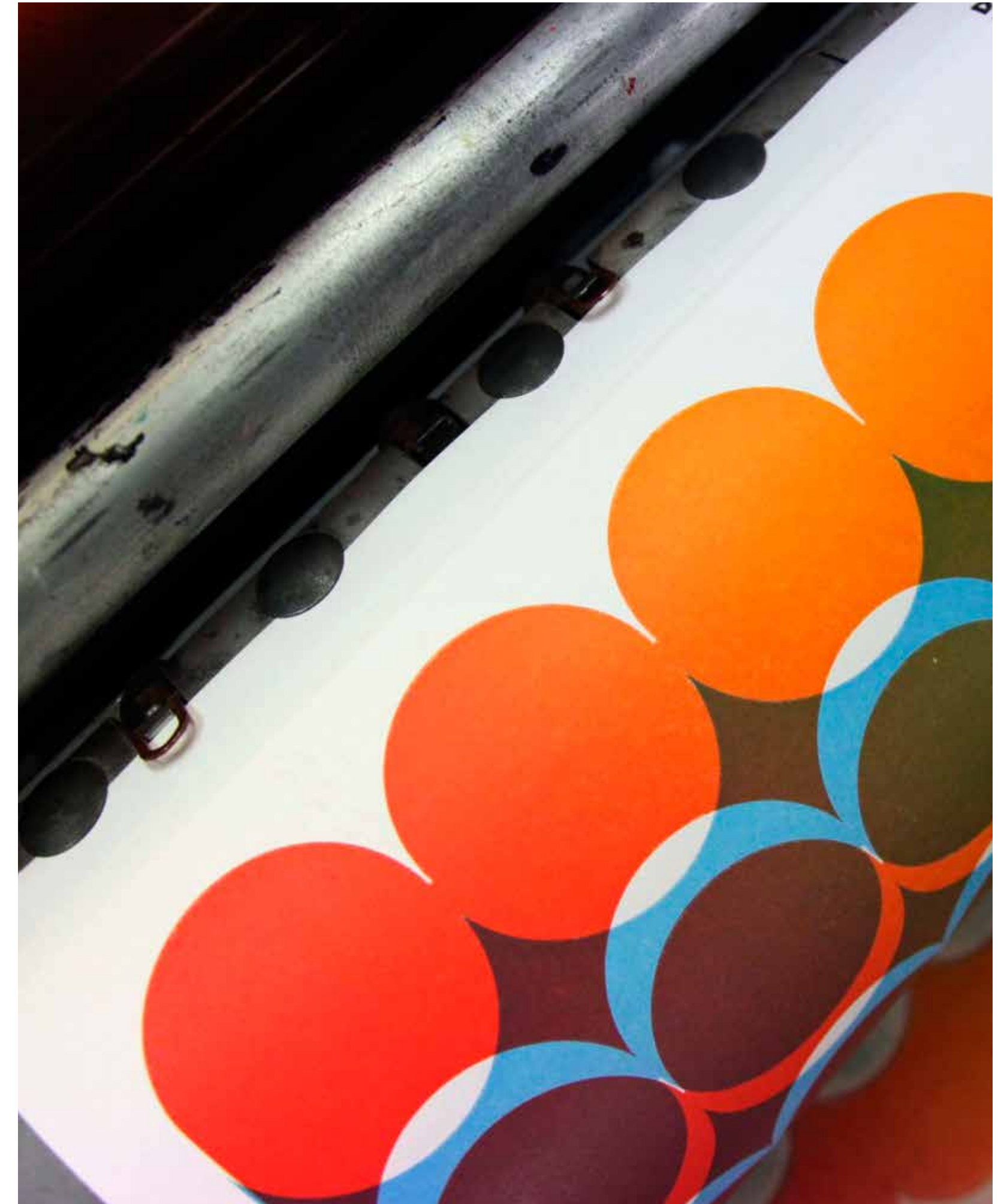
The whole magazine is printed entirely on an old Heidelberg SBB Cylinder, giving this magazine a tangible dimension that is far from common.



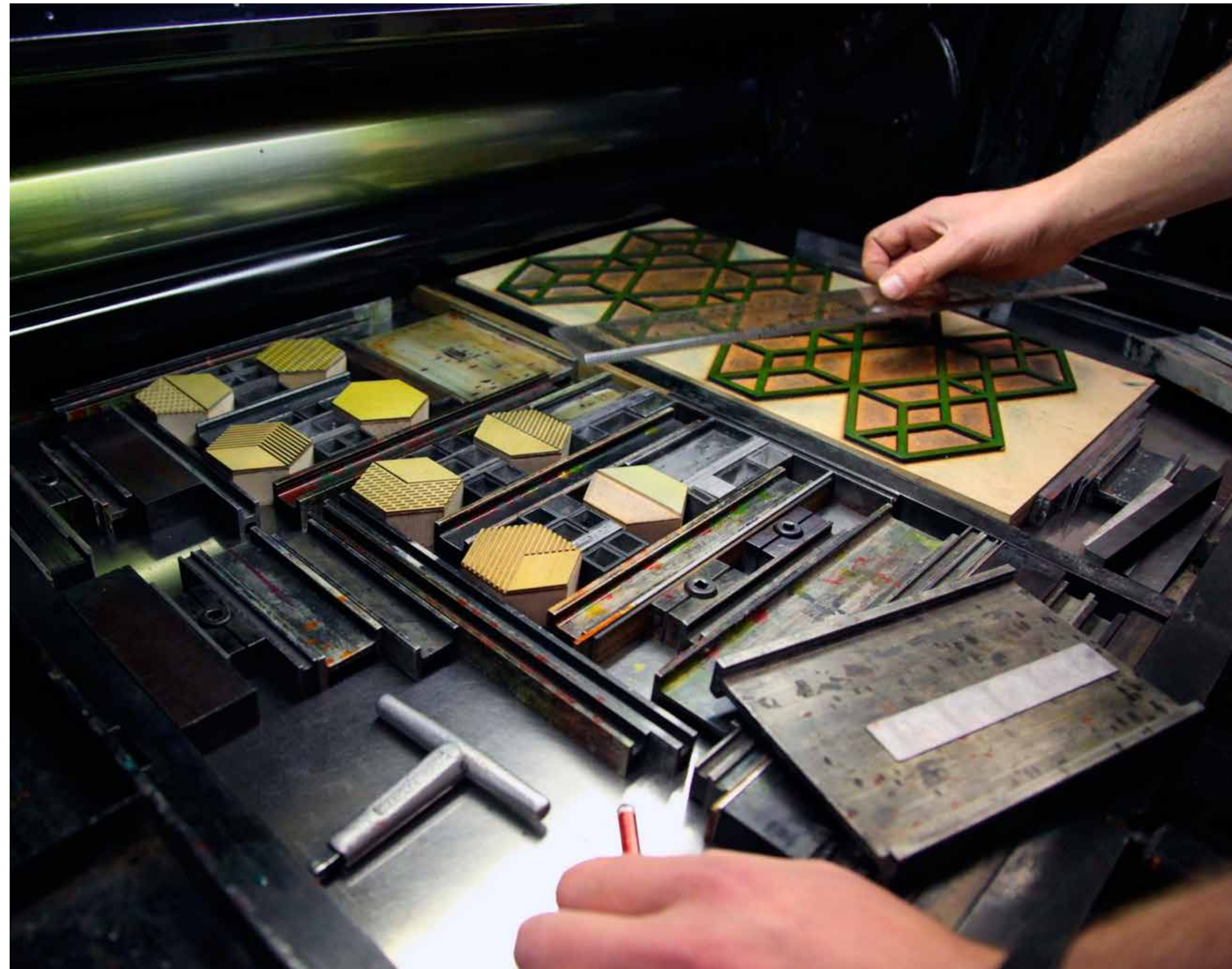
SPREADING THE INK



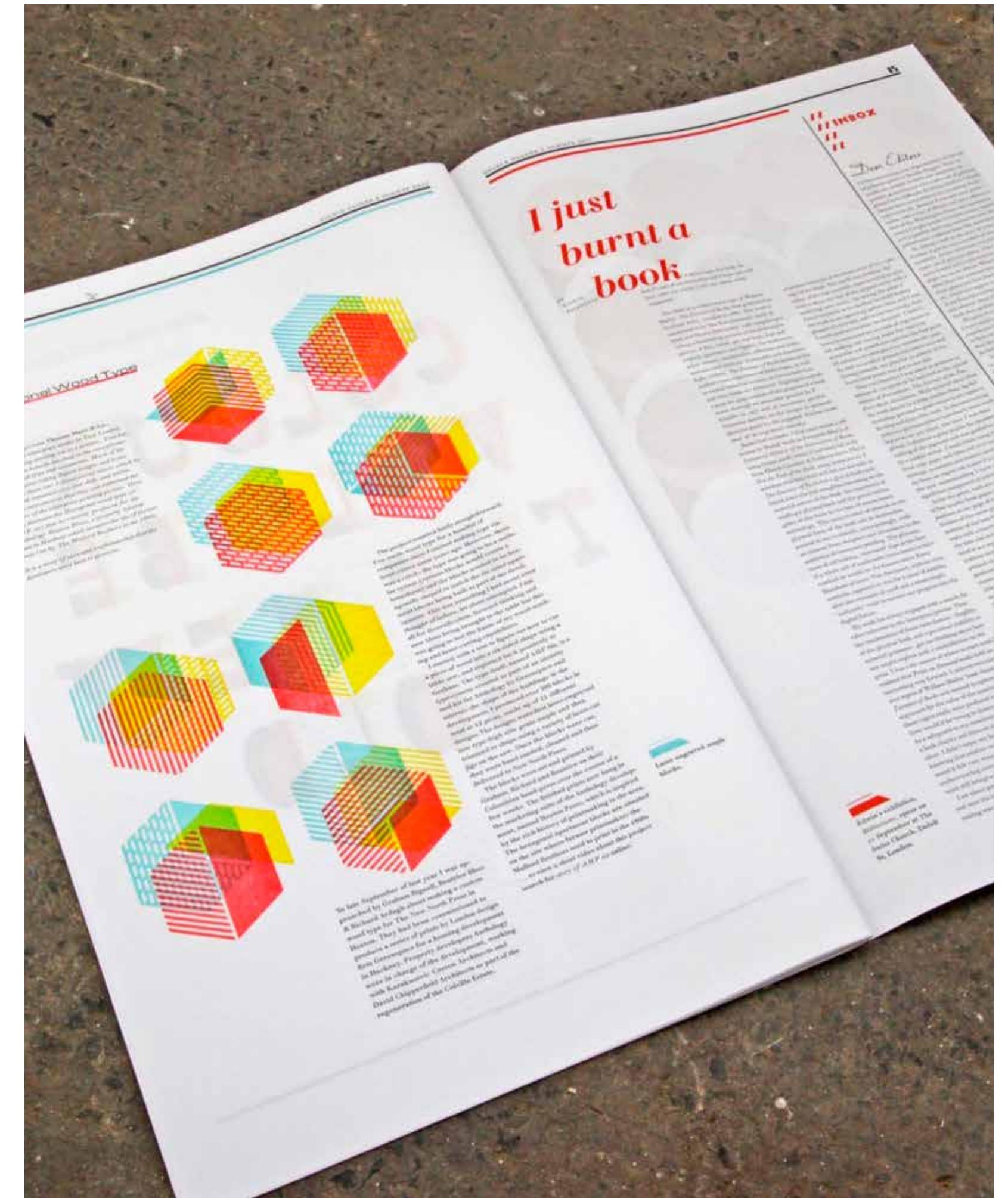
PRESSING

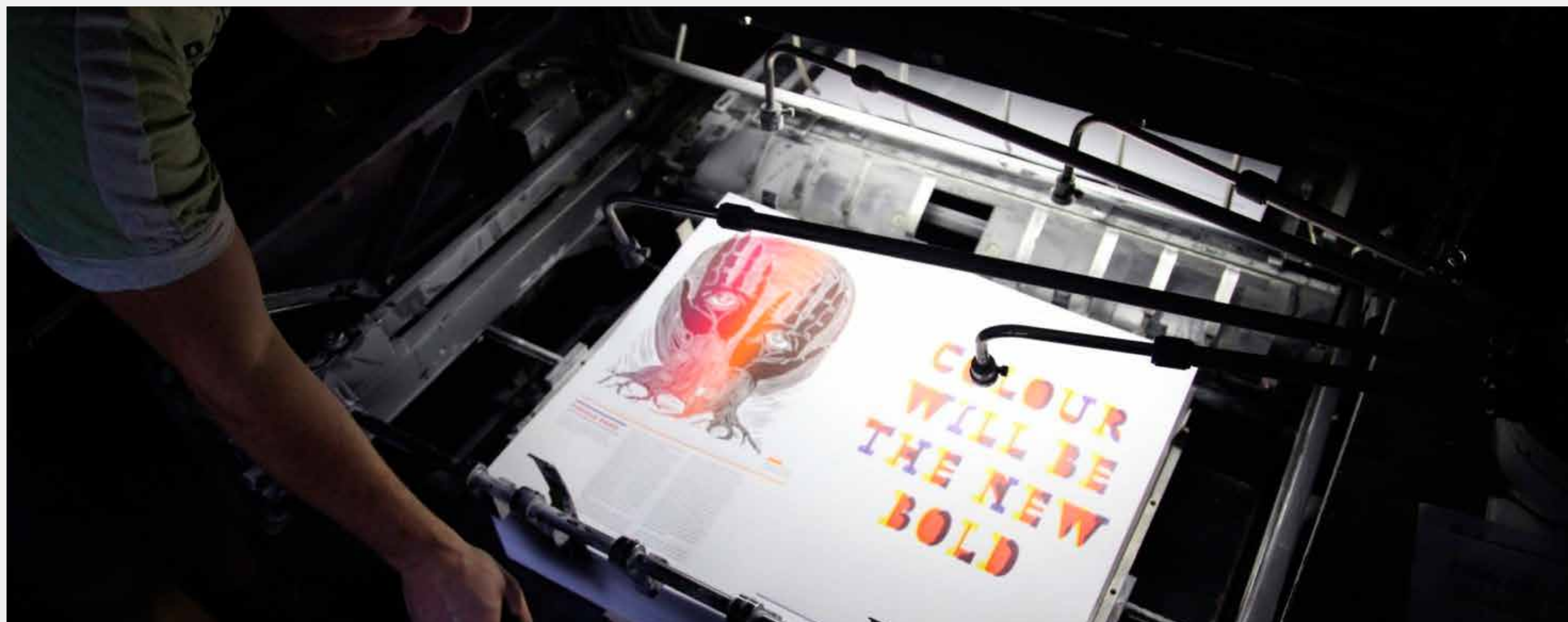
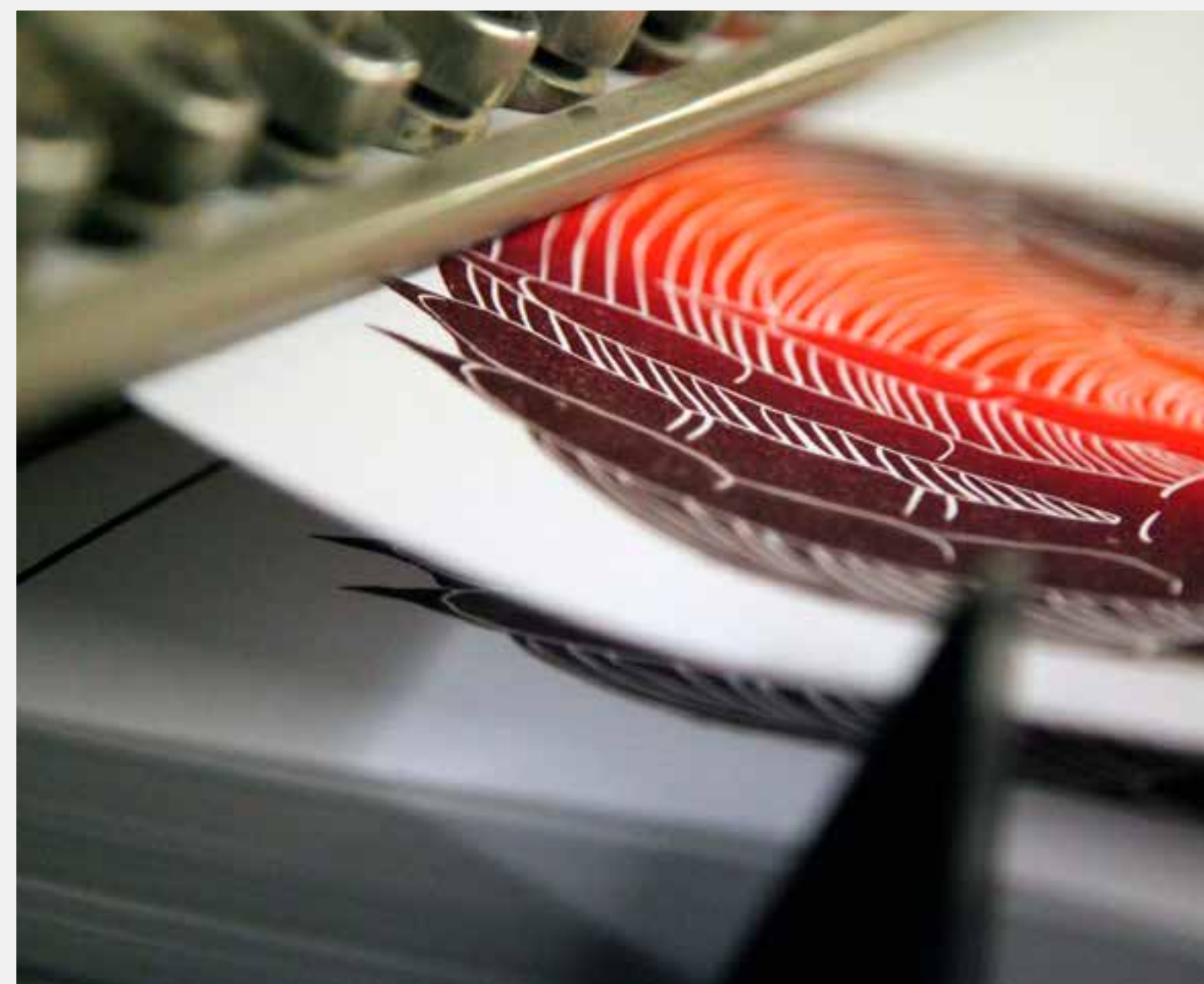
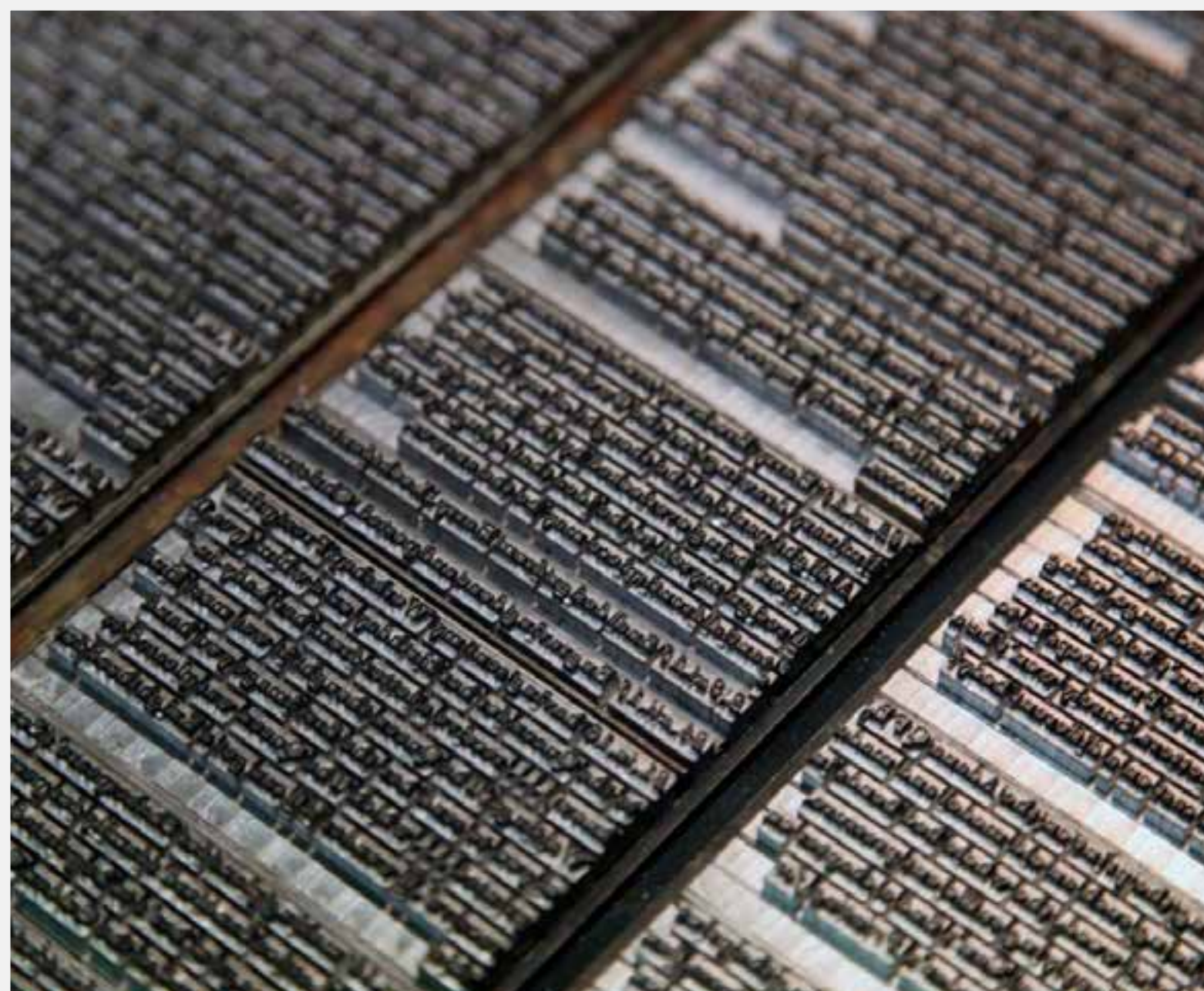
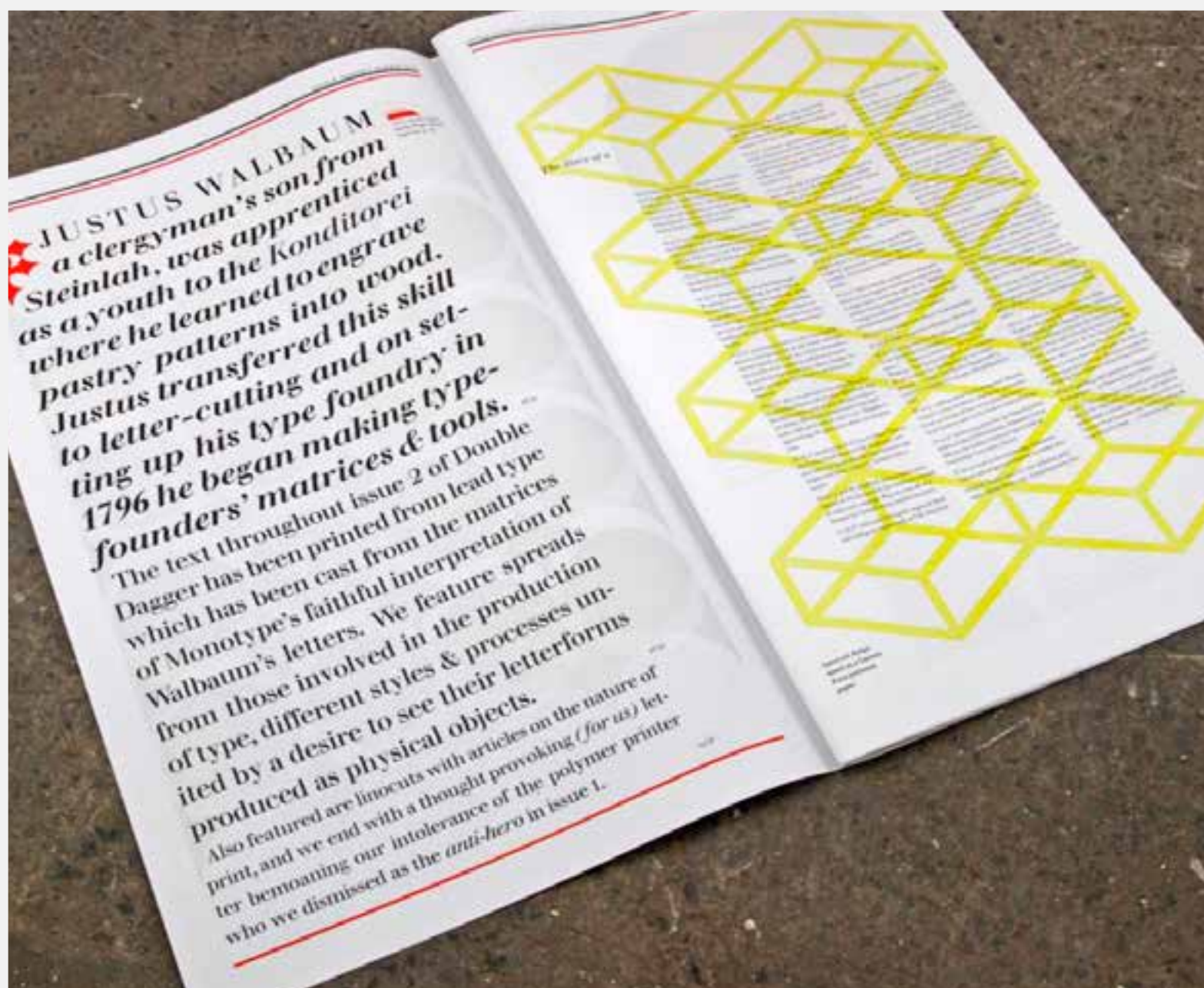


SETTING THE MOVABLE STAMPS



RESULT





Slabs

EGYPTIAN SERIF 18-19TH CENTURY

Welcome to the early 1800s and the birth of the Slab Serif, otherwise known as Egyptian, Square Serif, Mechanical or Mécanes.

What's with the name Egyptian?

Upon Napoleon's return from a three year Egyptian expedition and publication in 1809 of *Description de l'Égypt*, Egypt was all the rage, and it appears that type founders simply used a term

that was on everyone's lips, a term that was in vogue. The nomenclature has absolutely nothing to do with Egyptian Hieroglyph Slab Serifs—because there's no such thing.


Like the industrial revolution, the Slab Serif was born in Britain, and was no doubt inspired by a new wave of advertising, and those beefy letter forms that could be found on just about every billboard, pamphlet, and poster of the day. Until this time, type was designed to serve one purpose—it was designed for long stretches of texts, for books. But with mechanisation, and major innovations in printing technology (e.g. the Steam Press, 1814), advertisers in particular were looking for a type that stood out from crowd; a type that shouted, look at me! Thus was born the display

face—type for use at large sizes, for short bursts of copy. Those posters were a riot of big type, often a half-dozen different styles on a single page. Early Slab Serifs weren't discreet. They were designed to be noticed.

In addition, slabs are not used solely to catch someone's attention.

Just about every typewriter face is a Slab Serif. There are hundreds to choose from, from Courier to ITC American Typewriter immortalised in Milton Glaser's I 'Heart' New York logo.

The heavy-weight, no-nonsense serifs of the typewriter types are well-suited to this particular form of printing, and perform well on even the poorest quality paper.



Simone Rocha



HERMÈS
PARIS



marimekko®

PRESTIGE ELITE, SANCHEZ, SUOMI SLAB

Grotesque

GOTHIC
19 - 21TH CENTURY

It's clear to see the development of serif typeface styles over hundreds of years, but the 19th-20th century saw an explosion of type design where many of the fonts we use today were made. New sans-serif designs stripped away the handwritten characteristics completely to create modern typefaces that were easier to read at longer distances.

Grotesques are not the first sans serifs, but the first to be popularized and to use

lowercase letters with a Latin alphabet. Early sans-serif typefaces were known as grotesque (as in “ugly”), due to their rejection of the elegance of historic serif styles. The earliest forms of sans and slab typefaces tended to be heavy, often monolithic, display faces, but there quickly evolved a wide range of styles.

In the art world, grotesques are ornamental arrangements of arabesques with interlaced garlands and small and fantastic human and animal figures, usually set out in a symmetrical pattern around some form of architectural framework - more specifically, the grotesque forms on Gothic buildings.

The first sans serif was cut in 1748 by the foundry of William Caslon for the Oxford University Press and an academ-

ic work on Etruscan culture.

In 1785, another sans serif was developed for a school for blind children. Valentin Haüy, the founder of the school, developed a tactile book system along with a typeface called the Haüy System, which was essentially an early sans serif.

The development of the grotesque font style really began with a later Caslon, William Caslon IV. His type foundry developed the first sans serif printing type and this Latin alphabet debuted in the 1816 Caslon specimen book.

The font featured capitals only and was called “Two Lines English Egyptian.” At this time there was an emphasis on marketing type styles, and ‘Egyptian’ was used to describe new and unusual fonts.



Up until that time, it had been used to describe slab serifs only but with the arrival of the grotesque, it was used for this font style as well.

NEO-GROTESQUE 19-21TH CENTURY

NeoGrotesque is a sub classification of Grotesque typefaces which refers to

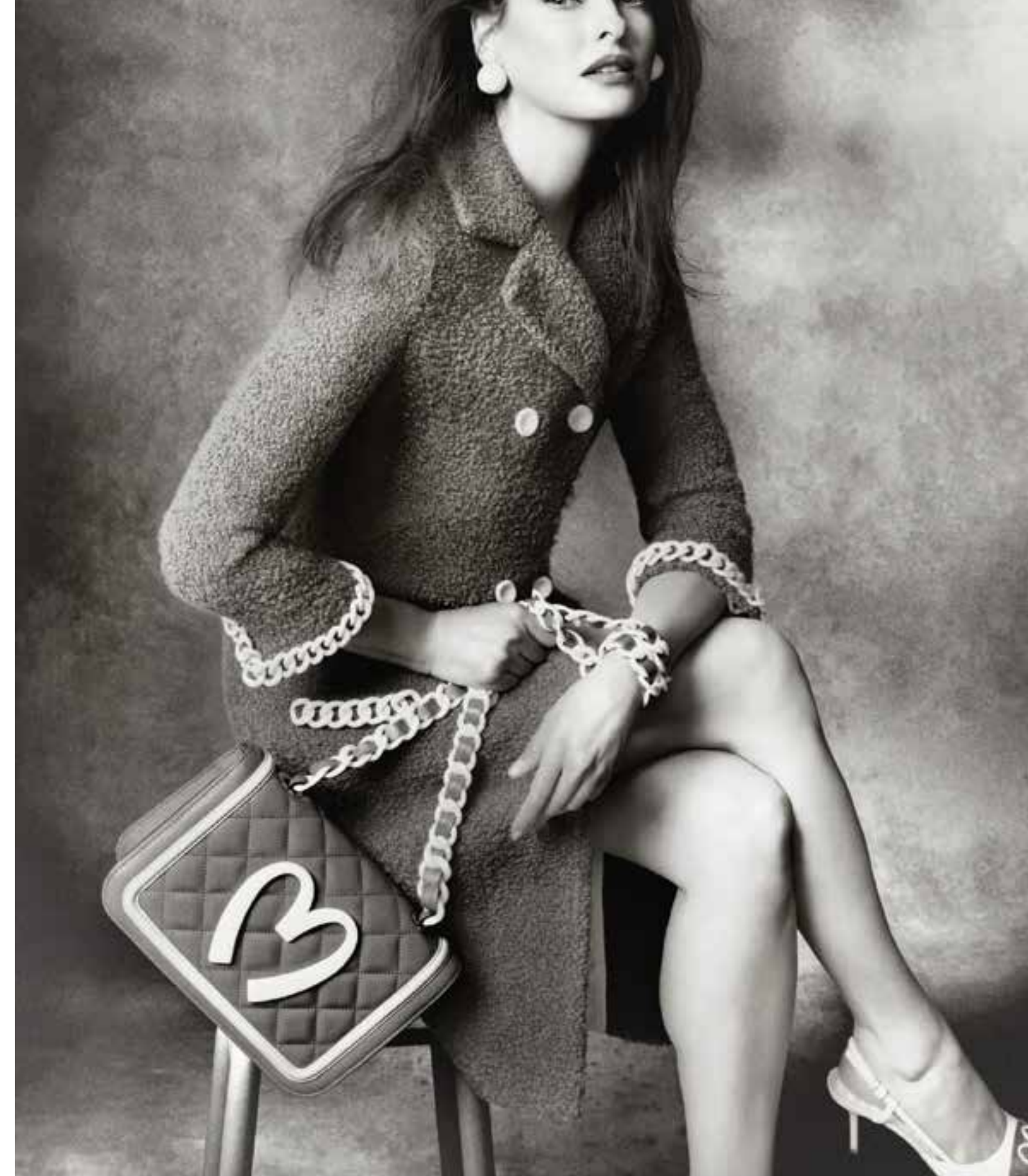


the later designs from the 1900s. These fonts completely abandon the traditional characteristics to make them simpler and minimalistic. There's little or no contrast in the strokes and the terminals are usually perfectly straight, giving them a more geometric appearance. Helvetica and Univers are some of the most popular Neo-Grotesque typefaces.

In sans serif faces, the italics are often, although not always, simply a sloped (mechanically obliques) version of the roman letters, making them totally subordinate to the roman. By far the most common sans is Helvetica by Max Miedinger.

Sans serif letters have no serifs, as the name suggests. The low contrast and absence of serifs makes most sans type-

faces harder to follow for general reading. They are fine for a sentence, passable for a paragraph, but are difficult to use well in, say, the text of a book.



MOSCHINO

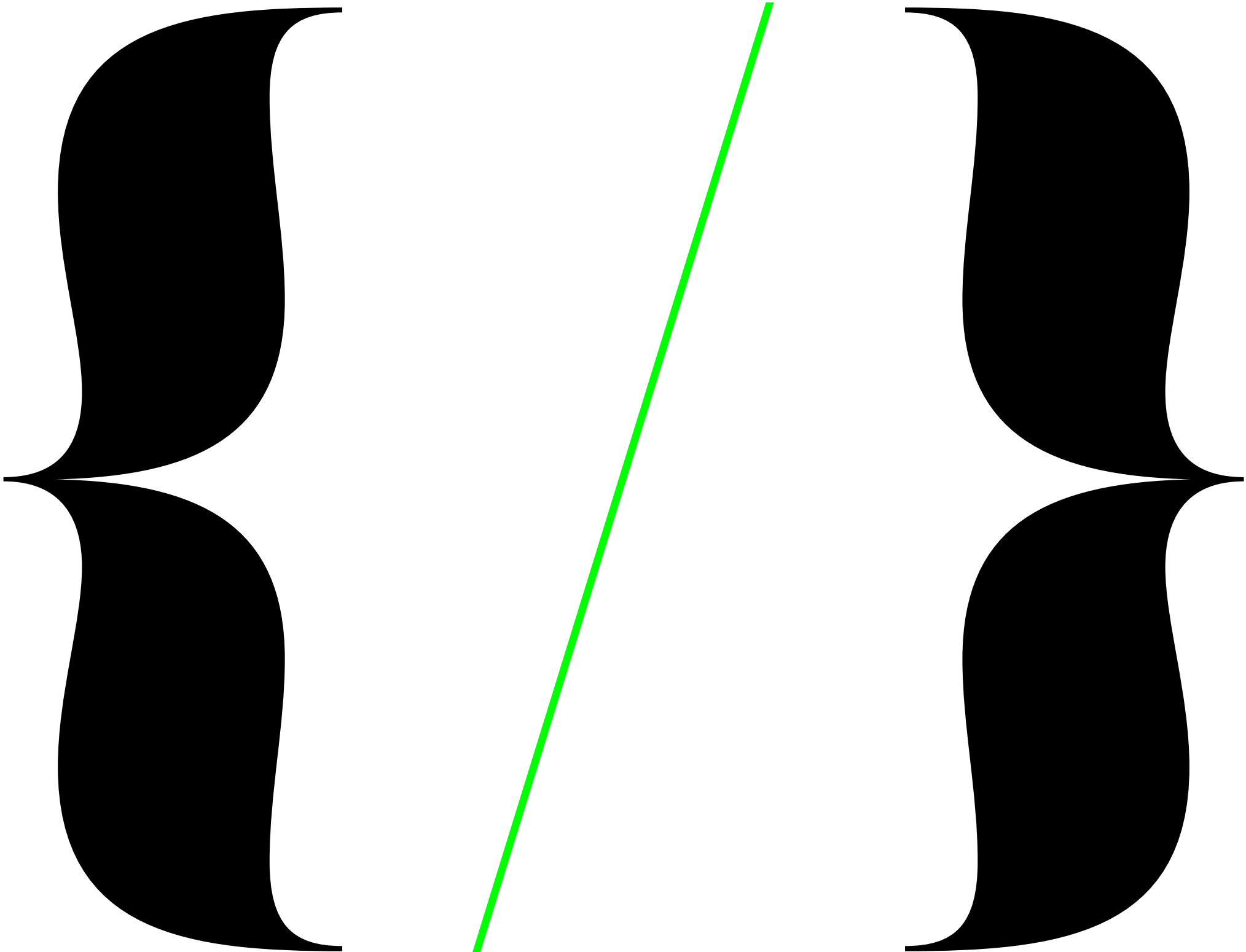


HELVETICA, IMPACT, FUTURA



GOTHAM, HELVETICA, SALVO SANS

TYPOGRAPHY



THEORY

PRACTICE

DESIGN