"The story of type doesn't begin with type per se, but with the beginning of mankind and civilization. Type has only existed for about 55 years,

A BRIEF HISTORY OF TYPE

The story of type doesn't begin with type per se, rather it starts with the beginning of mankind and civilization. Type has only existed for about 560 years, but its beginnings are rooted in the life of the caveman himself, as it was his developing needs and habits that led civilization on a path toward the evolution of the alphabet and subsequently the invention of type and printing. It is certainly possible to learn to use type effectively and tastefully without knowing its roots; but to fully understand and appreciate type today, it is important to know something of the past.

Milestones in the history of type are highlighted throughout this chapter. Some of the dates, chronology, and details vary from source to source, but the spirit of the events remains the same. These events have taken mankind on a glorious ride from the crudest cave drawings to the bits and bytes of type in the digital age.

SOUNDS TO SYMBOLS

For many years, early humans communicated purely with sound. Verbal language–which is heard and not seen as opposed to visual language (or visible language, as it is often called)–has many limitations: it is gone the instant it is spoken and heard, and it is therefore temporary. Stories, history, and other information could not be passed on from generation to generation in a permanent way, only by direct word of mouth.

The earliest attempts to record stories and ideas were through cave drawings; the first known is dated around 25,000 BC. These drawings, or pictographs, were very simple representations of people, places, and things, and for this reason, they were relatively easy to learn and understand. Although this was a very simple form of written communication, it was certainly more permanent than sound, and much of it has survived the ravages of time and still exists today.

This aboriginal rock painting (c. 13,000 BC), located in a cave in Queensland, Australia, is a distinctive example of the earliest form of written communication. Photograph courtesy of Axel Poignant Archive.

wedge-shaped forms were the result of the increasing use of a stylus, a writing tool whose straight edges and triangular corners produced these geometric forms.

As time passed, there was a need for more symbols to represent ideas and other concepts in addition to just "things." This led to the development of ideograms, or symbols, to represent ideas and actions. This new, expanded system was more difficult for the masses to understand, as it was not purely representational but more symbolic in nature. This separated society into two groups: those who could understand this system and those who could not. The spoken and written language had become very different from each other, requiring the learning of two unrelated systems of communication.

As society became more complex, the existing writing system did not meet its increasing needs and was no longer satisfactory; something more was needed. This need subsequently led to the development of letter symbols that, when put together, represented words.

The Phoenicians, a society of traders and skilled craftsmen on the eastern coast of the Mediterranean Sea, took written language a giant step forward from the pictograms and ideograms of the Sumerians.

Around 3000 BC the Sumerians developed cuneiforms, a writing system that consisted of wedge-shaped forms carved into clay tablets and other hard surfaces. Cuneiforms evolved from the pictographs that the Sumerians had adapted earlier and were one of the first writing systems to read left to right. Its

PHOENICIAN	NAME	PHONETIC NAME	EARLY GREEK	CLASSICAL GREEK	NAME	GREEK	ENGLISH
𐤀	aleph		Α	Α	alpha	**Α α**	*a*
𐤁	beth	*b*	Β	Β	beta	**Β β**	*b*
𐤂	gimel	*g*	Γ	Γ	gamma	**Γ γ**	*g*
𐤃	daleth	*d*	Δ	Δ	delta	**Δ δ**	*d*
𐤄	he	*h*	𐌄	Ε	epsilon	**Ε ε**	*e*
𐤅	waw	*w*	𐌅		digamma		
𐤆	zayin	*z*	Ζ	Ζ	zeta	**Ζ ζ**	*z*
𐤇	ḥeth	*ḥ*	Η	Η	eta	**Η η**	*ê*
𐤈	teth	*ṭ*	⊗	Θ	theta	**Θ θ**	*th*
𐤉	yod	*y*	𐌉	Ι	iota	**Ι ι**	*i*
𐤊	kaph	*k*	Κ	Κ	kappa	**Κ κ**	*k*
𐤋	lamed	*l*	Λ	Λ	lambda	**Λ λ**	*l*
𐤌	mem	*m*	𐌌	Μ	mu	**Μ μ**	*m*
𐤍	nun	*n*	𐌍	Ν	nu	**Ν ν**	*n*
𐤎	samekh	*s*			xi	**Ξ ξ**	*x*
𐤏	ayin		Ο	Ο	omicron	**Ο ο**	*o*
𐤐	pe	*p*	𐌐	Π	pi	**Π π**	*p*
𐤑	sade	*s*	𐌑		san		
𐤒	qoph	*q*	Φ		qoppa		
𐤓	reš	*r*	Ρ	Ρ	rho	**Ρ ρ**	*r*
𐤔	šin	*sh/s*	𐌔	Σ	sigma	**Σ σς**	*s*
𐤕	taw	*t*	Χ		tau	**Τ τ**	*t*
				Υ	upsilon	**Υ υ**	*u, y*
					phi	**Φ φ**	*ph*
				Χ	chi	**Χ χ**	*kh*
					psi	**Ψ ψ**	*ps*
				Ω	omega	**Ω ω**	*ô*

This chart shows the evolution of the Greek alphabet, which was originally adapted from the twenty-two-character, all-consonant Phoenician alphabet. The Greeks added several new characters as well as vowels.

Around 1000 BC the Phoenicians developed twenty-two symbols that corresponded to the twenty-two key sounds of their language. Their idea was to connect the twenty-two symbols (representing sounds) to imitate spoken words, eliminating the memorization of hundreds of unrelated symbols. This unique concept was the first attempt to connect the written language with the spoken word; we now call this phonetics.

Around 800 BC, the Greeks embraced the Phoenician invention and took it a step further by adding vowels and naming the symbols. They also employed boustrophedon (meaning "as the ox plows"), a system in which one reads from left to right on one line and right to left on the next.

Much later, the Romans, a highly developed society, made further changes by adding more letters, bringing this writing system even closer to our modern-day alphabet. They made other advances as well.

The Greek writing system employed boustrophedon ("as the ox plows"), a system in which one reads alternately from left to right on one line and right to left on the next. Notice how the letters are reversed from one line to another.

The Roman scribes, in their attempt to write more quickly and efficiently, began joining and slanting letters in harmony with the natural motion of the hand. In addition, they added ascenders and descenders, as well as condensed forms of the alphabet in order to conserve space.

Upper: The lettering at the base of Trajan's Column, dated 114 AD. Lower: Close-up of the inscription on the base of Trajan's Column, considered to be one of the most beautiful and best-known examples of Roman letterforms. Photographs courtesy of Bill Thayer & Graphion.

One of the most important contributions to early writing by the Romans was Trajan's Column, dated 114 AD. It showcases one of the most beautiful and best-known examples of Roman letterforms. The lettering, which is incised at the base of the column, is a classical, elegant, and exquisitely balanced combination of form, proportion, and simplicity. It has been, and continues to be, a powerful inspiration to type designers throughout the world.

Special mention should be made here of the tremendous contributions to the art of writing by the Chinese and by other Asian cultures. Although their writing systems are not alphabetic but rather consist of thousands of symbols, their extreme artistry, subtlety of form, and mastery of the art of calligraphy have been a continuous source of beauty, poetic elegance, and inspiration to all who come in contact with them.

Engraved portrait of Johannes Gutenberg from Andre Thevet's Les Vrais Portraits et Vie des Hommes, *Paris, 1584. Courtesy of Huntington Library.*

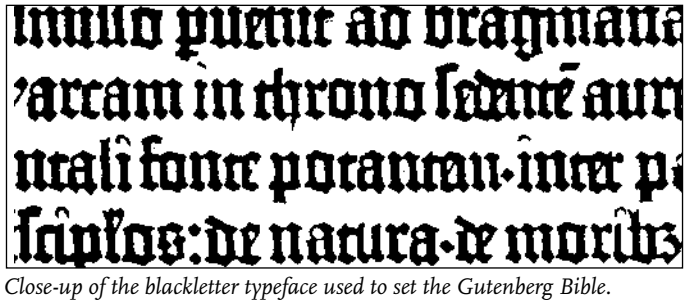
GUTENBERG AND MOVABLE TYPE

Until the fifteenth century, all books were hand copied by scribes, as exemplified by the many breathtakingly beautiful and exquisitely written and illustrated manuscripts created for religious purposes in monasteries.

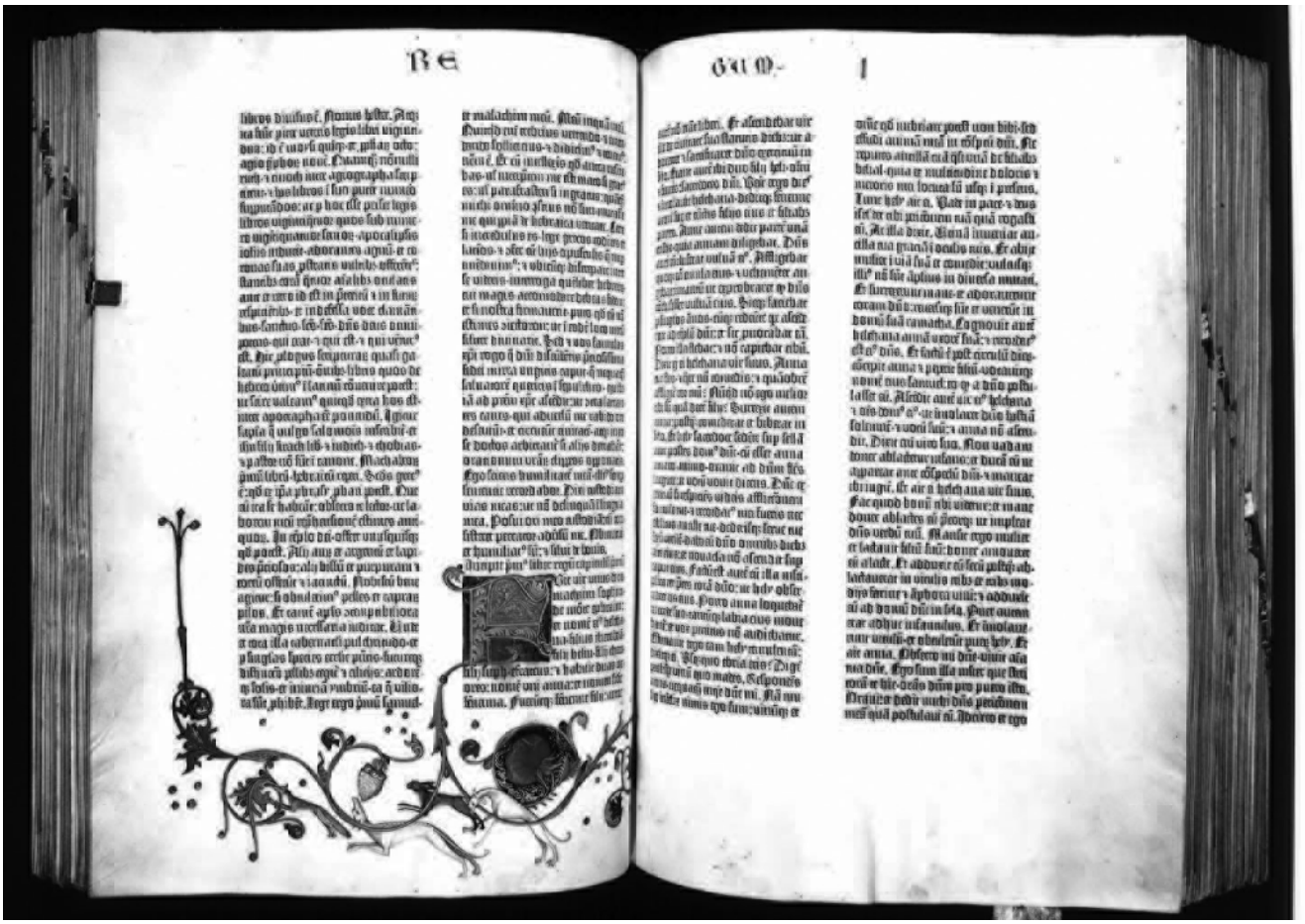
In 1448 that all changed with the birth of printing, after which the world would never be quite the same. Johannes Gutenberg, a goldsmith from Mainz, Germany, is credited with the invention of movable type. (There is some controversy about that, as some credit Laurens Coster of Haarlem in the Netherlands with its invention; others credit Pi Sheng of China with inventing movable type in 1045, more than four-hundred years earlier.) Gutenberg accomplished his invention of movable type by carving the characters of the alphabet in relief onto metal punches, which were then driven into other pieces of metal called matrices. Molten metal was then poured into these matrices, making the actual type, which was identical to the original relief punches. The type was then fit into printing presses that were capable of printing multiple images in a very short time. This was referred to as letterpress printing, and its distinct characteristic is that each character makes a slight impression on the paper, giving it a rich, tactile quality.

Early type design imitated the pen-drawn styles of the scribes. Gutenberg's first typeface was in the style of the heavy blackletter popular in Germany at that time. It contained over three hundred characters, including ligatures and abbreviations. As the popularity of printing became more widespread, a variety of typestyles emerged based on popular handwriting styles of that time, including those favored by Italian humanist scholars. Nicolas Jenson and Aldus Manutius were two printers of the time who designed typestyles that were influential and inspirational, even to this day.

Gutenberg went on to print the Bible, the first book printed from movable type. His invention truly changed the world, as it no longer was necessary for scribes to spend months and years (and lifetimes, actually) hand-copying books.



Close-up of the blackletter typeface used to set the Gutenberg Bible.

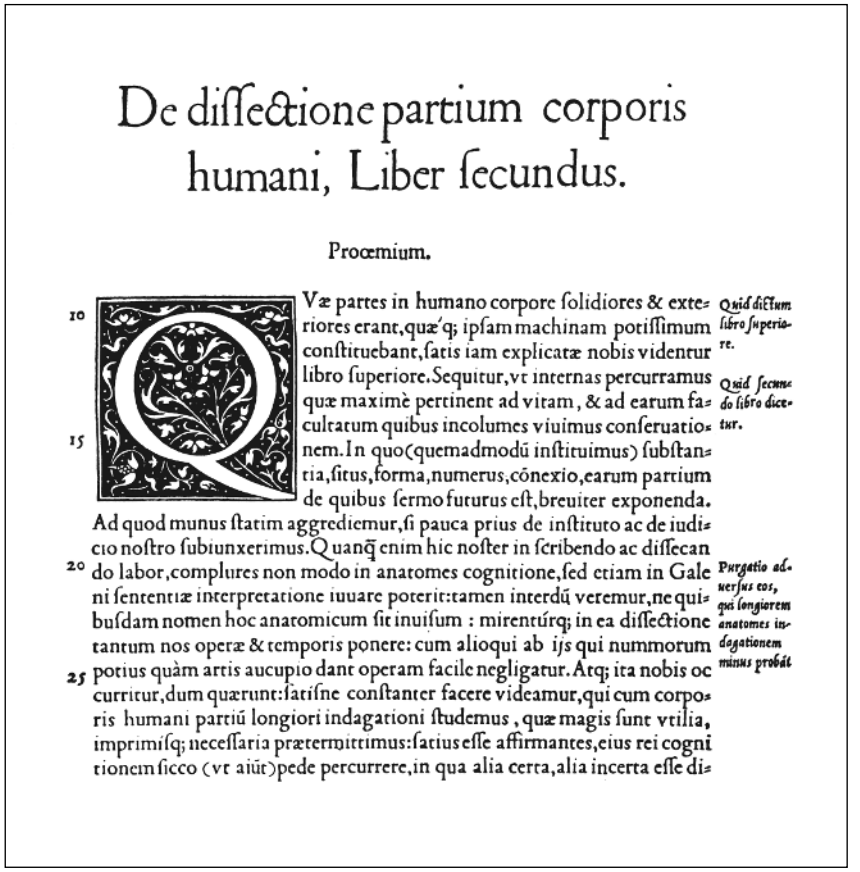


A spread from the Gutenberg Bible, the first book printed from movable type. Beginning of the book of 1 Kings, Mainz, Germany, 1450–5. Courtesy of Huntington Library.

This historical milestone–which enabled history, news, religious writings, and other kinds of information to be circulated more easily and freely–brought forth many other changes, such as improvements in printing presses, papers, and inks. It also inspired many others to design typefaces to make use of this transformational invention.

At this point in history, it is important to note the influence that the technology had on the look of type. The new printing technology with all its exciting advances, as well as the many beautiful and functional typefaces that were inspired by it, had its limitations, particularly when we look back from where we are now. Because each character was on a separate piece of metal, the space between the particular characters could not easily be adjusted to create a more even type color unless the letter combination was designed as a ligature and was combined on one piece of type. Additionally, line spacing could not be reduced beyond "setting solid," which allowed space for the ascenders and descenders. This meant that an all-cap setting had to have a lot of line spacing even if there were no ascenders and descenders. This created a very open, *letterspaced* look that was characteristic of that time and that is still desired by some for its historical accuracy and its readability.

Sample of Firmin Didot types cut around 1800.



De dissectione partium corporis humani, Liber secundus.

Procœmium.

QVæ partes in humano corpore solidiores & exteriores erant, quæq; ipsam machinam potissimum constituebant, satis iam explicatæ nobis videntur libro superiore. Sequitur, vt internas percurramus quæ maximè pertinent ad vitam, & ad earum facultatum quibus incolumes viuimus conseruationem. In quo (quemadmodũ instituimus) substantia, situs, forma, numerus, cõnexio, earum partium de quibus sermo futurus est, breuiter exponenda. Ad quod munus statim aggrediemur, si pauca prius de instituto ac de iudicio nostro subiunxerimus. Quanq̃ enim hic noster in scribendo ac dissecando labor, complures non modo in anatomes cognitione, sed etiam in Galeni sententiæ interpretatione iuuare poterit: tamen interdũ veremur, ne quibusdam nomen hoc anatomicum sit inuisum: mirentúrq; in ea dissectione tantum nos operæ & temporis ponere: cum alioqui ab iis qui nummorum potius quàm artis aucupio dant operam facile negligatur. Atq; ita nobis occurritur, dum quærunt: satisne constanter facere videamur, qui cum corporis humani partiũ longiori indagationi studemus, quæ magis sunt vtilia, imprimisq; necessaria prætermittimus: satius esse affirmantes, eius rei cognitionem sicco (vt aiũt) pede percurrere, in qua alia certa, alia incerta esse di-

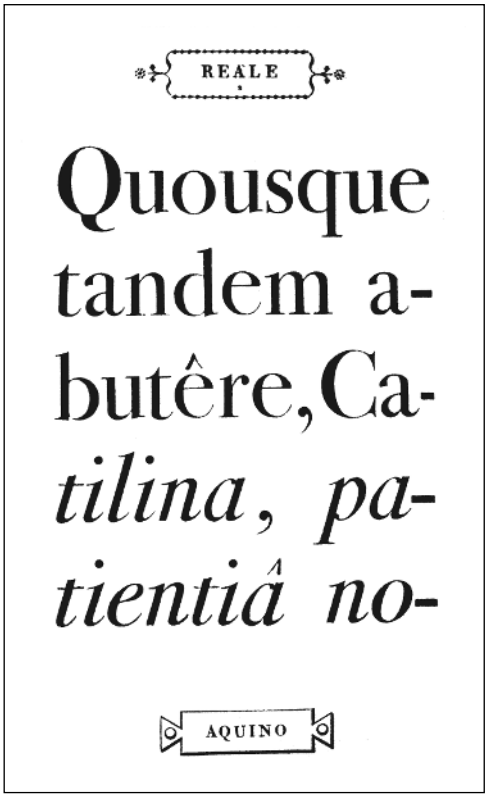
Quid dictum libro superiore.

Quid secundo libro dicetur.

Purgatio aduersus eos, qui longiorem anatomes indagationem minus probãt

Roman type by Claude Garamond, from the print shop of Simon de Colines, Paris, 1545.

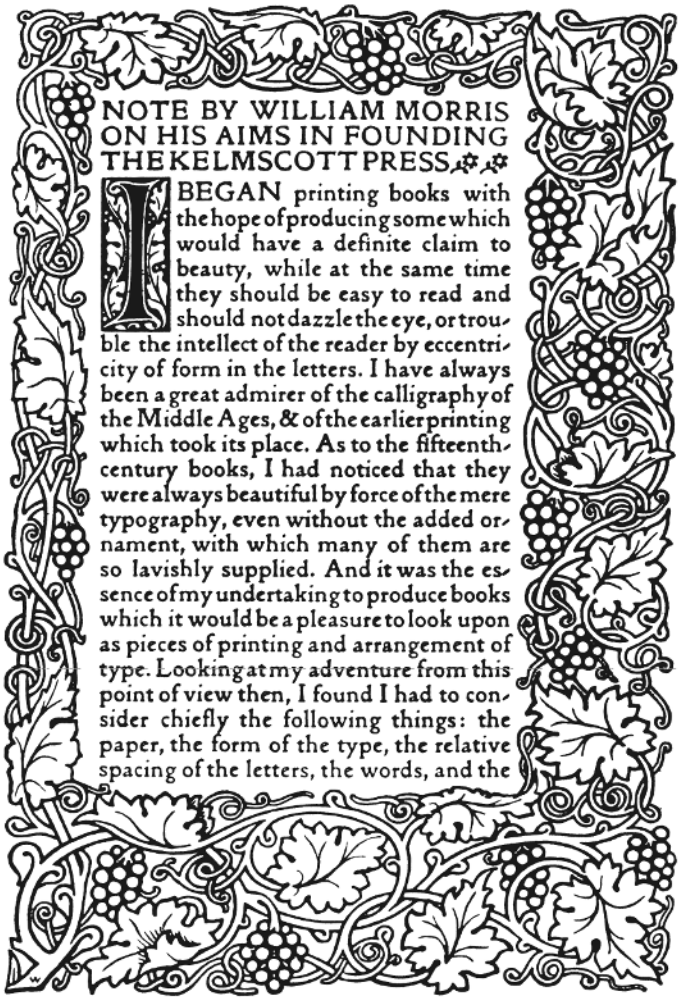
Actual Bodoni punches. Carved punches were driven into other pieces of metal called matrices. Molten metal was then poured into these matrices, making the actual type. Courtesy of Sumner Stone.



The grace and elegance of the type of Giambattista Bodoni is evident in this page from the second edition of Manuale Tipografico *(1818), which is considered one of the greatest type specimen books ever printed.*

Typeface design by Herbert Bayer, 1925. This Bauhaus design is a minimalist, sans serif "unicase" typeface.

This cover design by Herbert Bayer illustrates the influence of the Bauhaus, c. 1923. (Original: red and blue letters on a black background.)

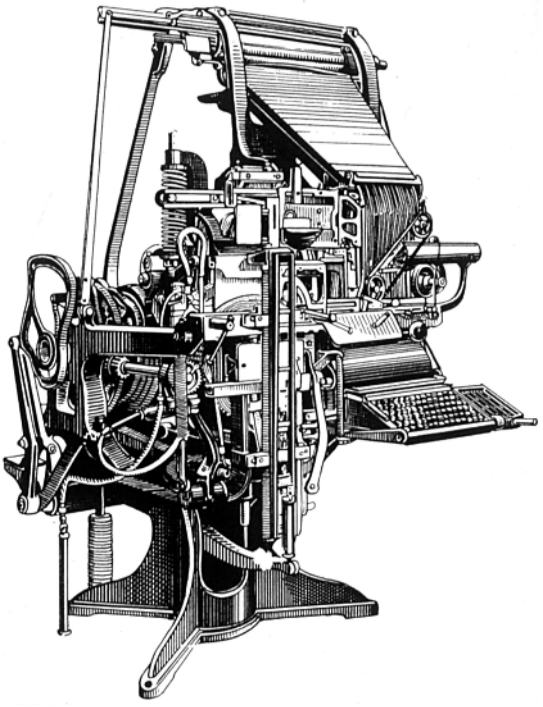

NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS

I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the

Golden Type and page border by William Morris. From a note by William Morris on his aims in founding the Kelmscott Press. Source: Kelmscott Press, 1898.

THE INDUSTRIAL REVOLUTION AND THE MECHANIZATION OF TYPE

The development of new and improved presses continued through the centuries, albeit slowly. But it wasn't until the Industrial Revolution in the late nineteenth and early twentieth centuries that groundbreaking improvements in typesetting equipment were achieved. In addition to the lack of speed and reliability of hand-set metal type composition (remember every letter of every word had to be set by hand), another of its significant limitations was the inability to justify type automatically, that is, without the manual insertion of metal spaces between the letters. The Linotype machine, invented by Ottmar Mergenthaler in the 1880s, as well as other typesetting machines that followed, including one from Monotype, sped up the printing process immensely (and included the ability to justify text) and finally eliminated the need to set type by hand one letter at a time. The greatly increased speed that resulted from the replacement of hand composition by machine composition had a major effect on newspapers, allowing them to extend their deadlines to print late-breaking news.



Linotype machine invented by Ottmar Mergenthaler.

Along with these groundbreaking developments in printing presses came the invention of a pantographic punch cutter in 1885 by Linn Boyd Benton. This device automated the process of creating punches with its ability to scale to any size a single master drawing, which could then be used to make the matrices. This eliminated the need to draw each and every size of type by hand, considerably speeding up the process of making type.

These typesetting innovations went hand-in-hand with other advancements taking place in the printing industry, such as offset lithography, a photographic process that gradually replaced letterpress printing.

PHOTOCOMPOSITION

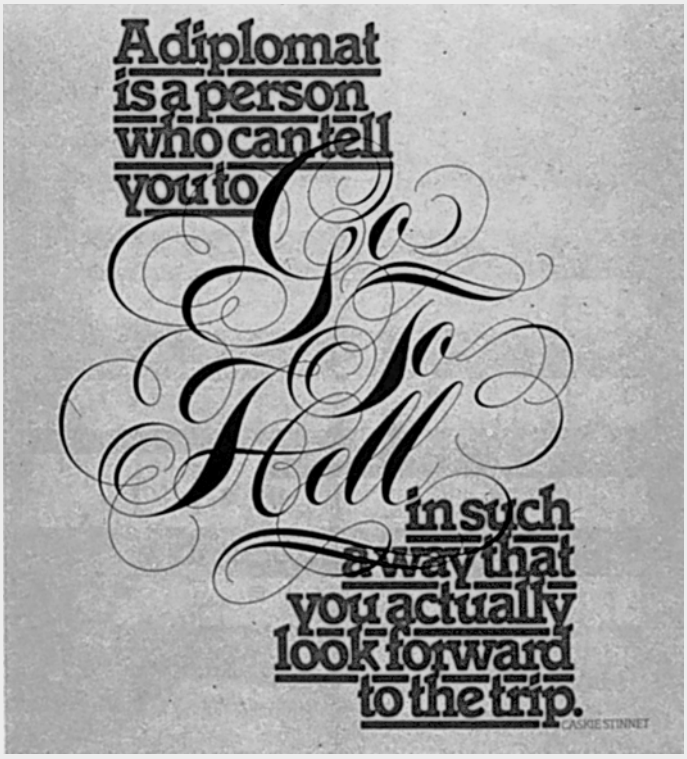
Technology took a huge leap ahead in the mid-1950s with the development of phototypesetting. Several companies, the most prominent one being Mergenthaler and Intertype, developed and improved a photographic process of setting type whereby typefaces were made into negatives through which light was focused onto photosensitive paper, producing an image of the type. The improvements over hot metal typesetting were qualitative as well as quantitative. Typesetting could now be done electronically rather than mechanically, setting over five hundred characters per second compared to perhaps five or six previously, and the equipment took up much less space. Images became sharp and crisp, corrections could be made electronically, and most importantly, there was now complete flexibility with regard to intermixing styles, weights, and sizes; letter spacing and kerning; line spacing and word spacing; hyphenation and justification; overlapping; and other photographic special effects as well. The elimination of so many restrictions in the typesetting process had a major effect on typography and typographic design.

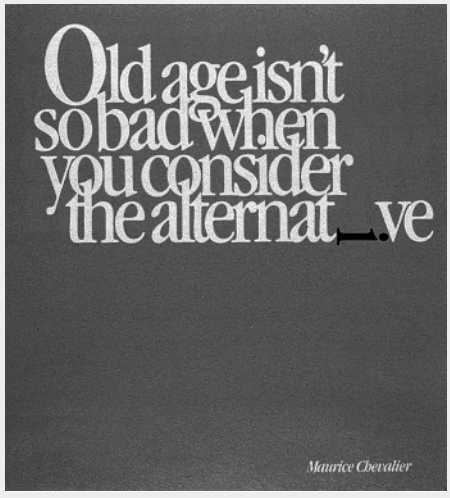
INTO THE DIGITAL AGE

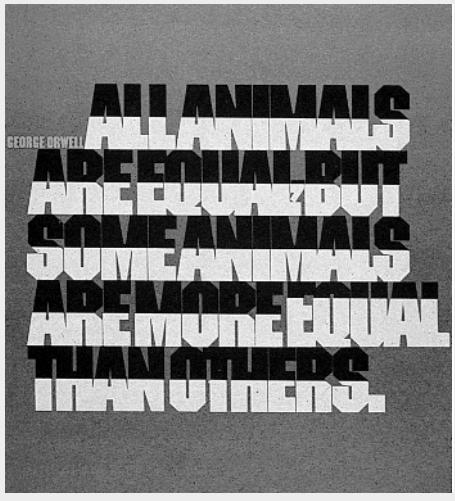
The twentieth century continued to bring advances in typesetting technology at breakneck speed. Phototypesetting had been in use little more than two decades when digital typesetting methods took hold in the 1980s. Because it was so expensive and new, only professional typographers in type shops adopted this electronic technology. The new digital typesetters were capable of composing type and integrating photos and artwork and layout at one workstation. Digital color separation and retouching, stripping, and platemaking were to follow shortly. At this point, typesetting was still in the capable hands of professionals who spent many years learning the craft and trade of typography. This was all to change in the next few years.

Herb Lubalin and Expressive Typography

One of the most prominent figures in typography and typographic design in the 1960s and 1970s was Herb Lubalin (1918–1981), a hot, innovative, and fearless New York designer. His groundbreaking and adventurous use of type, particularly in the publication *U&lc* (designed and edited by Lubalin and published by the International Typeface Corporation) influenced designers around the globe. His work incorporated tight letter-and-line spacing, extreme kerning with acute attention to every typographic detail, and the overall use of type and innovative new typefaces in ways never before seen. In addition, he handled type in an illustrative way seldom done before, either by employing typographic forms as graphic elements of the design or by creating typographic puns.



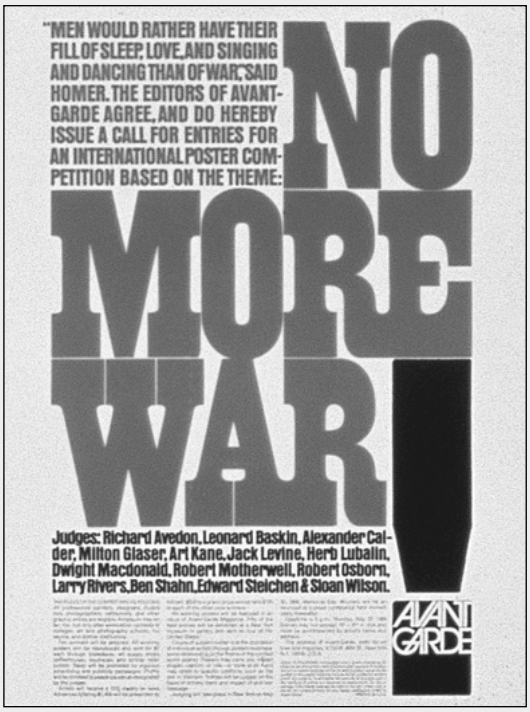




The work of Herb Lubalin broke with tradition in every possible way. He created these three pieces for U&lc, *the typographic journal published by International Typeface Corporation. As the editor and designer of* U&lc, *he was able to present his innovative typographic ideas in the perfect vehicle. Courtesy of International Typeface Corporation.*

Above: This piece combines a bold typeface set with tight letter and line spacing with a very elegant hand-lettered script to illustrate a point typographically.
Upper right: The overlapping ascenders and descenders of this piece take a back seat to the dramatic effect of the "i" lying on its side. The message is visual as well as editorial.
Lower right: The message expressed here with the use of very tightly set caps is made even stronger by the placement of black-and-white color breaks, especially the word "equal."

Why did he do this? Because he could–these were typographic capabilities never before possible prior to the arrival of phototypesetting. The typographic trends initiated by Herb Lubalin and imitated by countless others, particularly the emphasis on tight type at the occasional expense of readability, were a reaction to the restrictions of the hot metal typesetting that preceded them. This style has its critics (as well as its admirers) today, but it is important to understand how and why it came about to appreciate its tremendous importance and influence on the evolution of type and typographic design.



An announcement of an antiwar poster contest by Avant Garde *magazine. Herb Lubalin's use of color, tight type, and a very deliberate type alignment (including hung punctuation) creates a jigsaw puzzle effect in this powerful piece. Courtesy of Rhoda S. Lubalin (estate of Herb Lubalin).*

This award-winning logo designed for a never-published magazine not only states the name but illustrates it as well. Herb Lubalin considered the suggestion of a fetus inside the logo one of his finest typographic designs. Courtesy of Rhoda S. Lubalin (estate of Herb Lubalin).

In 1985, the world was irreversibly altered with the introduction of the Macintosh (Mac) computer, the first affordable "desktop computer" developed by Apple under the leadership of Steve Jobs. Other manufacturers, led by IBM, were developing versions of their own, which came to be known as personal computers (PCs). These PCs had different operating systems than Macs but the same affordability and focus. Now it was possible for virtually anyone to set type on the computer as desktop publishing blazed the path toward desktop typography.

This new, exciting, and increasingly more affordable technology was improving at every turn. At the same time, page-layout applications, such as PageMaker and QuarkXPress, as well as the more illustration-oriented

programs, such as Adobe Illustrator and Aldus Freehand, were being developed. As the memory and speed of desktop computers increased, so did the features and capabilities of these programs, eventually including the ability to set and fine-tune type. Simultaneously, companies and foundries–such as International Typeface Corporation (ITC), Adobe, Linotype, Compugraphics, and Berthold–shifted their focus to developing digital versions of their existing typeface libraries as well as releasing new and different designs. Smaller, more specialized foundries–such as FontBureau, Emigre, T-22, and FontShop–began to emerge and introduced some very innovative and cutting-edge type designs. The introduction of type design programs–such as Letraset FontStudio, Macromedia Fontographer, and Ikarus-M–gave anyone the tools to create fonts. These developments led to the democratization of type design and contributed to the many thousands of fonts commercially available today. The quality of these typefaces ranged from very high end to extremely poor, leaving the daunting task of deciphering which was which to the end user.

Graphic design production methods were changing in dramatic ways as well. Pasteups and mechanicals (the manual creation of camera-ready artwork, using paper proofs and wax or rubber cement) were being replaced by digital page makeup, which was cheaper, faster, and more flexible. Type no longer needed to be sent out to expensive type shops–instead, it was set by graphic designers and production artists, as well as administrative assistants.

The problem with this new way of setting type is why a book like this exists. Setting good typography is an art and craft that in the past took many years to master and required highly skilled professionals who devoted their careers to developing such mastery. Today, however, most of those working with typography have little education in type, including many graphic designers (although more and more schools are beginning to address this important subject). The unfortunate result of this situation has been the proliferation of poor typography.

Another contributing factor to this problem was the fact that the earliest versions of page-layout programs did not have the capability to fine-tune type. Thankfully today's updated software programs are much more sophisticated and robust and are quite capable of creating excellent typography, but it still requires a skilled and knowledgeable person to achieve this. The computer is just a tool; it is a means to an end, not an end in itself. Many designers and production artists are not versed in the factors that contribute to the creation of fine typography, and they are not aware of and familiar with the features in their design software that can achieve this. With practice, however, you will acquire the eye necessary to see type as a professional does, as well as the ability and motivation to create it.

Notable Type Designers

Over the centuries, type designers were extremely influential in shaping the printed word. The sixteenth century brought us the beautiful proportions of the work of Claude Garamond and Robert Granjon. In the next hundred years, the balanced designs and readable typestyles of William Caslon emerged. With their elegant and graceful designs, Giambattista Bodoni and Firmin Didot were tremendously influential in the eighteenth century. The nineteenth century gave way to the oldstyle characteristics of William Morris's work, and the twentieth century brought us many designs inspired by the geometric style of Bauhaus. Many thousands of typeface styles available to us today are in large part due to the originality, artistry, and craftsmanship of five centuries of talented printers and designers, only a handful of which are highlighted in the following group of some of the most influential and important type designers of all time.

Claude Garamond (1480–1561) was a highly regarded French typefounder specializing in type for the publishing industry. He was unsurpassed as a classical designer and craftsman, and he was considered one of the best punch cutters of his day.

Garamond types are considered the highlight of the sixteenth century. His roman and italic types were considered groundbreaking designs and a primary factor in establishing the roman letter as standard, taking the place of gothic or blackletter, which were the standards of the time.

Garamond, the typeface (or some of the many versions thereof), remains one of today's most popular typefaces due to its elegance, warmth, and legibility. It is important to note that some of the Garamonds available today are interpretations of varying degrees of the original types.

abcdefghijklmnopqrstuvxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVXYZ
Garamond

William Caslon (1692–1766) was a successful British engraver, punch cutter, typefounder, and typeface designer. He began as an engraver of gunlocks in London, then set up his own foundry. His types were instantly popular with printers and clients alike, due to their distinctiveness, grace, and beauty. They quickly became the new standard in British newspapers and were used for the Declaration of Independence and the Constitution of the United States.

The popularity of Caslon typestyles has waxed and waned over the years, but today they are considered some of the most beautiful and functional of typefaces, and they have probably been imitated, copied, revived, and reissued more than any other typeface.

abcdefghijklmnopqrstuvxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVXYZ
ITC Founder's Caslon

John Baskerville (1706–75) was an unconventional British printer, calligrapher, typefounder, stonecutter, and writing master. His claim to fame is his typeface, Baskerville, which is one of the earliest of the transitional classifications. His perfectionist tendencies led him to make major innovations in printing presses, ink, and paper making that, when combined with his type designs, led to some of the most exquisite examples of printing of that era.

Unlike William Caslon, John Baskerville was underappreciated until many years after his death, when he was recognized for his contribution to English printing and type founding. Today his Baskerville typeface is one of the most widely used and influential serif typefaces. His work truly changed the course of history.

abcdefghijklmnopqrstuvxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVXY

Baskerville

Giambattista Bodoni (1740–1813) was a much-celebrated Italian printer, engraver, publisher, and typographer. He is considered to be the father of the Modern type style, which is characterized by flat serifs and high contrast between thick and (often hairline) thin strokes. Bodoni, the son of a printer, has been referred to as "the king of typographers and the typographer of kings." He first served as an apprentice at the Vatican and was later appointed printer to the court of Parma in 1768, after which he opened his own foundry.

The typeface that retained the Bodoni name and appeared in 1790 was actually one of hundreds that he designed, most of which appeared in his *Manuale Tipografico* (1788), which was a statement of his design philosophy. This two-volume work contained over a hundred roman and italic typefaces of his own design, including roman, Greek, gothic, Asian, and Russian fonts, as well as lines, borders, symbols, numbers, and musical notation.

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ITC Bodoni Twelve

Frederic W. Goudy (1865–1947) was a prolific American type designer and typographer, publisher, and teacher. His typefaces, which he designed for a variety of publishing houses and companies, are considered to have a uniquely warm, recognizable, and somewhat "American" style.

Goudy designed over a hundred typeface designs in his career, some of the most notable being Copperplate, Kennerley, Goudy Old Style, Deepdene, Remington Typewriter, Californian, and Bulmer. Goudy is also responsible for Californian by Monotype as well as its digital companion, ITC Berkeley Oldstyle, both of which originated from the custom work he did for the University of California Press.

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Goudy Old Style

Morris Fuller Benton (1872–1948) was an influential American typeface designer who headed the design department of the American Type Founders (ATF) from 1900 to 1937. During that time he was responsible for introducing a great many type designs into common usage by either reviving important designs (ATF Bodoni, Souvenir), expanding existing families (Goudy Old Style, Cheltenham), or creating brand new designs (Hobo, Bank Gothic, and Broadway), including many of the very popular neogrotesque sans serifs (Franklin Gothic, Alternate Gothic, News Gothic, Agency Gothic). In total, he developed over two hundred alphabets.

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Franklin Gothic

Eric Gill (1882–1940) was a very colorful (and controversial) British stone carver, type designer, sculptor, illustrator, and printmaker, who gained notoriety for his opinionated writings on everything from art to politics to sex and religion. His most notable designs are Perpetua and Joanna, which he used to hand-set his book *An Essay on Typography* (1931). His most well-known design is Gill Sans, which was based on lettering designed by Edward Johnston for the London Underground signage.

After his death, the type and ornaments he was commissioned to design for the Golden Cockerel Press were later acquired by ITC and released as ITC Golden Cockerel.

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Joanna

Stanley Morison (1889–1967) was a notable British typographer, historian, and designer. In 1922 Morison founded the Fleuron Society, which was dedicated to typography. He then became a typographic consultant for Cambridge University, the *Times* (a London daily newspaper), as well as for the Monotype Corporation, where he was instrumental in the revival of such historic types as Baskerville and Bembo.

Morrison is probably best known for developing (along with Victor Lardent), the very readable Times New Roman typeface for the *Times*, which commissioned him to design a replacement for Times Old Roman after he criticized the poor quality of the paper's printing during his tenure as their typographic consultant.

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Times New Roman

Hermann Zapf (1918–) is the highly regarded German type designer, calligrapher, writer, and lecturer responsible for many of the twentieth century's most important fonts. His type designs include Palatino, Optima, and Melior, as well as Aldus, Medici Script, and the familiar Zapf Chancery and Zapf Dingbats, both of which have been popularized by desktop publishing.

Zapf has always embraced new technology and has designed type for a range of printing and typesetting technologies, including hot metal, phototypesetting, and digital typography. He was professor at the Rochester Institute of Technology (RIT) from 1976 to 1987 and continues to serve as a consultant to Linotype.

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Optima

Edward Benguiat (1927–) is the very prolific and charismatic American typeface designer and lettering artist. He has designed over 600 typefaces, including ITC Souvenir, Avant Garde Gothic, Tiffany, Bookman, Korinna, Benguiat, Barcelona, Modern 216, Caslon 224, Panache, Century Handtooled, Cheltenham Handtooled, Garamond Handtooled, and Edwardian Script. In addition to designing commercial typefaces, he has designed type and logos for many publications including the *New York Times,* the *Star Ledger, Esquire, New York Magazine, Reader's Digest,* and *Playboy,* as well as for many major corporations such as AT&T, A&E, Ford Motor Company and Estée Lauder.

Benguiat's association and involvement with International Typeface Corporation, *U&lc, (Upper & Lower Case)* and Photo-Lettering Inc. have had a tremendous impact on the type community. He still teaches at the School of Visual Arts (SVA) in New York City, to the delight of his students, where he has been teaching for almost forty years.

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ITC Benguiat

Matthew Carter (1937–) is a highly revered British type designer who resides in the United States. Carter has many years of experience designing type for all technologies–first at Linotype, then Bitstream Inc. (the digital foundry he cofounded), and currently as principal of Carter & Cone Type Inc. Carter's commercial work includes Snell Roundhand, ITC Galliard, Miller, Shelley, ITC Charter, Mantinia, Sophia, Bell Centennial (for U.S. telephone directories), as well as the widely known screen fonts Verdana, Georgia, and Tahoma. He has produced type for Apple, Microsoft, *Time, Newsweek, Wired, U.S. News & World Report, Sports Illustrated,* the *Washington Post,* and the Walker Art Center.

Carter has received numerous awards for his contributions to typography and the printing industry and is still in great demand for custom typefaces for newspapers, magazines, corporations, and university presses.

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ITC Galliard

EXERCISE

Design Guidelines

Nancy Sharon Collins, Assistant Professor, 2004–5, Nicholls State University, Thibodaux, Louisiana

1. Think first.

2. Sketch everything you think. Get it your thoughts out of your brain and onto the page–any page–where your client and audience can read it.

3. Define your objective(s). Make a priority list. Start with the most important information at the top. List all other elements in sequence beneath it. Let this be your master, map, and guide.

4. Try not to bring preconceived notions to any project. Stay open-minded and open to change. Don't get too attached to any one idea. At any point, your client or the project itself can do a 180-degree turn on you, and you will have to alter your design accordingly.

5. Do all your research before you start on the computer.

- **a.** Keystroke all original text into a word processing program to edit for content, spelling, and typographically correct punctuation. (Do not do this in a design program–you will get too wrapped up in the design and lose sight of editing the text.)
- **b.** Check all art for compatibility with the design program(s) you are planning to use.
- **c.** Pin or tape your priority list within easy view.
- **d.** Make your own type specimen book (see Exercise in Chapter 3, page 59).
- **e.** Keep a scrapbook of "orphan type" (typographic ideas found on one-off media, such as old signs, old magazines, old packaging; look at junk mail, pulp fiction, club flyers, cereal boxes, etc.).
- **f.** For major elements (headlines, etc.), make rough type studies of at least three to five styles. Utilize typography from nondigital media (hand-drawn, collage, or orphan type).
- **g.** Make low-resolution (for position only) scans of all of your art: store them in one folder so you can access easily and edit them later.
- **h.** Create five to ten primary and secondary type studies. Pin them on the wall. Stand back and look at them. Choose or make more.

6. Compose a few (5 to 10) sample designs with all components in quick, rough form.

a. Pin or tape them on the wall and critique them.

b. Edit out the weaker designs.

c. Create Style Sheets or use old-fashioned typographic specifications, written by hand.

d. The design(s) you choose to execute should be the easiest to defend. Ask yourself: How quickly does the design address the original problem? Does the design really reflect the target audience? Are all key components readable according to the appropriate hierarchy? This sounds terrible and boring, but a successful design not only must look nice–it must function to succeed!

7. Print out your design often. Pin or tape your work to a wall. Critique as you go, replacing weak elements with stronger solutions.

8. Make sure your final design "reads" according to your original priority list.

9. Have someone else proofread your work, even if you use a spell-checker.

10. Keep all phases of your work. If you have to backtrack, you will have everything.

11. Organization is key. If you have to find a particular phase or element, you should know exactly where to find it.

12. Make sure your final printout appears exactly as you intend. If not, go back, figure out why not, fix it, and print again.

EXERCISE

Typographic Timeline

Ilene Strizver, Faculty, School of Visual Arts, New York, New York

Objective

- To become familiar with the sequential history of type and typography
- To develop an understanding of what led to the transition from one period to another

Assignment

Research and create a typographic timeline from the invention of movable type through the present time. Include the following:

- Typeface classifications from Chapter 3 (additional classifications may be added)
- Influential type designers and pioneers
- Milestone typeface designs
- Influential stylistic periods
- Important type foundries

Use charts, graphics, color, and appropriate typography as necessary to visually express the information in a clear, accurate, and visually attractive and effective way.

EXERCISE

Historical Design

Ilene Strizver, Faculty, School of Visual Arts, New York, New York

Objective

To research and explore influential periods and styles in history as it applies to typography and (typo)graphic design

Assignment

Step 1: Write a 500- to 700-word summary on the typography and design of three of the topics listed below. Include at least three illustrations with captions.

- Art Deco
- Art Nouveau
- Bauhaus
- Futurism
- Herb Lubalin and the New York Style
- Russian Constructivist
- Suprematism
- Swiss Grid
- William Morris and the Kelmscott Press

Step 2: Select one of the three topics you have written about, and design a piece in that style. The format is 10 × 10 inches square. It can be all type or primarily type and image. It can be black and white or color.