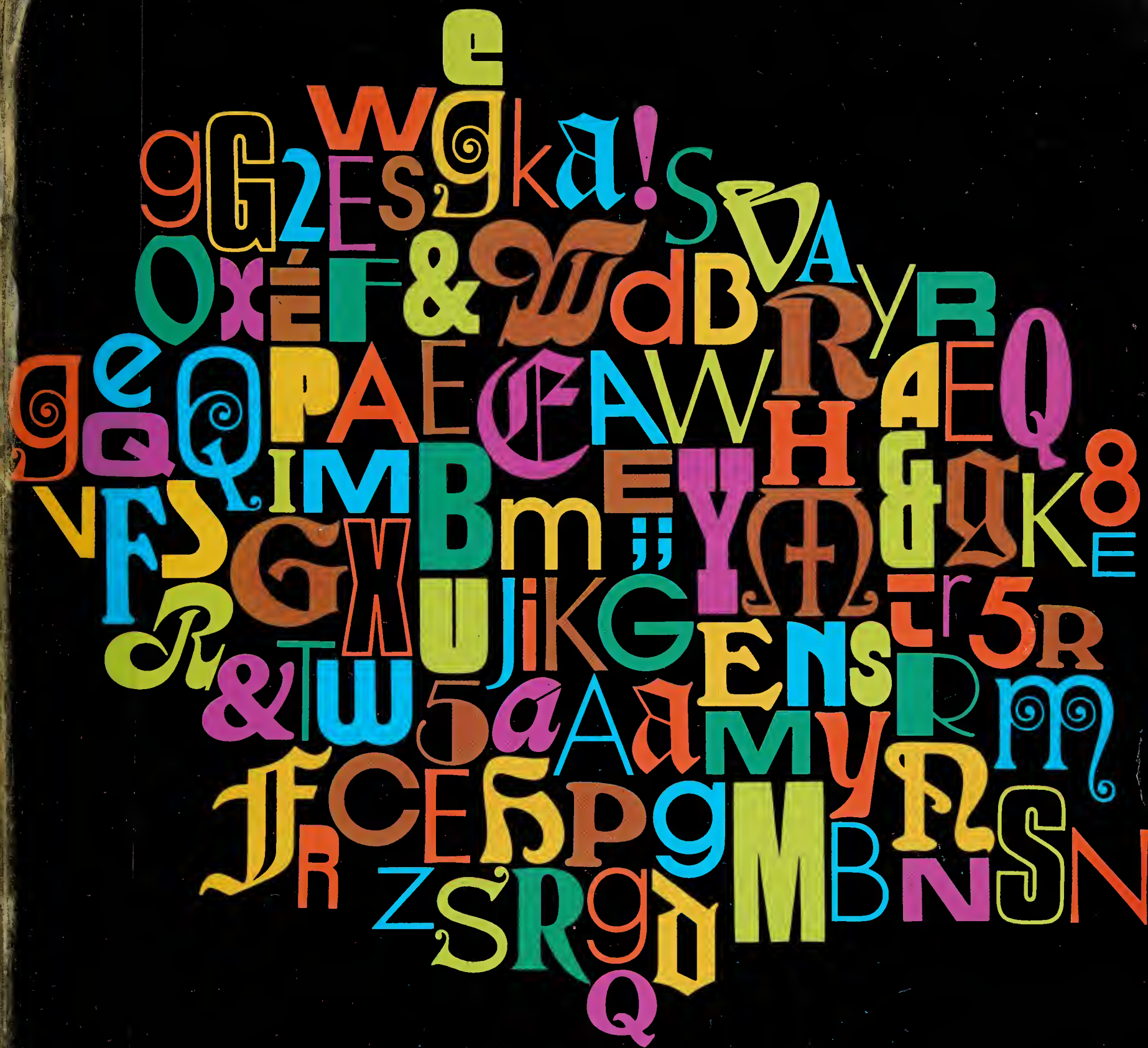




FREDERICK LAMBERT
LETTER FORMS
10 COMPLETE ALPHABETS

EDITED BY THEODORE MENTEN

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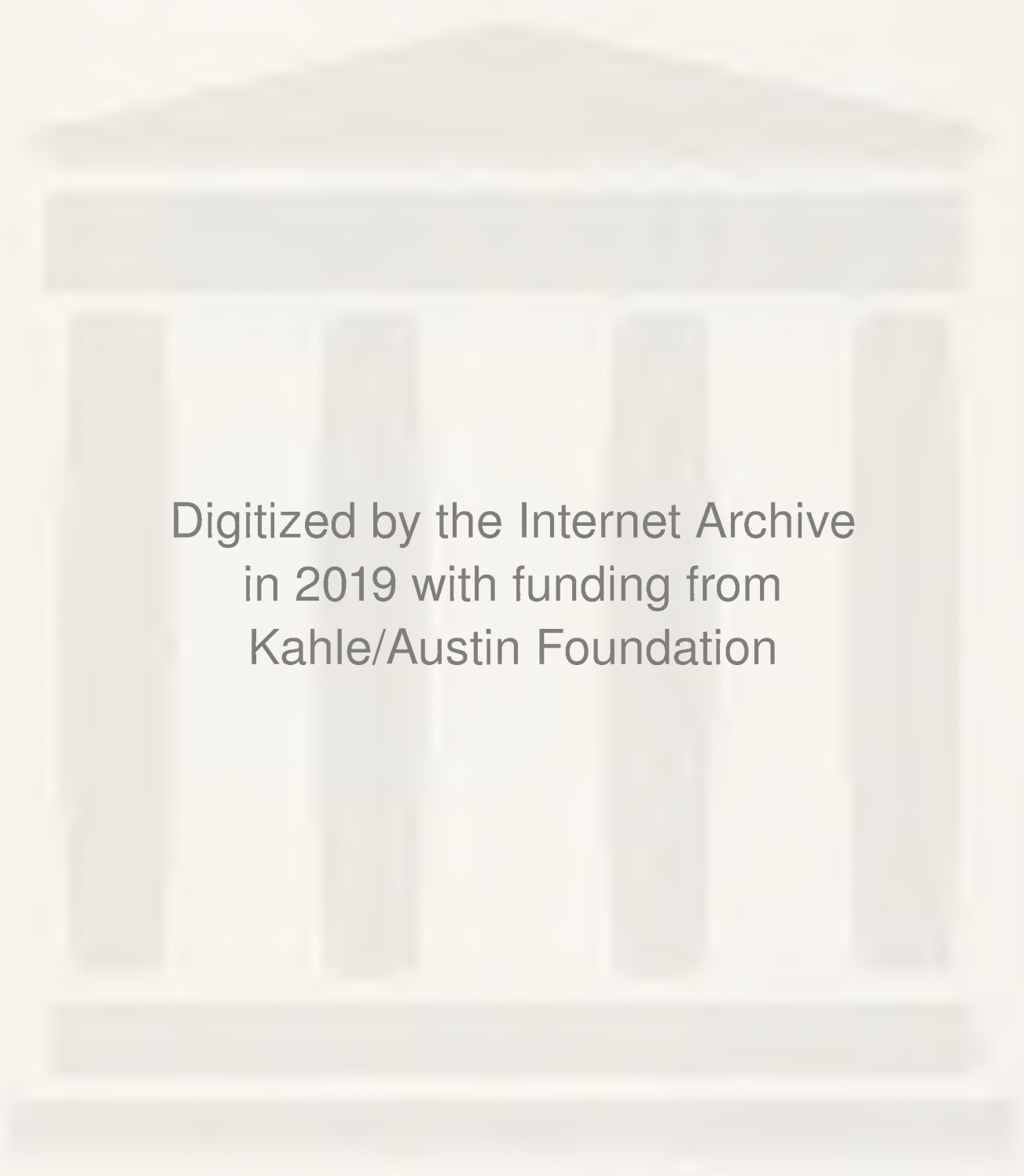
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LETTER FORMS

110 COMPLETE ALPHABETS



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Frederick Lambert

LETTER FORMS

110 COMPLETE ALPHABETS

Edited by
Theodore Menten

DOVER PUBLICATIONS, INC., NEW YORK

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Introduction

Existing books on lettering usually fall into one of two categories: a collection of type faces that can often be found in a type specimen book, or letter forms designed by various artists for advertising. One of the constantly frustrating aspects of typefounders' specimens is that they rarely show complete alphabets, while books containing examples of advertising lettering also have their disadvantages. Few letter forms as conceived by the advertising lettering artist are better than similar designs available among existing type faces, and original lettering by these artists is normally confined to two or three words for a particular project or advertisement. As this is not intended to have lasting value, no complete alphabet is designed.

A book of letter forms in a large size and including all the letters of the alphabet can greatly facilitate the work of the designer.

At the present time there are nearly 6,000 type faces in existence. Many of these are familiar through widespread use but others, created to meet the growing needs of advertising design and frequently bad, have been discarded through changes in fashion.

A study of this large accumulation of alphabets is a stimulating experience and one that I believe would benefit many designers, typographers and students at present working with too limited a knowledge and appreciation of existing letter forms, which is in turn expressed by a limitation in much contemporary design. There is a trend towards "cold" functional typography that tends to activate against the more widespread use of many interesting and colorful type faces. Although broadly sympathizing with this I think that it can sometimes become a working formula inhibiting the creative use of type which expresses the essence of the written word. The wide diversity of content in printed matter demands more variety in contemporary typographic design and I hope that this book of over 100 alphabets will go some way towards achieving it.

My aim has been to compile a collection of alphabets that are well designed. Some of these are well known and widely used. I have also included many letter forms that are not so popular, but add richness and originality to our knowledge of lettering. These lettering designs have been compiled from the typefoundries of Great Britain, Europe and the U.S.A., and many of them are no longer produced. Some of the alphabets are original designs.

For all examples I have enlarged the alphabet beyond the largest size manufactured. Some designs possess capital letters only, and in several other instances I have omitted the small letters.

I hope that because of its variety of letter forms and practical format this book will aid the graphic designer, typographer and exhibition designer.

The following typefounders have supplied alphabets and granted permission to publish them:

American Type Founders Inc., Bauersche Giesserei, Fonderie Deberny & Peignot, Lettergieterij Joh. Enschedé en Zonen, Fonderie Typographique Française, Schriftgiesserei Genzsch & Heyse Ag, Haas'sche Schriftgiesserei Ag, Schriftgiesserei Gebrueder Klingspor, Ludlow Typograph Co., The Monotype Corporation Ltd., Fonderia Tipografica Società Nebiolo, Fonderie Olive, Schriftgiesserei D. Stempel Ag, Stephenson Blake & Co. Ltd., Stevens Shanks & Sons Ltd., Schriftgiesserei C. E. Weber.

Acknowledgement is also made to the designers who have permitted reproduction of their work.

F.L.

This 1972 American edition omits several complete alphabets and the lower case of several others, but adds more than ten upper-case alphabets of special interest to American designers. The type faces now occur in alphabetical order (Albertus, Antique No. 5, etc.), and the List of Alphabets gives the following information, where available:

Name of type face. Foundry (city), designer, year of design.

T.M.

List of Alphabets

- 1 Albertus. Monotype Corporation (Salfords, England), Berthold Wolpe, 1932.
- 2 Antique No. 5. Stevens Shanks & Sons (London), 1865.
- 3 Astoria. Bauersche Giesserei (Frankfurt/a/M), c. 1900.
- 4 Augustea. Società Nebiolo (Turin), A. Butti and A. Novarese, 1951.
- 5 Augustea Inline. Società Nebiolo (Turin), A. Butti and A. Novarese, 1951.
- 6 •Banco. Fonderie Olive (Marseilles), Roger Excoffon, 1951.
- 7 Basalt. Genzsch & Heyse (Hamburg), E. Ege, 1927, 1934.
- 8 Baskerville. Monotype Corporation (Salfords, England), 1924. Based on designs by John Baskerville (1706–1775).
- 9 Baskerville Old Face. Stephenson Blake & Co. (Sheffield, England), Rowe Mores, 1768.
- 10 Beton Extra Bold. Bauersche Giesserei (Frankfurt/a/M), Heinrich Jost, 1935.
- 11 Bodoni Bold. Monotype Corporation (Salfords, England), 1928. Based on designs by Giambattista Bodoni (1740-1813).
- 12 Bookman. Miller & Richard (foundry no longer exists) and Mergenthaler Linotype (Brooklyn), c. 1936.
- 13 Broadway Engraved.
- 14 Caslon No. 540. American Type Founders (Elizabeth, N.J.). Based on designs by William Caslon (1692–1766).
- 15 Caslon No. 540 Italic. American Type Founders (Elizabeth, N.J.).
- 16 Century Expanded. American Type Founders (Elizabeth, N.J.), L. B. Benton, 1900.
- 17 Chisel. Stephenson Blake & Co. (Sheffield, England), Robert Harling, 1939.
- 18 Columna. Bauersche Giesserei (Frankfurt/a/M), Max Caflisch, 1955.
- 19 Craw Clarendon Bold. American Type Founders (Elizabeth, N.J.), Freeman Craw, 1955.
- 20 Craw Clarendon Book. American Type Founders (Elizabeth, N.J.), Freeman Craw, 1957.
- 21 Craw Clarendon Condensed. American Type Founders (Elizabeth, N.J.), Freeman Craw, 1959.
- 22 Craw Modern. American Type Founders (Elizabeth, N.J.), Freeman Craw, 1958.
- 23 Craw Modern Bold. American Type Founders (Elizabeth, N.J.), Freeman Craw, 1960.
- 24 Cristal. Deberny & Peignot (Paris), Remy Peignot, 1955.
- 25 Echo. Stephenson Blake & Co. (Sheffield, England), Peter Bell, 1956.

- 26 Egizio Condensed. Società Nebiolo (Turin), A. Novarese, 1958.
- 27 Egyptian Expanded Open. Stephenson Blake & Co. (Sheffield, England), 1958.
- 28 Egyptian, Halbfette [semibold, condensed]. German source, c. 1800.
- 29 Egyptienne, Breite [expanded]. German source, c. 1800.
- 30 Expanded Antique. Stevens Shanks & Sons (London), 1880.
- 31 Extra Ornamented No. 2. Stevens Shanks & Sons (London), c. 1900.
- 32 Falstaff. Monotype Corporation (Salfords, England), 1935.
- 33 Fanfare.
- 34 Festival. Monotype Corporation (Salfords, England), Phillip Boydell, 1951.
- 35 Folio Extra Bold. Bauersche Giesserei (Frankfurt/a/M), Konrad F. Bauer and Walter Baum, 1957–62.
- 36 Folio Medium. Bauersche Giesserei (Frankfurt/a/M), Konrad F. Bauer and Walter Baum, 1957.
- 37 Folio Medium Extended. Bauersche Giesserei (Frankfurt/a/M), Konrad F. Bauer, 1959.
- 38 Fontanesi. Società Nebiolo (Turin), A. Novarese, 1954.
- 39 Fortune Light. Bauersche Giesserei (Frankfurt/a/M), Konrad F. Bauer and Walter Baum, 1955.
- 40 Fry's Ornamented. Stephenson Blake & Co. (Sheffield, England), Richard Austin, 1796.
- 41 Futura Black. Bauersche Giesserei (Frankfurt/a/M), Paul Renner, 1927–30.
- 42 Futura Inline. Bauersche Giesserei (Frankfurt/a/M), Paul Renner, 1927–30.
- 43 Futura Light. Bauersche Giesserei (Frankfurt/a/M), Paul Renner, 1927–30.
- 45 Gallia. American Type Founders (Elizabeth, N.J.).
- 46 Gotisch, Fette [bold Gothic]. Haas'sche Schriftgiesserei (Basel), 1860. The same character is used for capital I and capital J.
- 47 Grotesque Bold Condensed No. 4 Titling. Monotype Corporation (Salfords, England), 1939.
- 48 Grotesque No. 9. Stephenson Blake & Co. (Sheffield, England), 1906.
- 49 Grotesque No. 10. Stephenson Blake & Co. (Sheffield, England), 1880–1905.
- 50 Grotesque Outline. Letraset (London), 1962.
- 51 Information Extra Bold Wide. D. Stempel (Frankfurt/a/M), F. K. Sallwey, 1958.
- 52 Initiales. Joh. Enschedé en Zonen (Haarlem), P. Didot l'aîné, c. 1800.
- 53 Initiales Compactes Eclairées [three-dimensional capitals with black face]. Deberny & Peignot (Paris).
- 54 Initiales Ombrées [shaded capitals]. Deberny & Peignot (Paris), 1825.
- 55 Initiales Ordinaires. Deberny & Peignot (Paris), Emil Rudolf Weiss, 1937.
- 56 Italian Print.
- 57 Italienne, Breite [expanded]. German source, 1873.
- 58 Jonisch, Lichte [Ionic with white face]. German source, c. 1800.
- 59 Letter Form No. 2. Frederick Lambert, 1953.

- 60 Letter Form No. 4. Frederick Lambert, 1962.
- 61 Letter Form No. 6. Frederick Lambert, 1961.
- 62 Letter Form No. 7. Frederick Lambert, 1960.
- 63 Letter Form No. 9. Letraset (London), Frederick Lambert, 1962.
- 64 Lettres Ornées. Deberny & Peignot (Paris), 1820.
- 65 Macdonald. 1820.
- 66 Melior. D. Stempel (Frankfurt/a/M), Hermann Zapf, 1952.
- 67 Mercurius. Monotype Corporation (Salfords, England), Imre Reiner, 1957.
- 68 Michelangelo. D. Stempel (Frankfurt/a/M), Hermann Zapf, 1950.
- 69 Microgramma Bold Extended. Società Nebiolo (Turin), A. Butti and A. Novarese, 1952.
- 70 Microgramma Extended. Società Nebiolo (Turin), A. Butti and A. Novarese, 1952.
- 71 Modern No. 20. Stephenson Blake & Co. (Sheffield, England), 1905.
- 72 New Clarendon. Monotype Corporation (Salfords, England), 1960.
- 73 News Gothic. American Type Founders (Elizabeth, N.J.), Morris F. Benton, 1908.
- 74 News Gothic Bold. American Type Founders (Elizabeth, N.J.), 1958 (based on Benton's designs).
- 75 Ornamented Outline. Stevens Shanks & Sons (London), 1870.
- 76 Ornament Fleur de Lis. Circa 1900.
- 77 Perpetua Light Titling. Monotype Corporation (Salfords, England), Eric Gill, 1937.
- 78 Perpetua Titling. Monotype Corporation (Salfords, England), Eric Gill, 1928.
- 79 Phoebus. Deberny & Peignot (Paris), Adrian Frutiger, 1953.
- 80 Placard Bold. Monotype Corporation (Salfords, England), 1939.
- 81 Plantin. Monotype Corporation (Salfords, England), F. H. Pierpont, 1913.
- 82 Playbill. Stephenson Blake & Co. (Sheffield, England), Robert Harling, 1938.
- 83 Prisma. Klingspor (foundry no longer exists), 1931.
- 84 Profil. Haas'sche Schriftgiesserei (Basel), Eugen and Max Lenz, 1946.
- 85 Radiant Bold. Ludlow Typograph Co. (Chicago), R. H. Middleton, 1940.
- 86 Roman Initials. Frederick Lambert, 1955.
- 87 Roman Print Various Shaded. Circa 1800.
- 88 Romantiques No. 5. Fonderie Typographique Française (Champigny), c. 1800.
- 89 Rundgotisch. Bauersche Giesserei (Frankfurt/a/M), 1903.
- 90 San Serif Shaded. Stephenson Blake & Co. (Sheffield, England), 1948.
- 91 Sans Stencil. Frederick Lambert, 1959.
- 92 Sapphire (Saphir). D. Stempel (Frankfurt/a/M), Hermann Zapf, 1953.
- 93 Slimblack. Deberny & Peignot (Paris), 1937.
- 94 Standard Medium. H. Berthold (Berlin), 1896.
- 95 Stencil. Ludlow Typograph Co. (Chicago), 1938.
- 96 Stradivarius. Bauersche Giesserei (Frankfurt/a/M), Imre Reiner, 1945.
- 97 Thorne Shaded. Stephenson Blake & Co. (Sheffield, England), 1938.
- 98 Times New Roman. Monotype Corporation (Salfords, England), Stanley Morison, 1932.

- 99 Titling Modern No. 1. Monotype Corporation (Salfords, England), 1924.
- 100 Trump Mediaeval (Trump-Mediäval). C. E. Weber (Stuttgart), G. Trump, 1954.
- 101 Trump-Mediaeval (Trump-Mediäval) Medium. C. E. Weber (Stuttgart), G. Trump, 1954.
- 102 Univers 45. Deberny & Peignot (Paris), Adrian Frutiger, 1957.
- 103 Univers 65. Deberny & Peignot (Paris), Adrian Frutiger, 1957.
- 104 Vendôme. Fonderie Olive (Marseilles), François Ganeau, 1952.
- 105 Venus Extra Bold Extended. Bauersche Giesserei (Frankfurt/a/M), 1911.
- 106 Venus Medium Extended. Bauersche Giesserei (Frankfurt/a/M), 1911.
- 107 Victoria Bold Condensed. Monotype Corporation (Salfords, England), 1924.
- 108 Weiss Initials Series II. Bauersche Giesserei (Frankfurt/a/M), Emil Rudolf Weiss, 1926.
- 109 Weiss Italic. Bauersche Giesserei (Frankfurt/a/M), Emil Rudolf Weiss, 1926.
- 110 Zeppelin. Klingspor (foundry no longer exists), Rudolf Koch, 1929.

THE ALPHABETS

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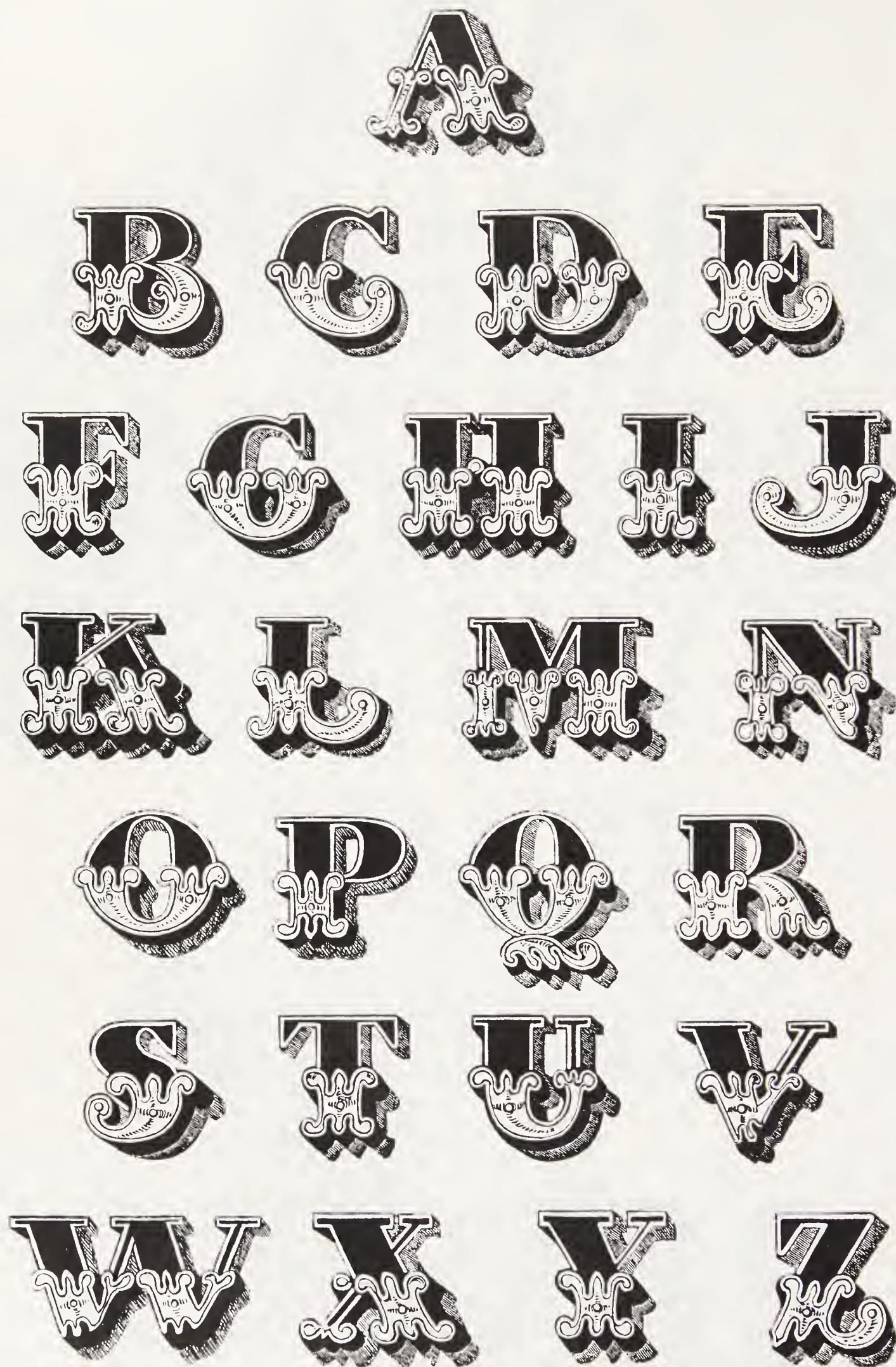
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LETTER FORMS

FREDERICK LAMBERT

In the words of Marshall McLuhan, "The Medium is the Message." To the artist who has found letter forms too outlandish, too conservative or too middle-of-the-road, his words need no further explanation. In this book, edited and expanded for an American audience by Theodore Menten, 110 complete alphabets, all in large size, were selected to aid the artist, designer and student in extending his awareness of letter possibilities and in increasing the important letter forms available for his use.

From Albertus to Zeppelin, the editors cover the best in letter design from Great Britain, Europe and the United States. There are eighteenth-century forms still much in use today—Caslon No. 540, Baskerville Old Face, Bodoni Bold, Fry's Ornamented; forms needed in capturing specific historical periods—Breite Egyptienne (1800), Lettres Ornées (1820), Fette Gotisch (1860), Antique No. 5 (1865), Rundgotisch (1903), Basalt (1927), Prisma (1931); and forms that represent the very best in letter design today. There are Augustea Inline, Banco, Bookman, Century Expanded, Craw Modern, Fanfare, Festival, Fortune Light, Futura Black, Mercurius, Michelangelo, Microgramma Extended, News Gothic, Phoebus, Slimblack, Univers 45, Weiss Italic, and many more. With the 110 sets of capital letters there are also 16 complete lower case alphabets and 70 sets of numbers and other symbols. For those who want to know more, the foundry, city, designer and year of design, where available, are also given.

Whether you are still frightened by letter forms or whether you are an enthusiast who enjoys the subtle messages that each of these forms communicates, Lambert and Menten's *Letter Forms: 110 Complete Alphabets* will give you much for study, for example, and for simply the pleasure of seeing how three centuries of artists have controlled the forms of the alphabet. Like it or not, letter forms do say as much, if not more, than the messages they make up.

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