

Typographic Specimens:

The Great Typefaces

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Philip Meggs
Rob Carter

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Typographic Specimens:

The Great Typefaces

Philip Meggs
and Carter

A WILEY BOOK



JOHN WILEY & SONS, INC.

NEW YORK LONDON TORONTO SYDNEY AUCKLAND

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Philip Meggs
Rob Carter

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A VNR book



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We thank these individuals for their help.

Introduction

Typographic specimens have been an important design tool since the first specimen sheets were produced in the early decades of typography following Johann Gutenberg's invention of movable type around 1450. Early printers and typefounders used specimen sheets to attract customers for their graphic services. Printed specimens provide an opportunity to study and learn about typefaces, to select and plan typography, and to increase one's understanding of letterforms. Specimens aid in the selection of fonts to be purchased for the font library used by a designer. Even though contemporary technology enables one to view typography on screen and study printed sample proofs in planning a design, specimen books introduce unfamiliar typefaces in printed form and aid in the development of connoisseurship. Comparative analysis of similar faces in printed form becomes possible.

There has been a phenomenal growth in the number of typefaces available over the past two decades, introducing many weeds into the typographic garden. The motivation for this book was a desire to combine in one resource the finest typeface designs. The criterion for design excellence in a typeface includes a harmony of form achieved by unifying diverse letters within the alphabet; this creates a rhythmic quality satisfying to the reader or viewer. This combination of unity and diversity creates legibility. Originality, the introduction of new forms into the typographic landscape, is often a hallmark of a significant typeface; however, even subtle innovations within a tradition can create an important typeface. A typeface gains distinction through unique proportions, characters, and shapes, but when these identifying properties are too exaggerated or pronounced, they intrude upon the integrity of the typeface.

First, the authors selected over one hundred type families whose properties seemed to satisfy these criteria. To minimize the influence of personal subjective judgement upon the final selection, over one hundred prominent designers and design educators were sent a ballot listing these typefaces and were asked to vote for the type families that best fulfilled their personal criteria for typographic excellence. They were also asked to write in any typefaces they felt should have been included on the list. This jury provided remarkably consistent viewpoints when selecting fonts they regarded as great typefaces. The typefaces contained in this book represent the results of this poll without alteration; certainly, each of the authors would have compiled a somewhat different selection, as would have each participant in the poll.

Originally it was our intent to select experimental or applied designs to open the section for each type family in the book. A number of designers returned ballots with a note expressing interest in developing an experimental page or submitting an existing design for one of the type families. We began asking designers if they would like to design a page and quickly found enough interest to cover the type families represented in this book. The diversity and originality of these design interpretations add a lively dimension to the book.

Traditional standard type sizes have become somewhat irrelevant since contemporary computer software enables type sizes and spaces to be altered in thousandths of a point, and the wide availability of enlarging and reducing copier machines lessens the need for a variety of specimen sizes. Three display sizes are shown of most fonts, and the point size appears in small flags adjacent to the specimens.

Researching the origins of each type family increased our awareness of the forces shaping the evolution of typeface design. These include handwriting, technology, the cultural milieu, marketing, and the original visions of creative type designers. Early in the evolution of typography, written forms provided models for typefaces; this influence continues today.

Technology and typeface design

Technological advances alter typeface design, and these influences are not always positive. Hand-set metal type was cast from matrices which were made by stamping hand-carved punches into a softer metal. Typeface design was dependent upon the skill and artistry of the punchcutter, while the limitations of this handcraft process ultimately determined the quality and nature of letterform designs.

The industrial revolution brought technical advances including more precise carving, making possible such refinements as thinner strokes and sharper serifs. Mechanical routers enabled the manufacture of wood type for large display purposes, while mechanical punchcutters permitted very precise metal type based on the designer's drawings rather than carved punches. Expanded use of display advertising and posters led to the development of whole new categories of typeface design to satisfy the new applications.

The invention of Linotype and Monotype keyboard typesetting machines in the 1880s made text type far more economical and efficient than hand-set metal type. This reduced the cost of books, magazines, and newspapers. Typefaces were designed specifically for the limitations of these machines; for example, a Linotype machine held two fonts in its magazine, and they had to have the exact same set width. Regular, italic, and bold fonts

mixed on the same line required identical set widths. Ironically, as machine-set type replaced hand-set type for text, an expanded need developed for new handset typefaces used in advertising headlines and editorial display type.

During the 1960s, photographic typesetting processes rapidly replaced hand- and machine-set metal type. The low cost of developing new photographic fonts created a new explosion in typeface design. Metal typefaces were redesigned for different sizes, because the thinner stroke weights had to be heavier in smaller sizes to appear optically correct. But phototype used one master font for all sizes, often causing thick strokes to appear too heavy in large sizes, while thin strokes would drop out in very small sizes.

Phototype yielded to digital type during the 1980s. Letterforms were generated by pixels, so the resolution of the output device became an important factor influencing typeface design. The digital type revolution brought great flexibility to typographic design, but this was a two-edged sword, permitting subtle design nuance as well as extreme distortion of letterforms that often violated the integrity of the typeface designer's work.

The revivals

The Arts and Crafts Movement of the late 19th century looked back to historical eras of printing and designed typefaces modeled after early printed books. This inspired a period of revivals during the first three decades of the 20th century, when new versions of rarely attainable typefaces such as Garamond, Baskerville, and Bodoni were created. Metal type foundries – including Berthold, Stempel, and Bauer in Germany, Deberny & Peignot in France, and with American Type Founders in the United States – and typesetting machine manufacturers, such as Linotype, Monotype, and Ludlow, developed their versions of the classical typefaces. This proliferation of variations continued unabated when phototype, rub-down lettering, and digital type companies drew their own variations, altered existing designs, or pirated type designer's work.

By 1990, a staggering range of originals, revivals, adaptations, and copies created a confusing number of variations. Controversies erupted over the relative merits of a bewildering number

of variations of traditional typefaces such as Garamond. Often the original font is not necessarily the best version, because later versions sometimes incorporate design refinements or exploit the superior capabilities of new technology. In other cases, some revivals or copies violate the design integrity of the original. The versions chosen for this book are based on often competing considerations: fidelity to the original design; subtle visual refinements or improvements incorporated in the redrawn version; and availability for contemporary electronic-page design. Versions that depart significantly from the original font by exaggerating distinguishing features such as serifs and proportions have been avoided.

The cultural milieu

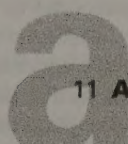
Visual forms dominant during each epoch often had a pronounced influence upon the development of typefaces. This can be seen in the Victorian Era, when the same ornate gingerbread decorating houses and porches found its way into typeface design. These exaggerated designs have survived, not as typographic masterpieces, but as nostalgic artifacts evoking a historical period. On the other hand, geometric typefaces were designed during the 1920s and 1930s based on elemental forms such as the circle, square, and triangle. This paralleled similar forms in fine art as well as architectural, product, and graphic design of this period; however, these geometric typefaces including Futura and Kabel have survived the passage of time as important members of the typographic lexicon.

Typefaces have been designed during each era that capture the spirit and sensibilities of that time. Extensive use by many designers creates a market for specific typefaces and the equipment used to set them. This has led competing companies to develop copies and variations. For example, the popularity of Futura spawned a host of imitations including Metro and Spartan. Font manufacturers have used extensive promotion to generate markets for their latest typeface designs. Typography often experiences cyclical changes not unlike the fashion industry. Typefaces become wildly popular, then after periods of extensive use, they are no longer used. Designers move on to the next innovation or revival.

Effective typographic design is dependent upon a broad perceptual and conceptual understanding of typefaces and their potential for communication and expression. One method of achieving this understanding is comparative study of well-designed fonts. We hope this book will be a useful resource for everyone who works with type.

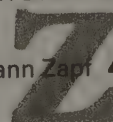
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Eine Auswahl bestimmter Arbeiten Weingarts von 1969 bis 1976. Gedanken und Beobachtungen eines Freundes. Und persönliche Bemerkungen von ihm.

Ist diese Typografie noch zu retten?

Oder leben wir auf dem Mond? Is This Typography Worth Supporting, Or Do We Live On The Moon?

from 1969-1976. Thoughts and observations of a friend. And personal comments from the author

0001

0094



Die Typografie ist noch nicht tot! Sie wirkt zwar heute ein bisschen

Typography is not dead, yet! But its effect is undoubtedly

blutarm und unentschlössen. Doch im grossen und ganzen ist sie in Ordnung

anemic and vague But by and large, it is intact It is definitely less than ever

starke zwar weniger, doch ist eine Notwendigkeit. Dafür aber steht ihr

a practical skill. Instead, it endures as an intrinsic necessity.

Gebrauchswert hoch im Kurs.

Typography lives! It is not regarded today with the primacy of

Die Typografie lebt! Sie nimmt sich heute vielleicht nicht mehr so

perhaps 10 or 20 years ago, and is comprehended less as a "picture", but

wichtig wie vor 10 oder 20 Jahren, versteht sich weniger als Bild, tritt

rather, more as a "text". Nevertheless, it remains a prominent element of "visual

hinter den Text zurück. Trotzdem ist sie noch immer ein wichtiger Teil visueller

communication": indispensable, and occasionally fresh, even original.

Kommunikation: überall gefördert, ansehnlich und mitunter sogar noch

Currently, typography is still typography, although less

überraschend originell.

complacent, conceited, and self-confident, than in the late fifties. And,

Kurzum: die Typografie heute ist noch immer Typografie. Weniger

correspondingly, more functional, in that it has become completely adjusted

selbstgefällig, selbstbewusst und selbstsicher zwar als noch Ende der

to the rapid methods of mass communication.

fünfziger Jahre. Dafür aber funktionstüchtig in den schnellen Verwerdungsprozess

This connotes "adapted" - adapted to the developments

der Massenkommunikation voll angepasst.

within the composing and print technologies; to the stipulations of an unstable

Das heisst: angepasst. Angepasst an die Erfordernisse neuerer Satz

market; to the supposedly effective usage by the design profession; and

und Drucktechniken. An die Bedingungen schnell sich verändernder

also adapted to a particularly unpleasant phenomenon of our profession: to design

Continuation of text: inside/page 14

Design: **Wolfgang Weingart**

Akzidenz-Grotesk, distributed under the name Standard in England and the United States, was first issued in 1898 by the Berthold type foundry of Berlin. The original type family consisted of ten fonts whose design was carefully coordinated. Berthold issued the family in light, regular, medium and bold stroke weights, plus three extended and three condensed versions. There were no italic fonts in the original family. As additional variations were cast and released, Akzidenz-Grotesk was an early example of a type family promoted to printers and designers as a complete range. The Bauer type foundry, one of Berthold's leading German competitors, countered in 1906 with the similar Venus type family in light, medium, and bold weights, plus three condensed and two extended versions. During the first decade of the century, American advertising designers used Standard and Venus with great frequency. Competitive sans-serif display fonts, such as Franklin Gothic and News Gothic from American Type Founders, were developed.

Akzidenz-Grotesk has little discernable variation in stroke weight. The top of the **A** is flat, and the **G** has a spur. The **a** and **t** have a curved serif at the foot. The x-height is larger than most typefaces from the turn of the century, and ascenders and descenders are rather short.

Akzidenz-Grotesk fell from favor as designers embraced geometric sans-serif fonts such as Futura during the 1930s and 1940s; it became widely used again during the 1950s under the influence of the Swiss design movement that advocated asymmetrical organization of Akzidenz-Grotesk on grid systems. It inspired important new sans serifs, including Univers and Helvetica.

Specimens are set in
Berthold Akzidenz-Grotesk

A B C D E F

G H I J K L M

N O P Q R S

T U V W X Y

Z & (" ' . , ;)

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7 8 9 0 ! ?

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72

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36

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8/8

Typography, the major communications advance between the invention of writing and the age of electronic mass communications in the twentieth century, played a pivotal role in the social, economic, and religious upheavals that occurred during the fifteenth and sixteenth centuries. The modern nation developed as a result of the vigorous spirit of nationalism that swept over Europe and led to the American and French revolutions of the late eighteenth century. In addition to being a powerful vehicle for spreading ideas about human rights and the sovereignty of the people, typographic printing stabilized and unified languages. Illiteracy, the inability to read and write, began a long, steady decline. Typography radically altered education. The medieval classroom had been a scriptorium of sorts, where each student penned his own book. Learning became an increasingly private, rather than communal, process. Human dialog, extended by type, began to take place on a global scale that bridged time and space. Gutenberg's invention was the first mechanization of a skilled handicraft.

8/9

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12/15

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The quick brown fox jumps over the l**A**zy dog.
The quick **B**rown fox jumps over the lazy dog.
The qu**iC**k brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy **D**og.
The quick brown fox jumps ov**E**r the lazy dog.
The quick brown **F**ox jumps over the lazy dog.
The quick brown fox jumps over the lazy do**G**.
T**H**e quick brown fox jumps over the lazy dog.
The qu**I**ck brown fox jumps over the lazy dog.
The quick brown fox **J**umps over the lazy dog.
The qu**iC**k brown fox jumps over the lazy dog.
The quick brown fox jumps over the **L**azy dog.
The quick brown fox jum**M**ps over the lazy dog.
The quick brown **N** fox jumps over the lazy dog.
The quick brown fox jumps over the lazy d**O**g.
The quick brown fox jum**P**s over the lazy dog.
The **Q**uick brown fox jumps over the lazy dog.
The quick b**R**own fox jumps over the lazy dog.
The quick brown fox jum**P**s over the lazy dog.
The quick brown fox jumps over **T**he lazy dog.
The q**U**ick brown fox jumps over the lazy dog.
The quick brown fox jum**P**s ov**V**er the lazy dog.
The quick bro**W**n fox jumps over the lazy dog.
The quick brown fo**X** jumps over the lazy dog.
The quick brown fox jumps over the laz**Y** dog.
The quick brown fox jumps over the la**Z**y dog.

Design: **Philip Meggs**

The first commercially produced keyboard typing machine was invented by Christopher Sholes and James Densmore in Milwaukee. The machine was encased in wood and the keys were in alphabetical order. In 1876, the Remington #1 typewriter was released. It was encased in metal and the organization of the keys resembled a type case. It is documented that Mark Twain was the first author to type a manuscript – *The Adventures of Tom Sawyer* – on the machine. As the typewriter developed into a standard writing tool, its ubiquitous letters became commonplace, and hence a classic.

Although typewriters mechanically position all letters with the same amount of space, American Typewriter has proportional set widths. Joel Kadan designed American Typewriter for the International Typeface Corporation in 1974. It was an update of earlier typewriter faces including Remington. Kadan designed the light and medium fonts; Tony Stan and Ed Benguiat developed other variants.

American Typewriter is an open face with concave, rounded serifs, and no contrast between the strokes within the letters. The typeface has exaggerated, curvilinear features that are apparent in the capital letters **J**, **Q**, and **R**, and in the lowercase letters **a**, **g**, and **r**. The **E** and **F** have very long serifs, and the **G** has a spur.

Specimens are set in
ITC American Typewriter

This typeface is widely used in advertising and in corporate applications where an informal yet business-like quality is desired. The even texture of the face provides text that is very readable.

A B C D E F
G H I J K L M
N O P Q R S T
U V W X Y Z
& (, " ' . : ;)

a b c d e f g h i

j k l m n o p q

r s t u v w x

y z \$ 1 2 3 4

5 6 7 8 9 0 ! ?

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
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American Typewriter

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8/8

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12/12

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A mongst the several mechanic Arts
that have engaged my attention,
there is no one which I have pursued
with so much
steadiness
and pleasure,
as that of
Letter-Founding.

Ba
sk
er·v
ile

H aving been an
early admirer
of the beauty of Letters,
I became insensibly
desirous of contributing
to the perfection of them.

I formed to my
self Ideas of
greater accuracy
than had yet appeared, and
have endeavoured to produce
a *Sett of Types* according to

what I conceived to be their true proportion.

—John Baskerville, 1758

Design: **Keith Jones**

John Baskerville of Birmingham, England, sought excellence by improving type, the printing press, and paper when he established his press in the 1750s; he wrote that his early admiration of the beauty of letters inspired a desire to contribute to their perfection. The 18th century saw a gradual evolution in typeface design. As the century opened, old-style typefaces (Bembo, Garamond) were dominant; by the end of the century the modern styles of Giambattista Bodoni and Firmin Didot prevailed. Baskerville fonts from the middle of this transformation are called Transitional type.

Baskerville tried to improve upon Caslon Old Style by increasing the contrast between thick-and-thin strokes, making serifs sharper and more tapered, and shifting the axis of rounded letters to a more vertical position. Some letters became wider, and curved strokes became more circular in shape. Characters are more regular and consistent in size and form. Baskerville's background as a writing master inspired a calligraphic swash tail on the **Q** and cursive serifs in *Baskerville Italic*. His types were an important inspiration for Bodoni and Didot, who pushed their designs toward even greater contrast and geometric refinement.

American book designer Bruce Rogers admired Baskerville's type in 1917 and arranged for their use by Harvard University Press. As part of its program of revivals, the British Monotype Company released its Baskerville in 1923; Linotype issued its version in 1931. The harmony and beauty of Baskerville have inspired its use in books and magazines; its elegance and refinement make it an excellent typeface to convey dignity and tradition.

Specimens are set in
Monotype Baskerville

A B C D E F

G H I J K L M

N O P Q R S

T U V W X

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8/8

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8/9

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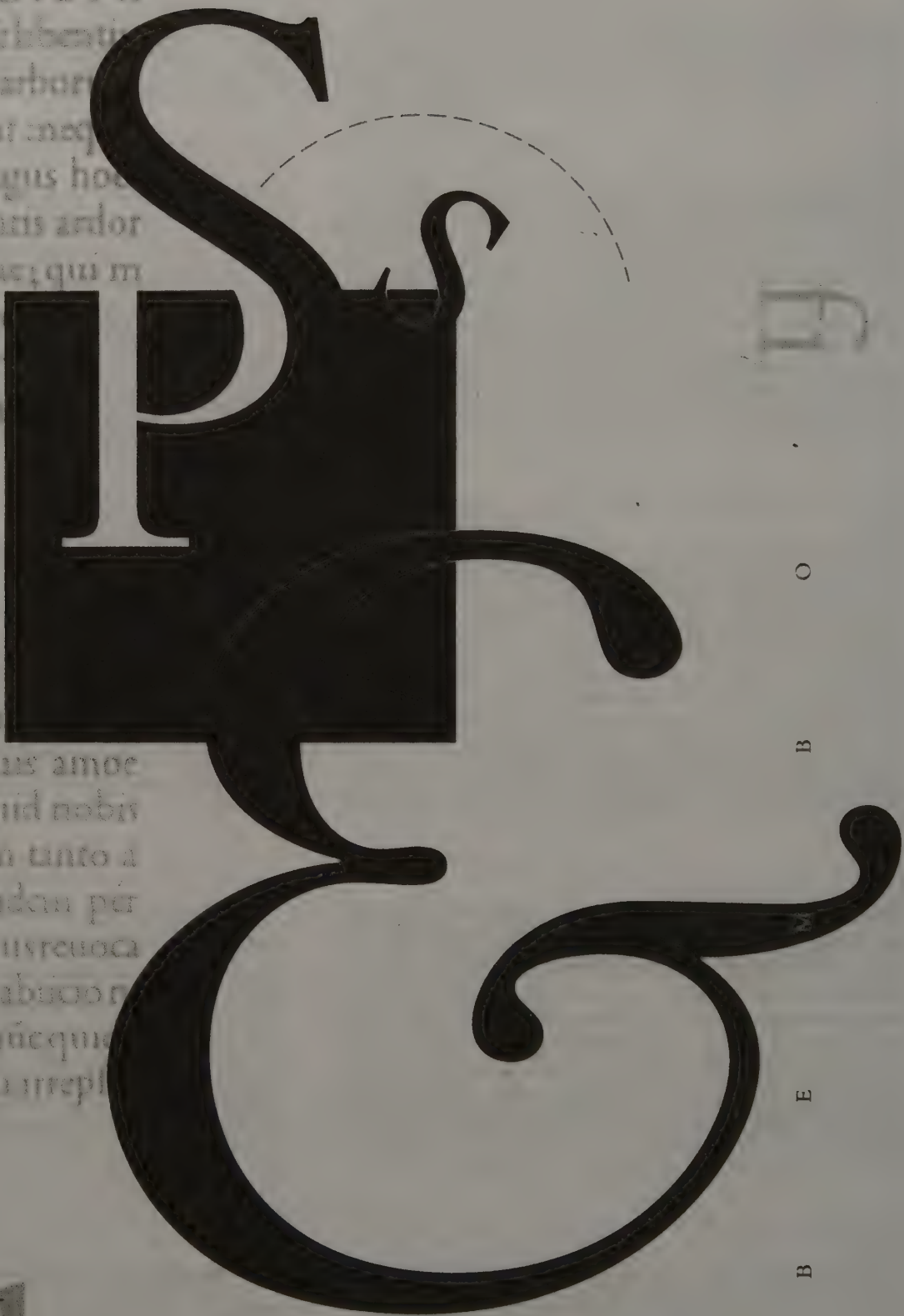
12/15

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DVS BEMVS PA
nisi iam effebent
cipae, non arbor
unam nica? neq
uid nobis frigus hoc
o tanto aestatis ardor
idem perbene; qui m
reueuasti;
abucio, cum
nequidem n

5

Ego uero fili
q̄ in hac cum
etiam summus amoe
uerare, nequid nobis
praeferam in tanto a
seculo tu quidem per
copiam uibus reuoca
sim et semper abucio r
uenitur; et nūc quia
pacto foruū inrepl



Bb

Design: **Jeff Price**

Initiated by Stanley Morison, Bembo was revived in 1929 by the Lanston Monotype Corporation. The model for this classic face was De Aetna, cut in 1495 by Francesco Griffo. Under the direction of the Venetian printer and publisher Aldus Manutius. Later, Claude Garamond was influenced by Griffo's types for his designs. As a result, De Aetna became the forerunner of the most ubiquitous types in Europe during the following two centuries.

Griffo was perhaps the first type designer to depart from the strong influences of the humanist manuscript hand. Utilizing the capabilities of engraving tools and craft skills, his types were more precise and the serifs more refined than earlier Roman letters. Griffo based his designs on Roman inscriptions, just as Nicolas Jenson had done in 1470. However, a major characteristic that distinguishes Griffo's types from earlier Venetian forms is the way in which the ascenders of the lowercase letters stand taller than the capitals.

Bembo does its best to represent the inherent proportions and visual characteristics of Griffo's types, but of course relied upon modern production methods which resulted in a more consistent and refined revival. The stress of the letterforms is angled, and the serifs in the lowercase characters are oblique. More specific earmarks include a **W** with crossed stems, a **K** with a bowed arm and leg, and an **M** and **n** with inclined stems. The **G** does not have a spur; the **a** possesses a small bowl, and the **f** has an extended terminal.

Specimens are set in
Monotype Bembo

The proportions of Bembo provide a text that is extremely consistent in color and texture. It is this quality that has enabled the face to remain one of the most popular book types since its release.

A B C D E F

G H I J K L M

N O P Q R S

T U V W X

Y Z & (‘ ’ , ;)

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72

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Macaroni

Spaghetti

Rigatoni

Scallopini

Tortellini

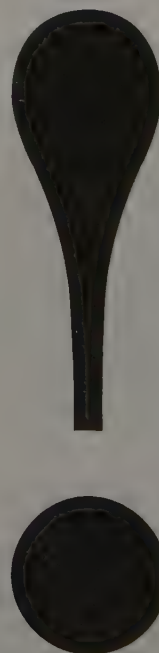
Linguini

Bodoni

Fettuccini

Ravioli

Spumoni



Design: **Rob Carter**

Specimens are set in
Bauer Bodoni

Giambattista Bodoni of Parma is remembered as a type designer whose unadorned letters completely broke from past traditions. During the early part of his career he copied the types and ornaments of Pierre Simone Fournier. Fournier's types in turn were modeled after the Romaine du Roi, which in 1692 had been ordered by Louis XIV. In 1768, Bodoni became the Director of the Duke of Parma's Stamperia Reale, and around 1790 during his stewardship there, he designed his first roman types that were more geometric in appearance.

Bodoni types are visually luminescent due to the extreme contrasts between thick and thin strokes. The original forms are characterized by subtly bracketed serifs, although most copies ignore this feature. The mathematical precision of the letters provides a vertical stress, and the ascenders and descenders appear long in relation to the x-height. The **M** and **W** are narrow, the **R** features a curved leg, and the **Q** has a low tail that extends vertically. The **G** possesses a low bar and serif, and the **C** and **G** have vertical serifs.

The most important revival of Bodoni is the 1911 version by Morris Benton for American Type Founders. Monotype and Haas also produced reasonable versions. Bauer produced what is perhaps the closest in spirit to Bodoni's original types, with their bracketed serifs, crisp contrasts, and delicate thick-thin transitions.

The many typefaces that bear Bodoni's name continue to be widely used. In advertising and newspapers they commonly function as display typography. For publication designers, the sturdy texture of the letterforms provide distinctive text pages.

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You like po**ta**to And I like po**tah**to
You like to**ma**to And I like to**mah**to
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You say **aft**er And I say **awf**ter
You like van**illa** And I like van**ella**

Let's Call the Whole Thing Off

Design: **Rob Carter**

Wadsworth A. Parker, responsible for issuing new types at the Bruce Foundry and later at the American Type Founders, is thought to have named Bookman around 1900. It was adapted by ATF from the Bruce Foundry's Old Style Antique No. 310. Subsequently, several other manufacturers have adapted versions of Bookman, including Ludlow, Linotype, Monotype, and ITC.

It is fair to say that Bookman has always been a subject of controversy among typographic designers. Some consider it a face of great distinction; others hold it in contempt. Despite any misgivings about the face, Bookman has been widely used throughout the century in advertising and in books. Its popularity in advertising is partly due to the many swash variants of the letters which appeal to some art directors. Book designers sensitive to the visual attributes and spacing requirements of Bookman have created masterful pages with this typeface.

Bookman was first designed as a primer or book face. It has a very heavy but open appearance, with generous counters and subtle contrasts between the different parts of the letters. The ascenders and descenders are very short. The transitional serifs, as in the **E** and **F**, are large, and the **C** terminates without a bottom serif. The **T** has oblique serifs; the **M** has parallel stems, and the **W** possesses center strokes that join at cap height.

Specimens are set in
ITC Bookman

Bookman continues today to be used primarily in advertising. Given current trends in book design, Bookman is less often the typeface of choice. Considering the fickleness of typographic taste, perhaps this classic face will again in the future curve upward on the acceptance scale.

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The effort that matured into Caledonia started with a strong liking for the Scotch Modern face. But why modify Scotch? Well, there was a kind

of wooden heaviness about the modeling of some of the original Wilson

Dwiggins, William Addison, Typographer

letters that didn't seem to need to be there. Why couldn't you go back

and Carpenter-Artist; Black and White-

to the feeling about printing types that inspired the Wilson punch-cutter

Smith. b. Martinsville, Ohio, 1880; Rich-

and then just liven up a few of his curves without changing the action and

mond, Ind., Cambridge, Ohio; Chicago, Ill.,

color of the face? The attack along that line did not turn out very well.

Boston, Mass. res. Hingham, Mass. Mem.

It appears that Scotch is Scotch, and doesn't stay Scotch if you sweat the

Boston Art Club, Boston Society of Water

fat off it. The next effort was to look at Baskerville and Bodoni and Didot,

color Painters, the Society of Printers.

and all the designers who were working in that general direction. We

No School. Secretary, the Society

turned to one of the types that Bulmer used, cut for him by William

of Calligraphers

Martin around 1790-and here seemed a good place to start again. The

...that is all.

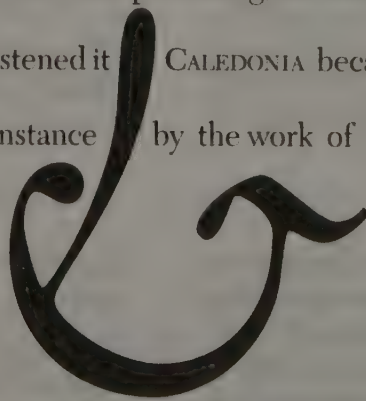
result of this last effort was most promising; so we went on and finished

the alphabets and christened it Caledonia because the project was

inspired in the first instance by the work of Scotch typefounders ●

About the "liveliness of action" that one sees in the Martin letters, and to a less degree (one modestly says) in Caledonia; that quality is in the curves - the way they get away from the straight stems with a calligraphic flick, and in the nervous angle on the under side of the arches as they descend to the right. The finishing strokes at the bottoms of letters, cut straight across without "brackets", making sharp angles with the upright stems, add "snap" to many of the old "modern face" designs - and why not to Caledonia?

The Romans referred to ancient Scotland as Caledonia.



"Caledonia has the ease of good clear speech, with just a hint of a pleasant Scotch accent."

Design: **Clifford A. Harvey**

Caledonia (also called Cornelia) is a modified Scotch Roman that was designed for the Mergenthaler Linotype Company by W.A. Dwiggins in 1938. In his assignment to revise Scotch Roman, which is a cross between a modern and old style roman, Dwiggins found in Bulmer the inspiration for the task. By applying the essence of Bulmer to the basic structure of Scotch Roman, Dwiggins hit upon a combination that became one of the most admired and used typefaces ever produced in the United States.

The basic anatomical features of Caledonia are capitals that are shorter than the ascenders of the lowercase letters for a blending between the capitals and the lowercase, a medium x-height, a vertical stress, and a distinct contrast in the strokes of the letters. More specifically, the serifs are slightly concave; the **t** does not have a serif; the dots of the **i** and **j** are offset to the right; the **a**, **c**, and **f** have large tears; the **g** has a square ear, and the italic capitals feature truncated serifs. The proportional harmony and detailing of Caledonia provide optimum readability; it is a functional face with no affected characters. It is available in regular, bold, and italic variations. In 1979, Linotype released an updated version called New Caledonia, adding weights such as semi-bold and black.

Specimens are set in
Linotype New Caledonia

Caledonia is one of the most used text faces for books. In the area of mass-market publications such as paperback books, Caledonia is the choice of many designers, for even in printing conditions where quality impressions and paper are not major concerns, it maintains its integrity.

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Paul Rand

Design
Form
and
Chaos



Yale University Press
New Haven and London
1993

Design: **Paul Rand**

The first Caslon old face types were designed in 1725 by the English typefounder William Caslon. Before turning to typeface design, he was an engraver of ornate designs and images on metal objects such as guns. Caslon's types were influenced by Dutch typefaces of the late eighteenth century, but his artistic skills enabled him to improve upon these models, bringing a variety of form and subtlety of detail not characteristic in the types being imported from the Netherlands.

Caslon types are considered "warm and friendly" and "comfortable to the eye;" they have a robust texture, sturdy forms, and a wide variety of shapes. Some of Caslon's letters lack refinement and perfection; yet the overall effect of a text set in Caslon is legible and aesthetically appealing. The strokes in Caslon fonts are somewhat heavier than many earlier Old Style fonts; the serifs are thicker and a bit stubby. The **A** has a concave hollow at its apex, and the **G** does not have a foot serif. The Caslon italic ampersand, **&**, is much admired for its flowing *C* and *S* curves, which evoke the flamboyant Rococo designs of its epoch, while echoing Caslon's early ornamental engraving. In Caslon italic, an irregular rhythm is created by capitals that slant at different angles; for example, *A*, *V*, and *W* have a very pronounced slant. Some modern versions depart from Caslon's original designs by making the letters more uniform.

Specimens are set in
Adobe Caslon

Caslon fonts are used by book and magazine designers, for the readability and textural vitality prized by printers and readers in Caslon's era continue to enhance texts over two-and-a-half centuries after the first Caslon fonts were designed.

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DE•PACIOLI
O^F•BORGO•S
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B^V•STANLEY
MORISON
 THE•GRO
LIER•CLUB
NEW•YORK
MCMXXXI^I

Design: **Bruce Rogers**

Centaur was designed by the American book designer Bruce Rogers, who based its design on Nicolas Jenson's 1470 Venetian roman type. Centaur was created for New York's Metropolitan Museum Press and first appeared in the Montague Press's 1916 edition of *The Centaur* by Maurice de Guérin. The initial handset type castings consisted of 14-point capital and lowercase letters. Additional fonts were cast in capitals only and named Museum Press Capitals. Rogers finally responded to numerous requests for Centaur to be available to others, and the English Monotype Company issued it for machineset composition in 1929.

An italic font was needed, but Rogers lacked confidence in his ability to design one; therefore, he asked Frederic Warde to permit Warde's excellent chancery italic typeface, Arrighi, to be used as the italic for Centaur. Warde agreed, and Arrighi is now also known as Centaur Italic. Arrighi had been designed as a private typeface; it was inspired by the work of the 16th century Italian calligrapher and type designer, Lodovico Arrighi.

Centaur is lighter in color and crisper in form than Nicolas Jenson's typefaces, and many other Jenson-inspired typefaces, including William Morris's Golden and Frederic Goudy's Kennerly and Goudy Old Styles. Rogers designed elegant and refined serifs, replaced the slab serifs on Jenson's M with smaller and more tapered serifs, and gave the Js a delicate tail.

Specimens are set in
Monotype Centaur

Originally, Centaur did not have bold fonts; its primary use was for fine book typography and display designs such as invitations and title pages where an exquisite Venetian style was deemed appropriate.

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Jack and Jill went up the hill
to fetch a pail of water.

Jack fell down and broke his
crown, and Jill c

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r.

Design: **Philip Meggs**

Specimens are set in
**Monotype Century
Schoolbook**

The original Century typeface was developed by Lynn Boyd Benton of the American Typefounders Company in conjunction with the renowned American printer Theodore De Vinne. It was specifically designed to print *Century* magazine beginning in 1896. Century maintained the narrow set width of modern style fonts used in periodicals, but the thin elements were thicker and serifs were strengthened. Century's strong acceptance led to the development of other variations. Benton's son, Morris F. Benton, became director of typeface development at ATF and designed over 225 typefaces, including a slightly wider version of Century called Century Expanded in 1900 and Century Schoolbook in 1915.

Century Schoolbook was specifically designed as an extremely readable typeface for school textbooks; legibility and perception research guided its development. Stroke weights, character heights, and spaces between and within letters were carefully determined, using vast amounts of research data to guide in a quest for a perfectly legible typeface for young readers. Century Schoolbook has prominent slab serifs with a gentle bracket. Thick and thin stroke weights are somewhat heavier than most serified fonts, this hearty weight is offset by generous white spaces between and within the letters. The unique identifying visual characteristics of each letter are clear and even slightly exaggerated.

The clarity and legibility of Century Schoolbook make it a "user friendly" typeface. It has maintained great popularity, not only for educational materials, but for advertising, book design, and corporate work as well.

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Grunge • Yo! • Killer, dude • How's it
 hangin'? • Awesome • Bitchin'
 Slick • Groovy • Totally • Slam dunk
 Done Deal • Radical! • Doo! • Tech
 Hiphop • Illi • Bummer • B
 Homeboy • S • Gag me • Do
 Trippin' • Sk • Gonzo • Jammin' • What's happenin'?
 Doohickey • Jive-ass • Interfacing
 Funky • Bone-head • Couch Potato
 Gnarly • DaKine • Cool • Main Squeeze

The Americans are
 going to be the
 most fluent and melo-
 dious-voiced people in
 the world—and the
 most perfect users of
 words. The new world,
 the new times, the new
 people, the new vistas
 need a new tongue
 according—yes, what
 is more, they will have
 such a new tongue—
 will not be satisfied
 until it is evolved.

WALT WHITMAN,
An American Primer, 1904.

man ...Not!
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Design: **Kit Hinrichs / Pentagram**

Bertram Goodhue, the well-known American architect, designed Cheltenham (affectionately known as "Chelt") in 1896 to function as a legible text face. It was simultaneously released in 1902 by Mergenthaler Linotype and American Type Founders. From its inception, Cheltenham has been a design of considerable controversy. Loved or hated by typographic practitioners, the popularity of the face is largely due to the storm of debate surrounding its use.

To achieve the purpose of creating a legible text face, Goodhue designed Cheltenham with minimum contrast between strokes, short descenders and long ascenders, a narrow set width, and serifs reminiscent of 19th century Clarendon. The capital letters are quite wide, and the lowercase letters have a small x-height. Of interest is the lowercase **g** with its open loop, and the capital **G** with its protruding terminal. The **W** has crossing stems with serifs that touch; the **C** does not have a bottom serif.

By 1915, under the direction of Morris F. Benton, ATF had cut twenty-one variations of Cheltenham to establish a sizable family of faces. In years to follow, other firms, such as Linotype, Monotype, Ludlow, and Intertype also developed new variants. Ironically, because of the large number of selections available, Cheltenham has been perceived first as a display face and second as the text face intended by Goodhue. In 1975, it was released by the International Typeface Corporation and made widely available.

Specimens are set in
ITC Cheltenham

Currently, Cheltenham is used as display and text type in advertising and job printing. Typographic tastes among book publishers have shifted to typefaces other than Cheltenham, however. Despite the ups and downs of a typeface's acceptance, the popularity of this type family will most likely endure for years to come.

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CLARENDON

14

Design: **Bradbury Thompson**

The term Clarendon represents not a single typeface, but a subcategory of square-serifed typefaces. Robert Beasley designed the first Clarendon for London's Fann Street Foundry in 1845; it was intended as a bold face for use with roman text type in dictionaries and reference books. Although the name may refer to the Clarendon Press at Oxford University, claims that the first Clarendon was cut for this press have been disputed. Beasley's Clarendon, the first typeface protected by England's three-year design-copyright law, was wildly popular and widely plagiarized. Clarendons enjoyed a revival during the 1950s. Important new versions released during that decade include Hermann Eidenbenz's 1951 Hass Clarendon for the Haas'sche foundry in Basel, Freeman Craw's 1956 Craw Clarendon for American Type Founders, and the 1955 Fortune – later renamed Fortuna – designed for Germany's Bauer foundry by K.F. Bauer and Walter Baum.

The strokes in Clarendon fonts are fairly heavy, with thick-and-thin weight contrast rather than the uniform stroke weight of many Egyptians. The square serifs are not as thick as most Egyptians and have subtle bracketing. In most Clarendons, a, c, g, and r have a round serif; the structure of the a, e, g, and t is based on the roman model rather than the Egyptian style, and the tail of the R ends in an upward curve rather than a squared serif.

Specimens are set in
Linotype Clarendon

Clarendons are often used as display rather than text types. Their boldly assertive designs find frequent application in broadcast graphics, advertising, and package design. Their beautiful abstract shapes have inspired use as initial letters, typographic trademarks, and numerals.

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Design: **Ned Drew**

The Didot family from Paris was a highly innovative team of printers, publishers, typefounders, and papermakers; their accomplishments strongly influenced the development and evolution of type design. In 1784, Firmin Didot designed the first truly Modern typeface. This design predated the Modern faces of their Italian competitor and rival, Giambattista Bodoni; however, Bodoni and the Didots reciprocated influences, and both made permanent contributions.

By comparison, the original Didot typefaces were more mechanical and severe than those of Bodoni. For example, Bodoni's serifs are joined to the main strokes with a slight bracket, and the serifs of the lowercase letters are slightly concave. The straight-edged serifs in Didot's letters, on the other hand, possess no bracket. Other Modern features of Didot include a vertical stress, and a high contrast between the thick and thin strokes of letters. The Q has a curved tail, and the R a curved leg; the E carries the weight of heavy serifs, and the W has a stepped joint.

Several versions of Didot closely resemble the original, including Deberny & Peignot's Firmin Didot, and versions by Ludwig & Mayer, Linotype, and Monotype. In 1904, Monotype also issued Neo Didot, a revival that is a reasonable facsimile, but also an improvement upon earlier versions.

Though in recent years Didot has not received the same notoriety as Bodoni, it remains an exceptionally fine text face for book designers and a distinctive display face for advertising and newspapers.

Specimens are set in
Linotype Didot

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Design: **Philip Meggs**

Folio was designed by Konrad Bauer and Walter Baum at the Bauer foundry in Germany. Released in 1957, it was one of numerous new sans-serif typefaces to become available during the 1950s, reflecting a shift in the design sensibilities of the era. Geometric sans-serif faces such as Futura had been dominant from the late 1920s until the middle 1950s, when a reaction against them occurred. Art directors and designers turned toward less geometric sans-serif fonts based on 19th century fonts, such as Akzidenz-Grotesk and Venus. This inspired a spate of other new sans-serif typefaces as foundries competed for a share of the shifting market.

The design of Folio is modelled more closely upon Akzidenz-Grotesk than either Helvetica or Univers, both of which have larger x-heights. In addition to Folio, Univers, and Helvetica, other new offerings designed in 1957 included Mercator, designed by Dick Dooijes for Amsterdam Typefoundry; and Recta, designed by Aldo Novarese for the Nebiolo foundry in Turin, Italy. Unlike Mercator and Recta, Folio was widely used in the United States because Bauer had an effective sales and distribution center for its handset metal type in the United States, and Folio was licensed for machine setting on the Intertype line-casting machine.

Specimens are set in
Bauer Folio

The tail of the **Q** is centered below the oval; and the **R** had two versions, one with a straight tail and one with a curved tail. The capital **J** and lowercase **j** had a very slight hook; these details were changed in some phototype versions developed in the 1960s. Folio offers an alternative to the more widely used typefaces in its category of sans-serif types.

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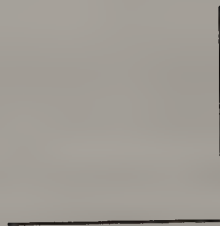
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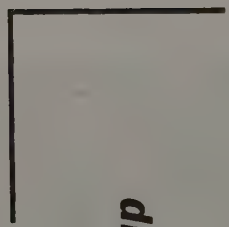
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
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HELLO 

Get on the Line 

The careless printer who doesn't keep up with modern demands will be all alone, he will be left in the rear. The buying public is beginning to appreciate good work and demand the latest and best in type design

YOUR ATTENTION IS CALLED TO THIS NEW AND HANDSOME FACE FRANKLIN GOTHIC CONDENSED

1910 advertisement

digitized 1980

Design: **Malcolm Grear,**
Malcolm Grear Designers

Franklin Gothic was designed in 1904 by Morris Benton, type designer at American Type Founders, and it was released by the company in 1905. That same year the company offered a condensed version of the face, and the following year an extra condensed was issued.

The term "gothic" was erroneously given to sans-serif typefaces originating in the United States at the beginning of the 20th century. With the exception of letterform weight, there is no relationship between the modern gothics and the true black letter gothics of the medieval period. It is thought, however, that this is the reason for the label. In Europe, the term "grotesque" is synonymous with "gothic."

Benton's design of Franklin Gothic was influenced by Akzidenz-Grotesk. It is a sans-serif typeface with a large x-height that retains anatomical characteristics common to roman forms. Evidence of this is found in the double-storied **a** and the closed-loop **g**, both of which are typical roman characters. Franklin Gothic is a bold face with no stroke contrast, except for a slight thinning where curved strokes meet stems. Further, the **A** is topped by a flat apex, the **C** and **e** terminate with angled strokes, and the **Q** has a curved tail.

During this century, Franklin Gothic has survived the onslaught of the geometric sans serifs inspired by the Bauhaus and the development of more recent competitors to become one of the most favored sans-serif typefaces. It is used widely as both a text and display face. Currently, Franklin Gothic is available from several type manufacturers, including Monotype, Adobe, Bitstream (Gothic 744), and Linotype.

Specimens are set in
Monotype Franklin Gothic

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Typography, the major communications advance between the invention of writing and the age of electronic mass communications in the twentieth century, *played a pivotal role* in the social, economic, and religious upheavals that occurred during the fifteenth and sixteenth centuries. The modern nation developed as a result of the vigorous spirit of nationalism that swept over Europe and led to the American and French revolutions of the late eighteenth century. In addition to

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While it resembles Univers in weight and form, it is more humanistic in feel.

Design: **Julie Sebastianelli**
 Photograph: **Oi, R. David Chambers**

Frutiger was originally designed by Adrian Frutiger as lettering for the signage at Charles de Gaulle Airport in Rossey, France, which opened during 1975. The Stempel foundry and Linotype released Frutiger as a new typeface in 1976. Frutiger is available in five stroke weights, four italics, and five condensed versions.

During the mid-1970s, Adrian Frutiger believed the most widely used sans-serif typefaces such as Helvetica and Univers were becoming dated. He sought a renewed sans-serif approach by blending properties of Univers with organic and proportional aspects found in less geometric sans-serif typefaces such as Gill Sans. The result of this synthesis is a typeface of great legibility and distinctiveness. Because Frutiger was originally conceived for signage requiring distant viewing, ascenders and descenders are prominent and the individual characteristics of each letterform are stressed; for example, the **c** and **e** have large apertures to better separate them from the **o**; the **G** has a wide aperture as well. **B**, **E**, **F**, and **H** are fairly narrow, reflecting the classical proportions of traditional roman inscriptional lettering.

Designers find Frutiger to be very useful when they want the texture and color of a sans-serif typeface, with enhanced readability and strong character differentiation. Although the fourteen members of the Frutiger family lack the full diversity of the 21-member Univers family, they provide the same level of compatibility. Frutiger expanded the range of sans-serif expression, adding a valuable interval to the typographic palette.

Specimens are set in
Linotype Frutiger

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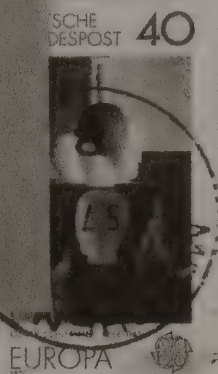
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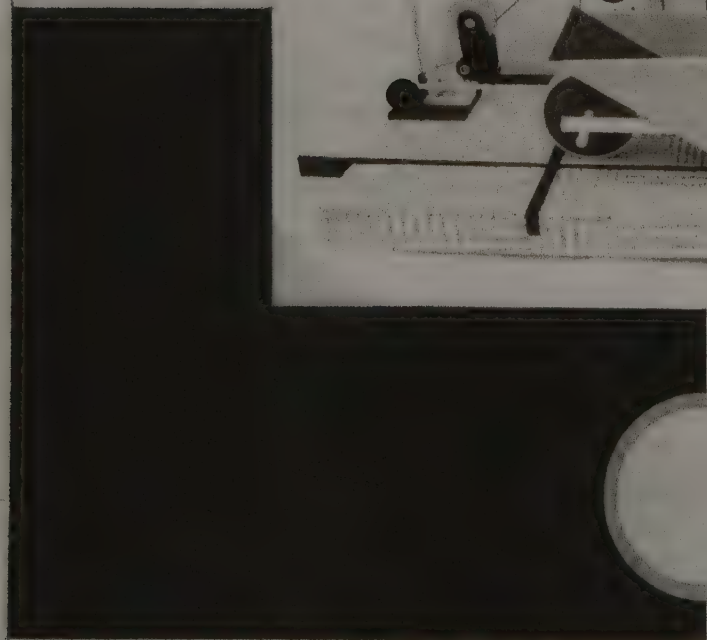
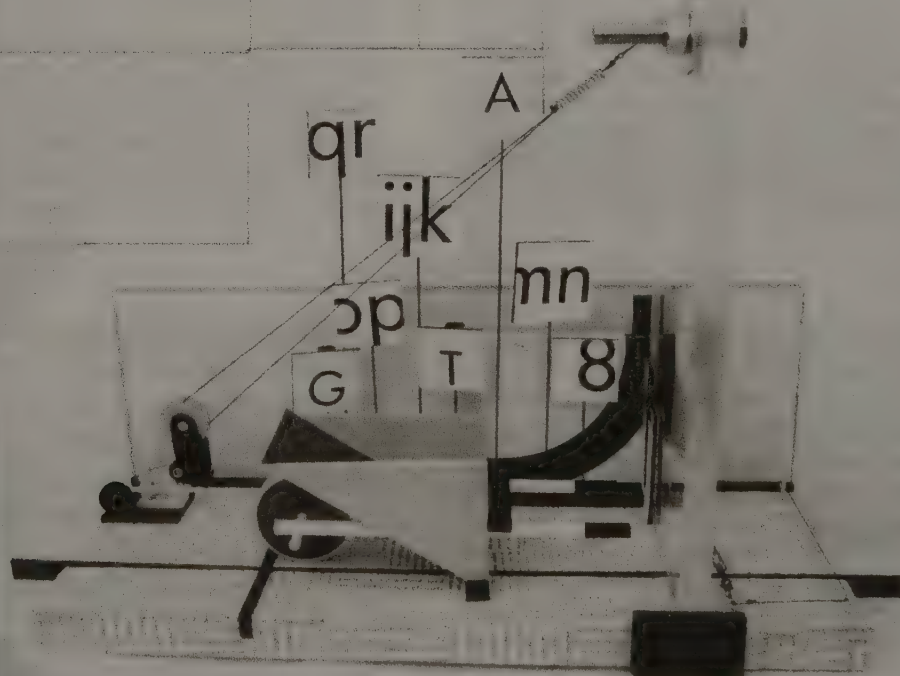
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Design: **John Malinoski**

Inspired by the Dutch De Stijl and Russian Constructivist movements – along with the Bauhaus school and its dictum that “form follows function” – European designers explored elemental geometry during the 1920s. Futura reflects this passion. It was designed by the German book designer and educator Paul Renner, who applied elementary geometric form to typeface design by constructing Futura with a T-square, triangle, and compass. Renner’s original concept was quite abstract; numerous changes occurred before the Bauer foundry released it from 1927-30. The original family had six weights, plus three condensed weights, and an inline design.

All strokes in each font are made of a single line weight, and the number of strokes to create each letter are minimized. The **o** is a perfect circle, and **a**, **b**, **d**, **p**, and **q** were designed by adding a single straight line to it. The **t** is composed of two straight lines, and the tail of the **j** does not curve. The **G** has no foot serif, and the **Q** is a perfect circle broken by a diagonal slash.

Futura and the host of other geometric sans-serif fonts were embraced during the late 1920s and 1930s as an expression of modernism and industrial culture. Type companies rushed to bring out competing fonts; similar faces include Jakob Erbar’s 1922-30 Erbar, Rudolf Koch’s 1927-29 Kabel, William A. Dwiggins’s 1929-30 Metro, R. Hunter Middleton’s 1930-54 Tempo, and Sol Hess’s 1951-54 Spartan. Geometric sans serifs were extremely popular until the 1960s, when sans serifs such as Helvetica and Univers became dominant. Futura is widely used by contemporary designers for its crisp geometry and formal simplicity.

Specimens are set in
Bauer Futura

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MATTHEW CARTER'S Galliard

ITC Galliard Roman & *Italic* digitized
 by their designer. Complete with

ROMAN SMALL CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Æ

Old Style figures 1234567890 1234567890

Superiors & inferiors 12345/67890 12345/67890

Nut fractions $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}$ $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{8}\frac{3}{8}\frac{5}{8}\frac{7}{8}\frac{1}{3}\frac{2}{3}$

Ligatures fffiffiffiffjctstß fffiffiffiffiffrcstspstß

& all the trimmings Q t à d è n r t
 z ct st & Q as is us à é e'g m l v nt

¶ In Type 1 & TrueType for the MAC & PC



CARTER & CONE TYPE INC.
 2155 MASSACHUSETTS AVENUE
 CAMBRIDGE MA 02140

To order call 617 576-0398

Design: **Matthew Carter**

Galliard, designed by Matthew Carter for Linotype and first released in 1978, is a distinctive old style font specifically developed for phototypesetting. Carter based Galliard on 16th century fonts by Robert Granjon which are spirited, tense, and individualistic compared to their contemporaries. Granjon may have been the first punchcutter to give his fonts names other than size references. Granjon named an 8-point font from about 1570 *La Gaillarde*, after a lively dance of the time. The name Galliard is derived from it. Galliard italic is based on the most atypical and calligraphic of Granjon's four discernable approaches to italic font design. Carter chose it as his model because it achieved "the now accepted relationship between roman and italic of matching size and color but contrasting texture."

Although Granjon's specimens inspired Galliard, the forms are not copies; rather, the feeling and energy of Granjon's fonts were used as inspiration. Comparison of Galliard to earlier old style fonts reveals subtle but pronounced differences: the x-height is larger, but not overly exaggerated as in many typefaces designed for photocomposition; and the forms are crisp and angular. Thick-and-thin contrast is more pronounced, and serifs are slightly larger and sharper. The a has a straight diagonal stroke at the top of the bowl. The hook of the f has a larger overhang, made possible by the kerning capabilities of photocomposition. The G has a unique foot serif; the italic *g* is distinctive.

Specimens are set in
ITC Galliard CC

Galliard is available in four weights with matching italics and has found growing acceptance as a book face and in advertising. Its vibrant design re-energizes the traditional values of old style type.

A B C D E F

G H I J K L

M N O P Q

R S T U V W

X Y Z & (“ ” . ,)

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18

72

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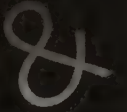
12/14

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LELIT



Design: **Larry Clarkson**

Gill Sans, a typeface inspired by Edward Johnston's type for the London Underground Railroad of 1916, was designed by Eric Gill in 1928. Stanley Morison, who had seen Gill's letters on a store front sign, urged the designer to develop the letters into a typeface. Morison's foresight resulted in the design and release of Gill Sans by Monotype in 1929. It quickly became the most popular sans-serif typeface in Great Britain. This typeface is thought to be Gill's most significant design accomplishment.

Gill Sans is a humanist face meticulously patterned after classic roman character proportions; this gained it a reputation as the most legible sans-serif design of the time. It is interesting to note that Gill Sans is very similar in structure to Perpetua, another of Gill's most popular type designs. As a text face, however, Gill Sans is not without flaws. It has been criticized for having a book weight that is too heavy and a light weight that is too light for running text. When set as text, Gill Sans is informal and friendly in appearance. It was designed in four weights, italics (slanted roman letters), a condensed face, and Gill Shadow, a three-dimensional version.

Some of the more distinctive earmarks that characterize this face are an **M** with a high, pointed central junction; an **R** with a curved leg; a **j** with a short tail; and a **W** and **V** with pointed bases. In the italic, the stem and bowl of the **p** overlap and the **a** is a single-storied letter.

While Gill Sans is not as popular among typographic designers as it once was, it is still adventurously used by designers for a wide variety of applications. The legibility and visual resonance of the face provide Gill Sans with a permanent home in type specimen books.

Specimens are set in
Monotype Gill Sans

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G H I J K L M
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T U V W X
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18

72

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36

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swell curve on lower case "f"

A a
F f

B b

C c

D d

E e

G g

H h

I i

J j

K k

bizarre hook on lower case "g"

L l
P p

M m

N n

O o

note high bar on lower case "e"

Q q

R r

S s

T t

U u

V v

W w

X x

Y y

Z z

1 !

2 @

3 #

4 \$

5 %

little loop inside little "a"

6 ^

7 &

8 *

9 "

0 ?

Design: **Paula Scher and
Ron Louie / Pentagram**

Specimens are set in
Adobe Garamond

The 16th century has been called “the golden age of French typography;” French publisher/printers produced exquisitely designed books using Old Style types inspired by types cut for Aldus Manutius by Francesco Griffo in Venice. Claude Garamond was an independent punchcutter whose fonts appearing in books from Paris in the 1530s achieved a high standard of design excellence. Many revivals of French Renaissance typefaces bear his name, even though some early 20th century versions were actually based on types cut by Jean Jannon, who modelled his types after Garamond’s fonts, but with design changes in several characters. The American Type Founders’s 1917 Garamond – designed by Morris F. Benton and T.M. Cleland, and also issued as Garamond No. 3 by Linotype – was based on Jannon’s work. This inspired an international revival of Garamond with many versions produced around the world.

Garamonds are characterized by large counters in the **a** and **e**, which has a horizontal crossbar. Ascenders and descenders are long, and the **f** has a strong hook. Most top serifs slope downward toward the left; the influence of calligraphy is evident.

The Garamond shown here was designed by Robert Slimbach for Adobe Systems; it was selected from the many variations because of its wide availability and close modelling upon original Garamond roman types shown on a 1592 specimen sheet from the Egenolff-Berner foundry. Adobe Garamond italic is based on italics designed by Robert Granjon and appearing on the same specimen sheet. Garamond, one of the most popular typefaces in this century, is used across the spectrum of graphic design applications.

A B C D E F

G H I J K L M

N O P Q R S

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Designed by Frederic William Goudy, 1915

GOUDY OLD STYLE

produced by the American Type Founders Co. from drawings made by the writer,

is an individual design, neither the prototype nor an adaptation of any other type hitherto offered.

F W G

It is the result of an attempt to realize in one type a versatile face

adapted either to classic or commercial requirements.

The capitals were based on, or rather were suggested by some capitals introduced into a portrait painted by Hans Holbein,

but soon drew away from the pattern in the process of making, finally exhibited a character more nearly that of the monumental square

capitals derived by the early scribes from the best lapidary inscriptions of the first century.

lowercase forms

The next problem was to devise a lower case alphabet that would harmonize with

them; difficult because lower case forms came into existence centuries after the capitals

whose forms had been accepted by the first printer without alteration.

With the exception of a few minor details the Foundry rendered fairly the writer's design; but he feels, however

that the slight changes that were made

do not in any degree add to the

beauty of the face. A type designer who knows his

business is certainly a better judge of what he wishes to

express than the mechanical executor of the design.

Text by Frederic W. Goudy.
Elements of Lettering, 1922

Design: **Roger E. Baer**

Goudy Old Style was designed in 1915 by one of America's most renowned and prolific type designers, Frederic Goudy. As is true of all his types, Goudy produced the original drawings for this typeface free-hand. The face was commissioned by American Type Founders with the agreement that the foundry not interfere with his designs; Goudy was above all a perfectionist, seeking always to find the ideal roman typeface.

A most distinctive quality of Goudy Old Style is the beautifully drawn classic capitals, which are often used by book designers for title pages and headings. The full-bodied letters are characterized by a low contrast between the thick-and-thin strokes, serifs that are slightly concave, and an oblique stress. A most notable trait is the abbreviated descenders of the lowercase letters, which provide an economical use of the vertical space. Looking closer, the **g** has a very peculiar upturned ear; the counter of the **P** is open; the **Q** has a tail with two ends, and the **i** has a diamond-shaped dot. The *Goudy Old Style Italic* is only slightly slanted.

In 1917, two years after the release of Goudy Old Style, a new member of the Goudy family was introduced – Goudy Title. And continuously thereafter, other variants were designed, including Goudy Bold in 1920.

Goudy Old Style is heralded as one of the most successful typefaces ever produced by ATF. In 1927 the company published a 124-page specimen book containing only the Goudy family. It has been particularly popular in advertising where an elegant, legible, and space-saving roman is needed.

Specimens are set in
Monotype
Goudy Old Style

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Goudy Old Style Regular

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Design: **Sandra Wheeler**

In the late 1950s, Max Miedinger collaborated with Edouard Hoffman of the Haas'sche foundry in an effort to improve the Akzidenz-Grotesk fonts. The result was Neue Haas Grotesk. In 1961 this design was produced in Germany by D. Stempel AG and called Helvetica. Helvetica became the predominant typeface of many practitioners of the International Typographic Style, also known as the Swiss Style. This approach, which began during the 1940s, advocated clarity, precision, and objectivity. In design, Helvetica echoes these qualities, for it possesses no formal eccentricities.

Helvetica is a rounded sans-serif typeface with a large x-height. The counterforms within letters such as **O**, **Q**, and **C** are oval. The **C** has a narrow opening and flat terminals; the **G** possesses a spur, and the **R** stands on a curved leg. The dots of the **i** and **j** are square; the **a** is double-storied, and the **Q** has a straight, angled tail.

The family includes a full range of weights, widths, and italics. Other elaborations include outline, double outline, and rounded terminals. Owing to the popularity of Helvetica, in 1983 Linotype introduced an updated version called Neue Helvetica, which comprises abundant variations, including ultrathin and heavy. Neue Helvetica, like Univers, is based on a numerical system that distinguishes one variation from another.

With the advent of desktop publishing, Helvetica has become a household name. It continues to be widely used in publishing and advertising as a face that symbolizes cleanness and simplicity. Given these qualities, Helvetica is seen in abundance in corporate literature and signage.

Specimens are set in
Linotype Neue Helvetica,
Helvetica Condensed,
and Compressed

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Virtus unita magis est efficax ad effectum inducendum, quam dispersa vel divisa.

ST. THOMAS AQUINAS 1226-1274

NAHIL TURPIUS QUAM
COGNITIONEM
ASSERTIONEM PRAECURRERE.

Piccolo libro di...

Nescire quaedam, magna

pars Sapientiae est.

Hugo Grotius 1583-1645:

Docta Ignorantia

Les hommes
prennent souvent
leur imagination
pour leur cœur.

Blaise Pascal 1623-1662: *Pensées*

La gloire

est le soleil
des morts.

und
das

Ludwig Wittgenstein 1889-1951: *Tractatus Logico-philosophicus*

Design: **Christopher Ozubko**
 Photograph: **Claudia Meyer-Newman**

Although Janson is a Dutch Old Style typeface, it was designed by the Hungarian punchcutter Nicholas Kis in approximately 1690. Kis acquired instruction in typography and the art of punch-cutting from Dirk Voskens, a well-known Dutch punchcutter. He soon became known as one of the best typographic practitioners in Europe.

Many events led to the renewed interest in Janson as a text face. Among these was the research, writing, and printing of Daniel Berkeley Updike. Using the original Janson fonts he acquired from the Drugulin foundry in 1903, he printed several books at the Merrymount Press beginning about 1918. His finest work is the stunning *Book of Common Prayer*, completed in 1930. In 1937, both the Lanston Monotype Company and the Mergenthaler Linotype Company released their revivals of the typeface. Linotype, under the direction of C.H. Griffith, carefully copied the original specimens. Linotype released its latest version of Janson in 1985.

Compared to earlier Old Style faces, the Dutch types were more finely cut, less archaic, and exhibited a narrow set width due to the snug fit of the letters. Janson is characterized by a high contrast between the thick and thin strokes; sharply cut, oblique, transitional serifs; a medium x-height; and a vertical stress. The **M** has splayed stems, the **W** has stepped center strokes, and the **G** dons a spur.

The spatial economy, excellent legibility, even texture, and strong color of Janson contributed greatly to its rise in popularity. Janson is one of the most frequently used text types for books, along with Baskerville and Caslon.

Specimens are set in
Linotype Janson Text

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kabel

Ich sage hinfort nicht, daß ihr Knechte seid, denn ein Knecht weiß nicht, was sein Herr tut. Euch aber habe ich gesagt, daß ihr Freunde seid, denn alles, was ich habe von meinem Vater gehört, habe ich euch kundgetan. Ihr habt mich nicht erwählt, sondern ich habe euch erwählt und gesekt, daß ihr hingehet und Frucht bringet und eure Frucht bleibe, auf daß, so ihr den Vater bittet in meinem Namen, er's euch gebe. Das gebiete ich euch, daß ihr euch untereinander liebet.

† So euch die Welt haßt, so willtet, daß sie mich vor euch gehaßt hat. Wäret ihr von der Welt, so hätte die Welt das Ihre lieb, weil ihr aber nicht von der Welt seid sondern ich habe euch von der Welt erwählt, darum haßt euch die Welt. Gedenket an mein Wort, daß ich euch gesagt habe:

Design: **Douglass Scott**

Rudolf Koch, the celebrated German type designer who designed for the Klingspor Foundry, designed Kabel Light in 1927. His effort coincided with Paul Renner's development of Futura. Both are geometric sans-serif typefaces, designed in response to the call for modernized Gothic types. Unlike Futura, however, Kabel is not strictly geometric; it reflects Koch's preference for spontaneity in letterforms, and evidence of the human hand at work. These qualities can be observed in Koch's earlier German Gothic types, and of course in his famous Neuland.

Indeed, Koch used a compass and straight-edge in the drawing of Kabel, but relaxed the geometry by making many optical decisions as well. He found it difficult to depart entirely from normal roman forms. For example, the **a**, **g**, and **t** are of typical roman origin. The geometry of some of the letters is also softened by slanted stroke endings. A closer look reveals some curious features: the **a** has a truncated terminal, the **e** has a slanted crossbar reminiscent of Venetian forms, and the **m** appears very narrow compared to the rounded letters.

Between the years 1927 and 1929, Koch developed additional variants, including Kabel Medium, Bold, and Heavy. Prisma, also designed by Koch, is a decorative inline version of Kabel.

Over the years, Kabel has been successfully used as both a text and display face. In 1976, the International Typeface Corporation acquired the rights from Berthold AG, who at the time owned Kabel. The family was subsequently revived and made widely available in photo and digital composition formats.

Specimens are set in
ITC Kabel

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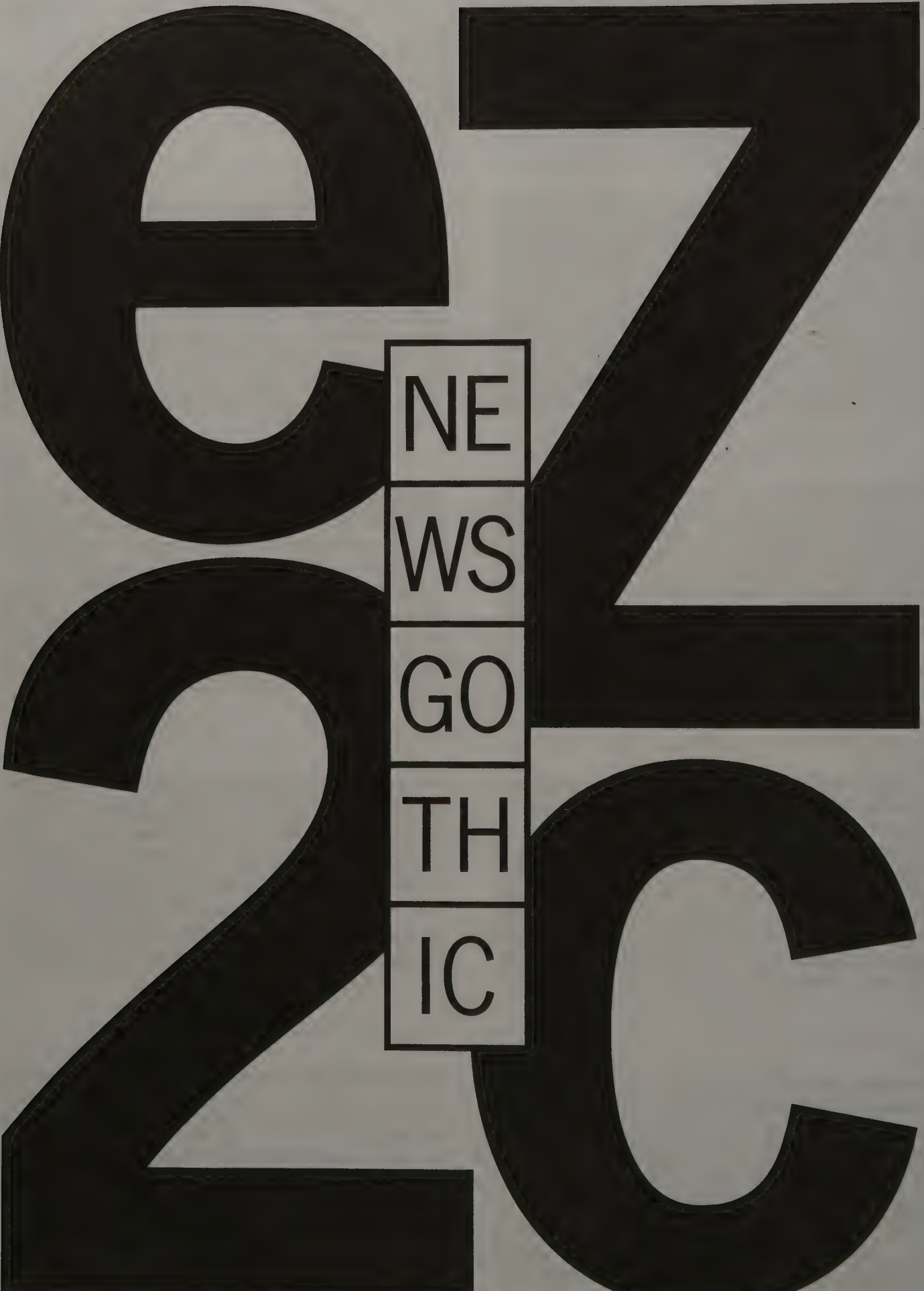
Typography, the major communications advance between the invention of writing and the age of electronic mass communications in the twentieth century, *played a pivotal role* in the social, economic, and religious upheavals that occurred during the fifteenth and sixteenth centuries. The modern nation developed as a result of the vigorous spirit of nationalism that swept over Europe and led to the American and French revolutions of the late eighteenth cent

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The background features four large, bold, black-outlined letters: 'e' at the top left, 'z' at the top right, '2' at the bottom left, and 'c' at the bottom right. These letters are arranged around a central vertical column of five white rectangular boxes.

NE

WS

GO

TH

IC

Design: **Jeff Barnes**

News Gothic is a slightly condensed, medial weight sans serif, designed by Morris F. Benton for American Type Founders and released in 1908. It was originally issued in regular, condensed, and extra condensed versions, but without accompanying bold or italic fonts. As the name suggests, the News Gothics were initially designed for newspaper headlines and subheads, and they were widely accepted for routine advertising display work. News Gothic was systematically designed, for the three versions were coordinated by having the same optical stroke weight and consistent alignment of the base line, x-height, and capital height. American Type Founders's companion Monotype Gothic had a lighter stroke weight and is slightly expanded; their Franklin Gothics provided bold counterparts.

Akzidenz-Grotesk influenced News Gothic, which has a slightly lighter stroke weight and more condensed letterforms. The **c** has a larger aperture; **g** is two-storied. Circular letters such as **c** and **o** are drawn as slightly compressed ovals; the **b**, **d**, **p**, and **q** were designed by combining an oval form with a straight line. **B**, **P**, and **R** are slightly condensed in News Gothic, but expanded in Akzidenz-Grotesk.

The invention of keyboard composition in the 1880s expanded the number and size of publications, and advertising increased sharply. Instead of ending handset metal typography, typesetting machines created an expanded need for handset display type for headlines and advertising work. News Gothic was one of American Type Founders's early 20th century "workhorse Gothics." After World War II, new bold and italic fonts enabled News Gothic to emerge as a sans-serif family of subtle distinction.

Specimens are set in
Adobe News Gothic

A B C D E F G

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U V W X Y Z

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36 p Optima Nr. 5699

Zurücksetzung vom C nachprüfen

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und Q*

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verbogen

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breiter*

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zu flach
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Übergang
zu hart*

s t u v w x y z c h c k f f f i f l f t ß

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** Zurücksetzung
der Ziffer 4?*

\$ 1234567890 £

The Museum of Modern Art

D. Stempel AG 8.11.1958

*Zurücksetzung vom M
nachprüfen*

12.11.1958

Design: **Hermann Zapf**

When Optima was released by the Stempel foundry as hand-set metal type and by Linotype for machine composition in 1958, this design by Hermann Zapf transcended the chasm separating serif and sans-serif typefaces. Although Optima lacks serifs, its strokes have a slight taper – swelling at the terminals – and a decisive thick-and-thin contrast. Its letters have the proportional relationships of traditional old style types, and the capitals are closely modelled upon the 115 A.D. inscriptions on Trajan's Column in Rome. Zapf succeeded in mingling the traditional letterforms of Renaissance typography with the contemporary simplicity of sans-serif type; the result is a humanist sans-serif typeface.

Settings of Optima project openness and light, combining the textural uniformity of sans serif with the variety of shapes found in old style type. The **g** has a loop and ear; the bowls of curved lowercase letters such as **b** and **e** are open and wide. The apertures of **C** and **G** are open. Curved letters such as **D** and **O** are very wide, while **E**, **F**, and **L** are very narrow in the manner of the Roman inscriptional models. Zapf designed Optima with the harmonious proportions of the Golden Section; the ratio of the lowercase x-height to the ascenders and descenders is in the 3-to-5 ratio dating from classical Greek geometry.

Specimens are set in
Linotype Optima

Optima has broad application in graphic design as sans-serif running text and when the resonance of traditional typography combined with the clean simplicity of sans serif is desired. Other attempts to blend these attributes include R. Hunter Middleton's 1929 Stellar and Warren Chappel's 1938 Lydian, which has a pronounced pen-stroke appearance.

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Palatino väterlich gewichtig und namensgleich mit dem italienischen Schreibmeister des 16. Jahrhunderts, bestimmt die Schrift-Familie, welche unter der Bezeichnung Palatino zusammengefaßt ist. Lebendig, als eine typische Kursiv, steht daneben die *Palatino-Kursiv*

Für die Linotype gibt es dazu eine identische Kursiv und Halbfette in den Werkschriftgraden. Die

Halbfette Palatino ein robustes Familienmitglied, ist nützlich überall, wo

es gilt, eine Titelzeile durchzusetzen oder eine Anzeige lautstark zu machen. Anmutig zeigen sich

die **PALATINO-KAPITÄLCHEN** in Kapitelüberschriften. *Schwungfiguren* zur Palatino-

Kursiv dagegen sind vorwiegend im Akzidenzbereich verwendbar, wo ihr graziöses und bisweilen

kapriziöses Wesen begrüßt wird. Bei Arbeiten, wo eine monumentale Wirkung erstrebt wird, ist die

MICHELANGELO willkommen. Versalien dieser Art sind von zeitloser

Gültigkeit, ernsthaft und festlich zugleich. Die stattlich wirkende Schwester **SISTINA**

vermag sich mit ihrer kräftigeren Stimme auch im Marktwirbel der lauten Akzidenzschriften zu

behaupten. **PHIDIAS** {ΦΕΙΔΙΑΣ} der griechische Vetter der Michel-

angelo, zeigt die geistige Verwandtschaft des Griechischen mit dem Römischen. Auch die **Heraklit**

(Ἡρακλείτου) als griechische Auszeichnungsschrift paßt gut zur Palatino. Ein wichtiger Zweig in-

nerhalb der Palatino-Familie ist die **Linotype-Aldus-Buchschrift mit Kursiv**, und neuerdings die **Enge**

Linotype Aldus-Antiqua mit Kursiv, welche überall als Werkschriften die Palatino ergänzen, wo ein

leichteres und schmaleres Buchstabenbild erforderlich ist. Nicht vergessen den kraftvollen Schwager

Kompakt denn er bewältigt oft die schwierigsten Probleme, ohne dabei plump

oder derb vorzugehen. Den lieblichsten Kontrast dazu bilden die zarte *Virtuosa I & II*

zwei Schwestern, die eine stiller, die andere bewegter im Ausdruck. Die griechische Kusine dieser

Virtuosa-Schwestern *Frederika* (Φρειδερίκης) steht an Liebreiz ihren Ver-

wandten nicht nach. Kein Familienjubiläum, kein Geburtstag ohne die **SAPHIR**

stets ist der Entwerfer beglückt von ihren festlichen Buchstaben. Schließlich sei die Frakturschrift

Gilgengart nicht vergessen. Zwar gehört sie zum deutschen Schriftzweig, neben mancher

Type der Palatino-Familie steht sie aber so gut, daß man sie gern zur Verwandten ernennen möchte.

Design: **Hermann Zapf**

Palatino was designed by Hermann Zapf, a master calligrapher and then art director of the Stempel foundry in Frankfurt, Germany. It was released by Stempel in 1950. Zapf considers design, printing production, and typographic manufacturing processes when designing his typefaces. To compensate for the problems of mediocre paper in Germany after the war, as well as the nature of widely-used lithographic and gravure printing presses, Zapf gave Palatino open counters and a stroke weight slightly heavier than most roman fonts. Zapf intended Palatino to be a display face for commercial work.

The design of Palatino was inspired by letterforms of the Italian Renaissance and inscriptions carved during the Roman Empire. There is a pronounced calligraphic quality to some letters, such as **R**, **S**, **X**, and **Y**; this is particularly true of the *lowercase italic*. Lowercase letters are fairly wide and have large counters. The capital **E**, **F**, and **L** are narrow as they are in Roman inscriptions. The right stroke of **h**, **m**, and **n** has a serif on the right side only. Ascenders, notably the **t**, are tall.

Zapf received international acclaim after Palatino's release, and it became one of the most widely used typefaces. Its frequent use as a book face became controversial, for some designers believed its calligraphic touches made it less readable in large amounts of text than traditional Old Style faces. These mild criticisms never diminished Palatino's wide use in all areas of graphic design. The page at left, designed by Zapf in 1953, shows Palatino with italics, semibold, and several Zapf display faces, including Palatino's companion titling faces – Michelangelo and Sistina.

Specimens are set in
Linotype Palatino

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Perpetua and Felicity are two Saints who have been celebrated in the Roman Catholic church since 203AD, the year of their martyrdom. They are the only African saints in the catholic church, having been from Carthage. A full translation of their Passio was completed by W. H. Shewring and first published in the 7th volume of The Fleuron in 1930. This printing introduced the new typeface, Perpetua, designed by Eric Gill and cut by the Langston Monotype Corporation.

Gill's initial letter wood engraving from Luke v. 3-7 of The Four Gospels

Now there were apprehended the young catechumens, Revocatus and Felicity his fellow-servant, Saturninus and Secundulus. With them also was Vibia Perpetua, nobly born, reared in a liberal manner, wedded honourably; having a father and two brothers, one of them a catechumen likewise, and a child at breast; and she herself was about twenty-two years of age...it was in the camp games that [they] were to fight; and the time was the birthday of Geta Ceasar... Now dawned the day of their victory, and they went forth from the prison into the amphitheatre as it were into heaven, cheerful and bright of countenance; if they trembled at all, it was for joy, not for fear. Perpetua followed behind, glorious of presence, as a true spouse of Christ and darling of God; at whose piercing look all cast down their eyes.

And when they had been brought to the gate and were being compelled to put on, the men the dress of the priest of Saturn and the women of the priestesses of Ceres, the noble Perpetua remained to the end of like firmness and would not...But for the women the devil had made ready a most savage cow, prepared for this purpose against

all custom...Perpetua was first thrown, and fell upon her loins, and her tunic being rent at the side, from where she sat she drew it down to cover her thigh, being mindful rather of her shame than of her pain... So she stood up; and when she saw Felicity smit-

ten down, she went up and gave her her hand, and raised her up...And when the people besought that they should be brought forward, that when the sword pierced through their bodies their eyes might be joined thereto as witnesses to the slaughter, they rose of themselves and moved whither the people willed them, first kissing one another that they might accomplish their martyrdom with the rites of peace... But Perpetua, that she might have some taste of pain, was pierced between the bones and

shreiked out; and when the swordsman's hand wandered still (for he was a novice), herself set it upon her own neck. Perchance so great a woman could not else have been slain (being feared of the unclean spirit), had she not herself so willed it.

Example of Gill's carving on a gravestone of 1924 compared with Adobe's Perpetua font

PERPETUA

Arms: shalloes, brachets, Paul, Paganus, Boetius, etc., 1924

Felicity was originally Gill's italic to accompany Perpetua roman and was cut in 1926. It was actually a sloped roman and was later replaced by his Perpetua italic in the more traditional calligraphic style.

aAbBcCdDeEfFgGhHiIjJkKlLmMnNoOpPqQrRsStTuUvV

Design: **Eve Faulkes**

Perpetua is one of two of the best-known type designs by Eric Gill. Initial sketches of the design were begun in 1925, and it was first published in 1928 in a private printing by Gill of *The Passion of Perpetua and Felicity*. The driving force behind the design was Stanley Morison, typographical advisor to Monotype Corporation. Morison had previously been responsible for reviving several classical typefaces for the company, and was determined to release an original serif typeface by a contemporary designer. Gill was chosen for the task, and the result of his effort was Perpetua. After many delays, Monotype issued the face between 1929 and 1930. The italic version of Perpetua, named Felicity, was one of the first major italics to be based on a sloped roman rather than the traditional cursive form.

An Old Style face having the visual qualities of stone-incised letters, Perpetua has horizontal serifs that are very short and razor sharp, a left-slanting stress, and medium contrast between thick-and-thin strokes within letters. The x-height, which is extremely short, combined with long ascenders and descenders, requires that Perpetua be set with very generous leading for acceptable readability. Particularly notable earmarks are an E with a heavy middle bar; an M with flaired stems; a j with a sharp, hooked tail; and terminals in the letters c and e, and the numerals 2 and 3 that terminate with a point. The g in Perpetua Italic – designed later to replace Felicity – is decidedly calligraphic.

Specimens are set in
Monotype Perpetua

Perpetua has been widely used as a text and titling face for books, and as a display face for various applications when a crisp, noble, and confident typeface is needed.

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know

the conduct and handLing

of mAtters arising

within [your] life time But

also...*understand* things

which aRE past in order to

p a s s t h e m d O w n to those who

should **survive** [you] and

to portray them as they arE To [your]

SUCcESSORS, whO by this meaNS

can **See** afTer a

t h o u s A N d years the Things

whIch were done as if they hAd been

present. ”

Design: **Banu Beker**

In 1913, the Monotype Corporation issued a revival based on Robert Granjon's 16th-century Gros Cicero typeface and named it Plantin. In the text about Garamond on page 209, it was noted that many 20th century Garamond italics are copies of typefaces cut by Granjon. Revivals of Granjon roman fonts are named Plantin after the renowned Antwerp printer Christophe Plantin. Granjon's designs, still used today, are named after a fellow punchcutter and a printer. Ironically, a 1928 Linotype face named Granjon is closely modelled after one of Garamond's fonts.

Monotype Plantin's designer, F.H. Pierpont, deviated from the 16th century prototype to meet the legibility and production needs of early 20th century periodicals. To increase legibility in small text, it was given shorter ascenders and descenders, a larger x-height, and a slightly condensed width. To improve reproduction, thin strokes were thickened to a weight closer to the thick strokes. The **A** has a flat top; the **M** is splayed. The top serifs on lowercase letters such as **b** and **r** have a triangular or wedge-shaped appearance; this is especially pronounced in bold variations. The **a** has a larger bowl than most old style faces; the **j** has but a slight hook, and the **t** is very narrow. The italic capital **J** is cursive.

Specimens are set in
Monotype Plantin

The value of Pierpont's revisions was affirmed when Monotype Plantin 113 was chosen as the prototype for Times New Roman in the early 1930s. Plantin has been widely used in promotional and advertising text for its distinctive appearance. Plantin Bold, including many variations in weight and width, has been a very popular typeface for advertising headlines.

A B C D E F

G H I J K L

M N O P Q R

S T U V W X

Y Z & (. , “ ” . : ;)

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WXYZ\$&1234567890(,“”,:!?)

18

72

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36

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“What I do today is not in the line of my often-mentioned book, ‘Die Neu Typographie,’ since I am the most severe critic of the young Tschichold.”

S

I 9 6 7

1641

MEDITATIONS

RENÉ DESCARTES

MEDITATION I.

*Of the things which may be brought within
the sphere of the doubtful.*

I t is now some years since I detected how many were the false beliefs that I had from my earliest youth admitted as true, and how doubtful was everything I had since constructed on this basis; and from that time I was convinced that I must once for all seriously undertake to rid myself of all the opinions which I had formerly accepted, and commence to build anew from the foundation, if I wanted to establish any firm and permanent structure in the sciences. But as this enterprise appeared to be a very great one, I waited until I had attained an age so mature that I could not hope that at any later date I should be better fitted to execute my design. This reason caused me to delay so long that I should feel that I was doing wrong were I to occupy in deliberation the time that yet remains to me for action. To-day, then, since very opportunely for the plan I have in view I have delivered my mind from every care [and am happily agitated by no passions] and since I have procured for myself an assured leisure in a peaceable retirement, I shall at last seriously and freely address myself to the general upheaval of all my former opinions.

Now for this object it is not necessary that I should show that all of these are false — I shall perhaps never arrive at this end. But inasmuch as reason already persuades me that I ought no less carefully to withhold my assent from matters which are not entirely certain and indubitable than from those which appear

Alt

typography

implies

6

TRADITION

& ———.

conventions.

Design: **Stephen Chovanec**

Specimens are set in
Linotype Sabon

In 1960, a committee of German master printers asked the type industry to develop a new Old Style typeface based on Garamond. They needed fonts that would be identical in appearance on the page whether hand-set, Linotype, or Monotype composition was used. The Stempel type foundry joined Linotype and Monotype in accepting the challenge. Jan Tschichold, who played a major role in defining 1920s modern typography before turning to the humanist book design tradition, was commissioned to design the new fonts. Tschichold selected a fourteen point roman – named Saint Augustine and attributed to Garamond on a 1592 specimen sheet from the Egenolff-Berner foundry – as his model. He selected an italic attributed to Robert Granjon on the same specimen sheet. To avoid confusion with other Garamond fonts, the new typeface was named Sabon after the 16th century punchcutter, Jacques Sabon.

Tschichold was asked to condense the set width by five percent compared to other Garamond revivals and meet the technical requirements of three technologies. The most difficult restriction was the Linotype machine's lack of kerning. Sabon's f has a short hook on its ascender, since it cannot overhang other characters. Linotype typesetters require the same set width for the two fonts whose matrices are in the typesetting machine at the same time; thus Sabon's italic has the same set width as the roman. More traditional Garamond italics have a considerably shorter set width.

Sabon's design excellence enabled it to become one of Europe's leading text faces. Limited availability in the United States restricted its use until recent years, when Sabon has become more widely available.

A B C D E F

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Y Z & („ ” ;)

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Adrian Pauliger

q p

Design: **Katie Salen**

The Swiss type designer Adrian Frutiger has described Serifa as Univers with serifs. It was designed for the Bauer Foundry in 1967. Unlike Univers, however, Frutiger did not use a numerical coding system to distinguish one variant of the type family from another; instead he used traditional terminology. The Serifa family consists of the following variations: thin, thin italic, light, light italic, medium, medium italic, bold, black, and bold condensed.

A comparison of Serifa and Univers reveals striking similarities in form and structure. However, a fundamental difference lies in the width of the letters; Serifa's letters are more extended and open than those of Univers. Some Serifa letters differ from corresponding Univers letters to more effectively accommodate serifs. For example, the Serifa lowercase **k** has a stepped joint which enables the foot serifs to appear optically correct. Serifa's slab serifs are the same width as the main strokes of the letters; the face has an extra tall x-height, and a vertical stress. The **C** does not have a bottom serif; a spur is attached to the **G**; the tail of the **Q** extends horizontally along the baseline; and the **W** does not have a middle serif. Serifa italic is a slanted roman face.

Specimens are set in
Bauer Serifa

Serifa has all of the optical characteristics that make Univers readable as a sans-serif face, but the addition of serifs further enhances this quality. It is used as a text and display face for wide-ranging applications, and since its release, has become available from several manufacturers, including Adobe, Berthold, Bitstream, Compugraphic, and Linotype.

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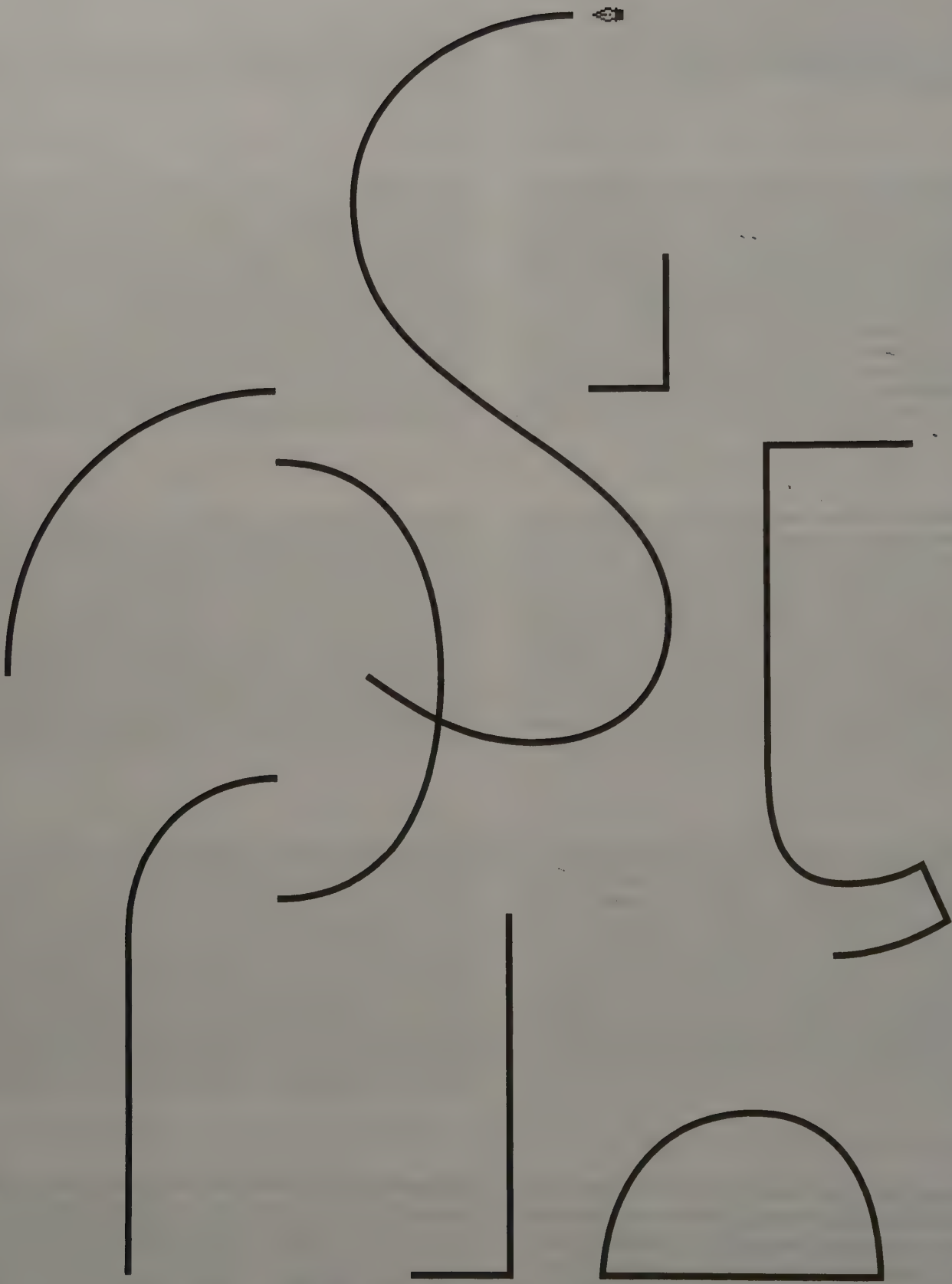
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Design: **Brian Wu**

Stone Sans was designed by Sumner Stone and released by Adobe Systems in 1987. It is a type family of three weights: medium, semibold, and bold; with three matching italic fonts. Stone Sans is fully compatible – in cap heights, lowercase x-height, stroke weights, and letterform proportions – with Stone Serif and Stone Informal, two companion type families designed in the same three weights plus italics. The resulting integrated type family of eighteen typefaces can be intermixed due to their full compatibility. All eighteen of the Stone types were designed to enable good definition when output on coarse resolution output devices, such as the 300 dot-per-inch laser printers, as well as high resolution devices. There are no light or book weights in the Stone family; this ensures full compatibility with the technical limitations of low resolution laser printers.

Stone Sans is a sturdy sans serif whose proportions are based on classical letterforms; the capitals have the structure of ancient Roman inscriptions, and the lowercase letters are modelled on old style fonts. The **C** and **S** are slightly condensed and open in design. The apertures of **G**, **a**, **e**, and **g** are quite wide.

The Stone family has been widely used since its introduction, due to its outstanding legibility and good reproduction from low resolution output devices. The integrated structure of the 18-font Stone family brings to mind the revolutionary integrated structure of the 21-font Univers type family; but while Univers permits the mixing of sans-serif fonts, Stone enables the integration of sans-serif, serif, and informal fonts.

Specimens are set in
Adobe Stone Sans

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8/9

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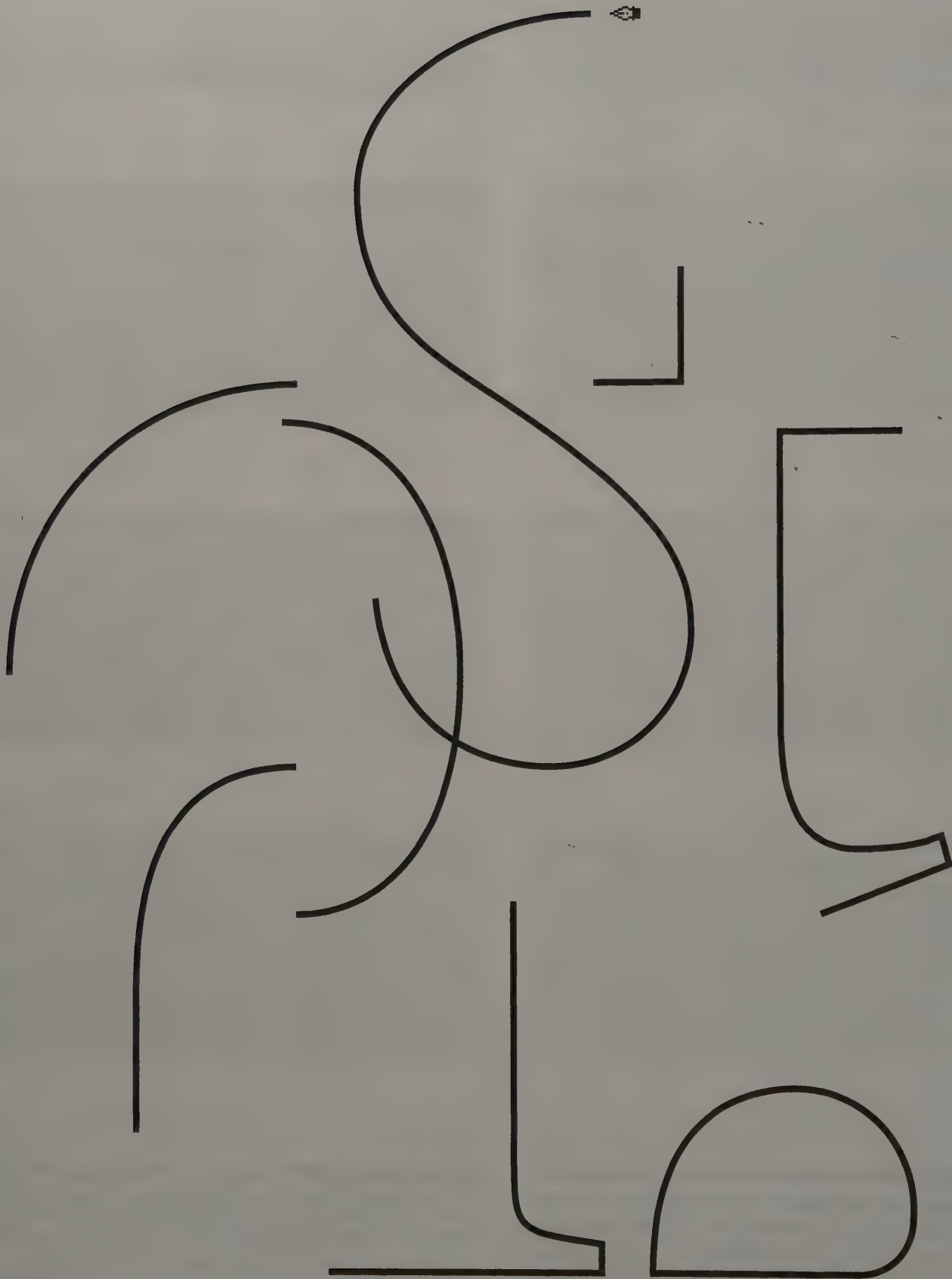
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Design: **Brian Wu**

Stone Serif was designed by Sumner Stone and released by Adobe Systems in 1987. It is a type family of three weights: medium, semibold, and bold; with three matching italic fonts. As discussed in the text for Stone Sans, it is fully compatible with Stone Sans and Stone Informal.

Stone Serif is a hybrid typeface, integrating features from a number of influences. General letterform proportions and structure are similar to traditional old style faces; however, the thin strokes are considerably thicker than their companion elements in old style fonts, and letters such as *a* and *e* are more conventional and lack the enlarged counters of true old style fonts. The design of the foot serifs fall between Baskerville and Clarendon, resulting in good reproduction at small sizes and from low resolution printers. The crossbar on the *t* does not connect to the stem with a bracket. The top serifs on such letters as *a*, *c*, and *f* have the appearance of a softly rounded trapezoid. The *k* has a thin top serif and no foot serif. The italic fonts have a moderate slant and follow the basic design of the roman letters, but the *a* becomes one storied, the *f* has a cursive descender, and the *y* has a calligraphic sweep to its descender.

Specimens are set in
Adobe Stone Serif

The heavy strokes of Stone Sans and Stone Serif are the exact same weight, but the thin strokes of Stone Serif are much thinner. The set widths are similar, although the set width of Stone Sans is slightly smaller. Stone Informal integrates features of Stone Sans and Stone Serif; stroke weights are closer to Stone Sans, and the serifs are similar yet thicker than those on Stone Serif.

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IF

YOU CAN

SPEC THIS

TYPE, YOU CAN

GET A GOOD JOB

LOUISE FILI LTD. COPYRIGHT © 1993

Design: **Louise Fili**

Morris F. Benton designed Stymie for American Type Founders, and it was first released in 1931. Stymie is a slab serif or Egyptian family with geometric forms and light, medium, bold, and black weights. Actually, Stymie Medium is a reissue of Litho Antique, an American Type Founders face designed before 1912, with some characters redrawn in a more geometric manner.

When geometric sans-serif faces such as Futura and Kabel were designed in the late 1920s, type designers and manufacturers became interested in developing Egyptian fonts with monoline strokes, geometric forms, and a range of stroke weights from light to very bold. These fonts differ from Clarendons, which have optically adjusted thick-and-thin strokes and subtle bracketing of the serifs. One might almost say that foundries raced to add square serifs to the widely emulated Futura. Memphis, designed by Rudolf Wolf for Stempel in 1929, was the first version to reach the market. Other similar competitors include Beton, designed by Heinrich Jost for Bauer and Intertype in 1931, Karnak, designed by R.H. Middleton for Ludlow in 1931, and Rockwell, issued by Monotype in 1934.

Stymie's round characters such as **C**, **O**, and **Q** are based on a perfect circle. The **A** has a horizontal top serif extending to both the left and right. The **G** has a straight vertical spur. The **e** is a perfect circle divided by a horizontal cross bar and has a very small aperture. Unlike some geometric Egyptians, the **a** is two-stoned.

Specimens are set in
Bitstream Stymie

Stymie and other similar faces are most frequently used in advertising and publicity. The rigorous geometry of Futura is combined with the complex texture of the serifs.

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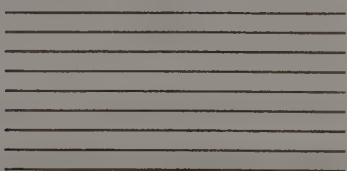
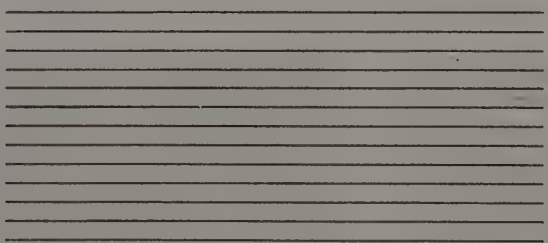
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Design: **David Colley**

In 1932, the English typographer and type historian Stanley Morison was commissioned by *The Times* of London to redesign the newspaper's text typeface. In collaboration with Victor Lardent, who was the artist for the project, Morison designed this new typeface using Monotype Plantin 113 as the model. With this source, Lardent designed a prototype face that was later revised by Morison. The resulting text face was very similar to Plantin, but the serifs were sharper and there was a higher degree of contrast in the strokes of the letters. The new design met Morison's expectations which were to create a highly legible text face that was both spatially economic and true to the needs of modern newspaper printing and production methods.

Times New Roman is an Old Style face void of affectations. Its visual character is defined by sound proportions, short ascenders and descenders, sharp bracketed serifs, and an oblique stress. The counters are very open as exemplified by the large bowl of the lowercase **a**, and the rounded uppercase letters, such as the **C** and **G**, are comfortably wide. The numerous weights, widths, italics, and other font variations make it a highly desirable and practical text face for most kinds of publications.

A year after the typeface was designed, it was made available by Monotype for general distribution. Later, versions released in the United States were called Times Roman. There has never been a more popular text face than Times Roman. It continues to be used in all facets of printed communication, from books and magazines to advertising, and it is pervasive in the emerging world of desktop publishing.

Specimens are set in
Monotype Times New Roman

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insignificant
(ELEMENT) thing
unexplored
find

“ In everything there is
an *unexplored element*
because we are prone
by habit to use our

eyes in combination with the memory of

what others
before us
have thought
about the
thing we are
looking at.

The most insignificant thing contains
some little unknown element.

We must *find* it.”

Design: **Richard Woollacott**

Trump Mediaeval is a German type family designed in 1954 by Georg Trump, released in hand-set metal by the Weber foundry, and adopted for keyboard type-setting by the German Linotype Company. The term Venetian is often used in England and the United States for typefaces based on Nicolas Jenson's 15th century fonts designed in Venice, while typefaces based on Jenson's designs are called Mediaeval in Germany. Yet, Trump Mediaeval is not a true Venetian or Mediaeval design; it is a hybrid showing the influences of both Venetian and Old Style typefaces.

Trump Mediaeval projects its own unique feeling. The roundness of a typical old-style font is offset by a subtle squareness and sharpness; these attributes can be seen by examining the **a** and **c**. The **M** is splayed, and the **G** has a small foot serif. Serifs are pronounced and somewhat angular. The capitals are much shorter than the ascenders. This blends the capitals within lowercase settings, a quality that is important in the German language, for it uses far more capitals than most languages. The italic is a "modified slope roman." An italic often shows calligraphic origins; a sloped roman is essentially the roman face with its vertical strokes inclined. Trump Mediaeval has a sloped roman with a few cursive changes; for example, *a* and *f*.

Specimens are set in
Linotype Trump Mediaeval

Trump Mediaeval has been widely used in Europe for its vigorous elegance. It lends a distinctive textural energy to a typographic column, for it possesses just enough eccentricity to achieve a uniqueness without departing so far from the norm to be disruptive to the reader.

A B C D E F

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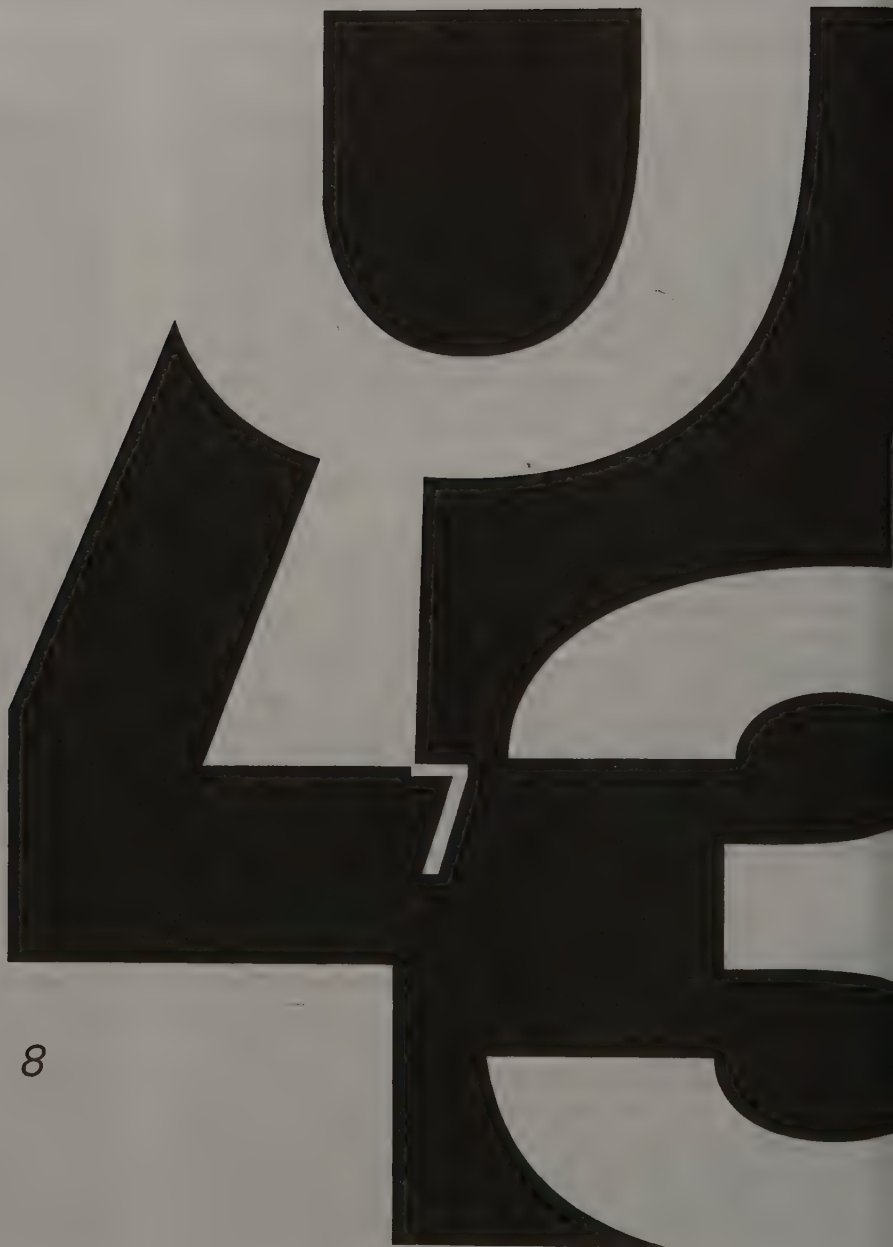
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Design: **John T. Drew**

Univers was designed in 1957 by Adrian Frutiger. Relying upon Swiss objectivity, he used a numerical coding system for the twenty-one-member Univers family as a means to clearly distinguish one variation from another and to avoid the confusing descriptions normally found in the industry, such as light, regular, demi, bold, etc. The first digit in each font's number refers to stroke weight, three being the lightest and eight the heaviest. The second digit refers to the width of the letters, revealing expanded and condensed forms. Roman fonts are assigned odd numbers and italics are assigned even numbers. Univers 55 is the book weight and the source from which all other designs were developed. Frutiger intended the variations within the family to be used interchangeably; he carefully balanced the need for unity as well as diversity within the system.

With the design of Univers, Frutiger initiated a trend toward larger x-heights. All strokes within each letter contrast in width only slightly, but the severe geometry of the modern sans serif was replaced with optical subtlety. Other distinguishing characteristics include flat terminals in letters such as **a**, **c**, and **e**; slightly squared appearance as seen in the letter **O**; square dots on the **i** and **j**; and an angled ascender on the **t**. The arm and leg of the **K** join at a single junction, and the **G** does not have a spur.

Frutiger removed from Univers most of the quirky features of the traditional grotesque face and came up with a very legible text and display face. Univers continues to be widely used in signage because of its simplicity and clarity. As a sans-serif text face, it rivals some of the most frequently used serif faces for readability.

Specimens are set in
Linotype Univers

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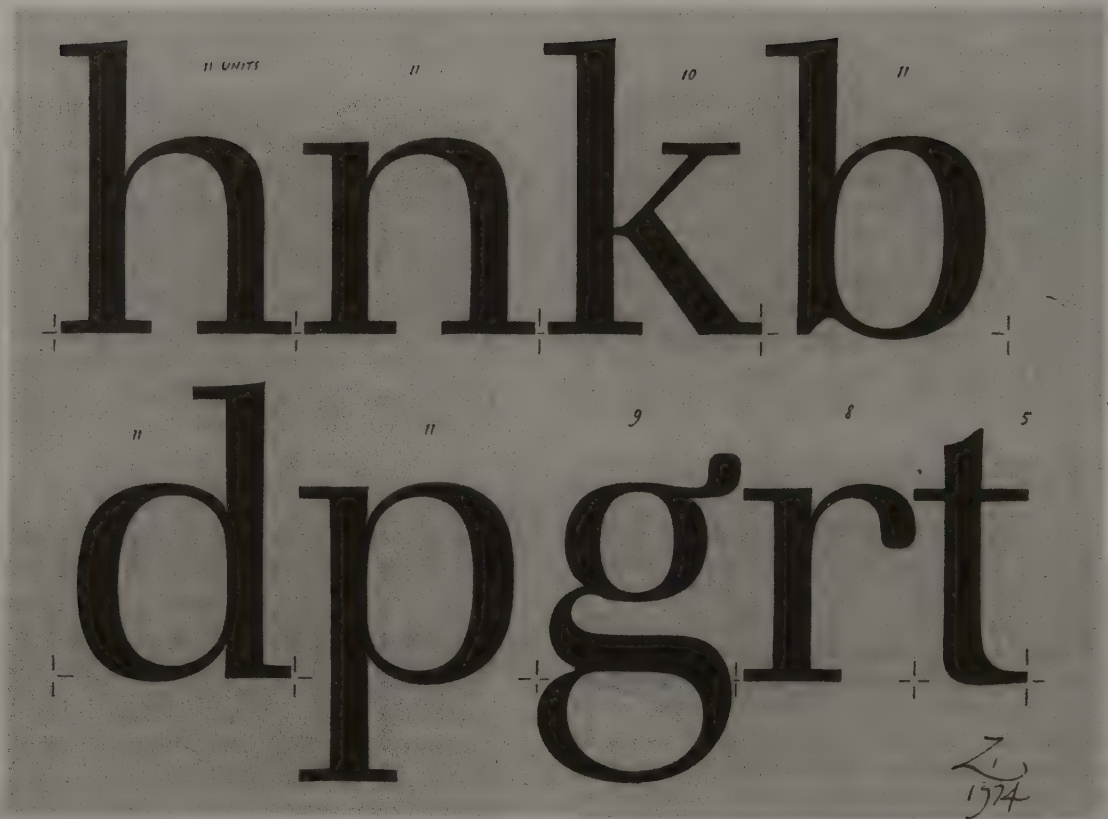
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& 1234567890 ITC Zapf Book Light

**The quick brown fox
jumps over the lazy dog.**

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
& 1234567890 ITC Zapf Book Light Italic

Design: **Hermann Zapf**

Zapf Book was designed by Hermann Zapf, one of this century's most revered type designers and calligraphers. It was released in 1976 by the International Typeface Corporation and has since been licensed to a great many type manufacturers. The Zapf Book family, which consists of light, medium, demi, and heavy variations and accompanying italics, is a blend of three typefaces: Walbaum, Bodoni, and Melior. The latter typeface was also designed by Zapf in 1952. Zapf's primary design objective was to combine the spirit of Modern styles with a calligraphic flair.

The proportions of Zapf Book letters provide an even texture and pleasing color that encourage readability. The vertical stress of the letters echoes the formal qualities of Walbaum and Bodoni, yet the squarishness of the rounded characters point to the calligraphic features of Melior. Other calligraphic references are seen in the tail of the **Q** and the ear of the lowercase **g**. The face has a comfortable x-height, and the unbracketed serifs are horizontal and thin. Zapf Book Italic is cursive in form, with a swashlike lowercase **g** and **x**. The stroke terminals of the italic are anchored to the baseline rather than swinging up as in a traditional cursive.

Zapf Book invites readers with openness and spontaneity, and it is suitable for applications that require a sophisticated yet friendly presence. It is not an overbearing typeface, but it does command respect and attention. Used in combination, the variants of Zapf Book provide designers with enough contrast to achieve an effective typographic hierarchy. Zapf Book is a versatile typeface that is currently used as text type for everything from books and magazines to advertising.

Specimens are set in
ITC Zapf Book

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Typography, the major communications advance between the invention of writing and the age of electronic mass communications in the twentieth century, *played a pivotal role* in the social, economic, and religious upheavals that occurred during the fifteenth and sixteenth centuries. The modern nation developed as a result of the vigorous spirit of nationalism that swept over Europe and led to the American and French revolutions of the late eighteenth century. In addition to being a powerful vehicle for spreading ideas about human rights and the sovereignty of the people, typographic printing stabilized and unified languages. Illiteracy, the inability to read and write, began a long, steady decline. Typography radically altered education. The medieval classroom had been a scriptorium of sorts, where each student penned his own book. Learning became an increasingly private, rather than communal, process. Human dialog, extended by type, began to take place on a global scale that bridged time and space. Gutenberg's invention was the first me

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Sources for quotations and images

The quotation used for the text type specimens is from page 73 of *A History of Graphic Design*, Second Edition, by Philip B. Meggs, used by courtesy of the publisher, Van Nostrand Reinhold, New York.

The John Baskerville quotation on page 30 is from the preface of his 1768 edition of *Milton*.

On page 70 the main body text is from "Steps in the Development of Caledonia, An Account by the Designer," the original promotional brochure published by Mergenthaler Linotype Company circa 1941.

The brief biography of W.A. Dwiggins on page 70 is from "The Work of W.A. Dwiggins" by Philip Hofer, published in *The Dolphin*, No. 2, 1935. The brief quotation at the bottom of page 70 is by Rudolph Ruzicka, reprinted in *Twentieth Century Type Designers* by Sebastian Carter, Taplinger Publishing Company, 1987.

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The quotation on page 302 is from *An Account of Calligraphy and Printing in the Sixteenth Century, from dialogues attributed to Christophe Plantin* and published by him at Antwerp in 1567. This English translation by Ray Nash was published by the Liturgical Arts Society, New York, 1949.

The quotation on page 372 is from *Pierre and Jean* by Guy de Maupassant, from the English translation by Leonard Tancock for Penguin Books, 1979.

The initial *N* with fish image reproduced on page 292 was drawn by Eric Gill for *The Four Gospels*. The quotation from *The Passion of Perpetua* reprinted on page 292 was translated by W.H. Shewring and is from *The Fleuron*, Vol. 7, The Cambridge University Press, 1930. The quotation about Eric Gill by Beatrice Warde on page 292 is from *The Fleuron*, Vol. 7, The Cambridge University Press, 1930.

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Specimens of 38 of the finest type families in the world are brought together in *Typographic Specimens: The Great Typefaces*, making it an invaluable reference tool for graphic designers, editors, art directors, production managers, desktop publishers, and students. Each type family is shown in display and text specimens with complete fonts including italic and bold variations; extended families such as Futura and Univers include additional type weights and widths. Each type family's section opens with a full-page experimental design, created by an outstanding graphic designer to demonstrate its potential. The specimens are accompanied by a concise discussion of each type family's origins, characteristics, and usage.

Typographic specimens provide an opportunity to study typefaces, to select and plan typography, and to increase one's knowledge of letterforms. Drawing and tracing specimens remain excellent ways to understand type and create logos and other typographic designs. Study of specimens aids in the selection of fonts to be purchased for the font library. Typographic specimens introduce unfamiliar typefaces in printed form and aid in the development of connoisseurship. Comparative analysis of similar faces in printed form becomes possible.

Over one hundred prominent designers and design educators were sent a ballot listing all major typefaces and were asked to vote for the type families that best fulfilled their personal criteria for typographic excellence. The typefaces contained in this book represent the results of this poll, providing a compendium of excellent typefaces that have stood the test of time. *Typographic Specimens: The Great Typefaces* will provide information, inspiration, and a keener knowledge of typography.

Akzidenz-Grotesk
American Typewriter
Baskerville
Bembo
Bodoni
Bookman
Caledonia
Caslon
Centaur
Century Schoolbook
Cheltenham
Clarendon
Didot
Folio
Franklin Gothic
Frutiger
Futura
Galliard
Gill Sans
Garamond
Goudy Old Style
Helvetica
Janson
Kabel
News Gothic
Optima
Palatino
Perpetua
Plantin
Sabon
Serifa
Stone Sans
Stone Serif
Stymie
Times New Roman
Trump Mediaeval
Univers
Zapf Book

Philip Meggs is professor at Virginia Commonwealth University, contributing editor of *Print* magazine, and visiting graduate faculty at Syracuse University. He is the author of *Type & Image* and *A History of Graphic Design*, and coauthor of *Typographic Design: Form and Communication*. His design work has been exhibited widely, including *Print Regional Annual*, *CA Annual*, *Graphis Posters*, *Photographis*, and The New York Art Director's Club.

Rob Carter teaches typography and graphic design at Virginia Commonwealth University. His design projects have been exhibited by the American Institute of Graphic Arts, New York Art Director's Club, Society of Typographic Arts, *Graphis Annual*, *Creativity*, and the New York Type Director's Club. He is the author of *American Typography Today* and coauthor of *Typographic Design: Form and Communication*.

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