

TYPOGRAPHIC
TIMELINE



A HISTORICAL COMPILATION BY TOM SLATER

Blackletter
Garamond
Baskerville
Didot
Clarendon
Gil Sans
FUTURA
FRUTIGER
Friz
Quadrata
Emigre
Mrs. Eaves
TRAJAN
Walbaum
Bodoni
Akzidenze Grotesque
Bauhaus
Moritz

“Most people take for granted, our daily use of type without giving a thought to it’s origin. But the evolution of typographic development and it’s use still impacts and plays an important role in these modern times. Mass production of the written word goes back millennium, with the use of dyes, punches, seals, and even currency to standardize communication and commerce.”

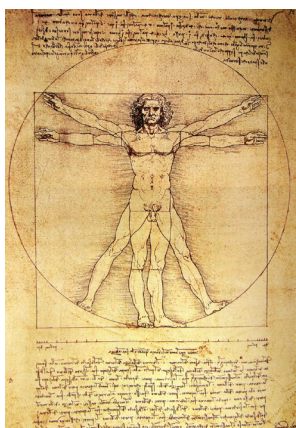
Robert Lueschky

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“Every period has its own formal and cultural features, expressed in its contemporary habits of life, in its art, architecture and literature. The same applies to language and writing.”

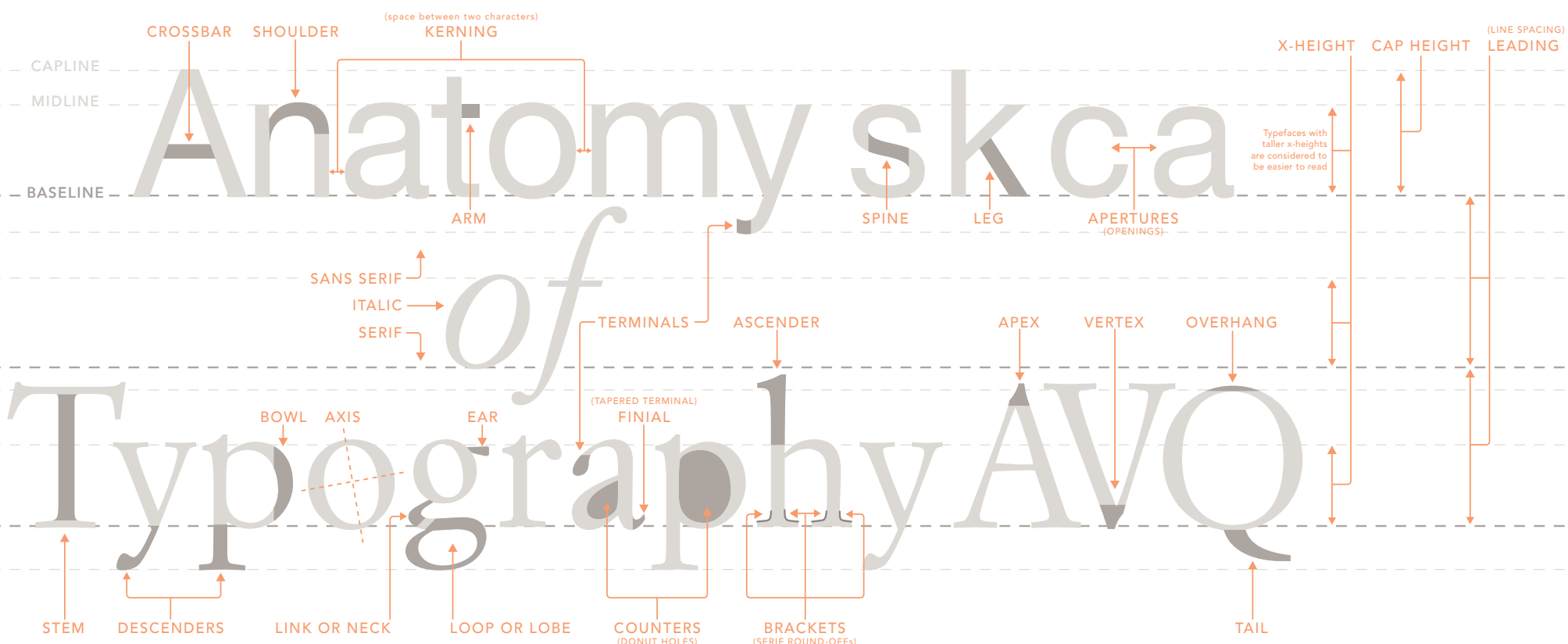
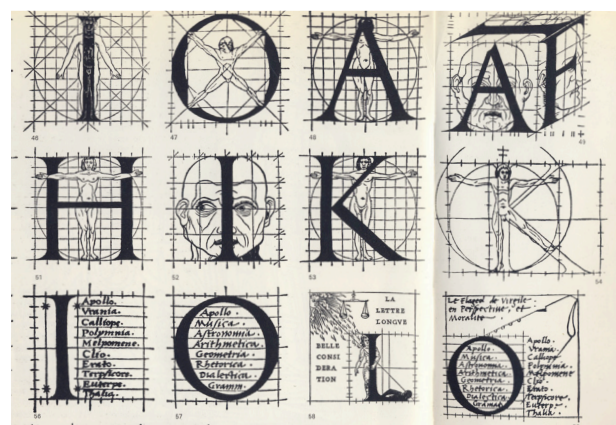
Herbert Bayer



ANATOMY LESSON

Leonardo DaVinci’s iconic *Vitruvian Man* (shown at left), canonized ideal human proportions. In keeping with DaVinci’s mindset, Humanist typographer, Geoffrey Tory argued that letters should reflect the ideal human body (as shown at right). In regards to the letter ‘A’ for example, he wrote: “the cross stroke covers the man’s organ of generation, to signify that Modesty and Chastity are required, before all else, in those who seek acquaintance with well-shaped letter.”

Other typographers might have questioned Geoffrey Tory’s (rather puritanical) approach to letter design, but as the chart below illustrates—there is no argument that anatomical terms would be assigned to some key features of letterforms.

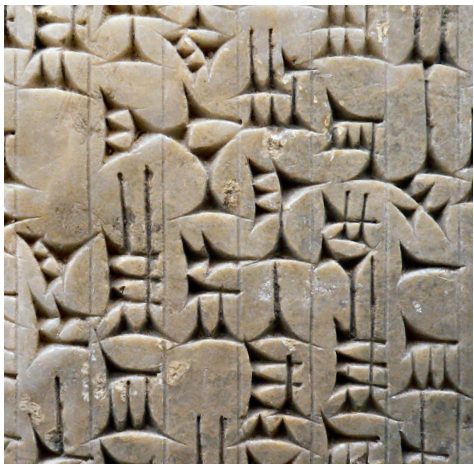


"Typefaces are an essential resource employed by graphic designers, just as glass, stone, steel, and other material are employed by architects.

Graphic designers sometimes create their own typefaces and custom lettering. More commonly, however, they tap the vast library of existing typefaces, choosing and combining them in response to a particular audience or situation.

To do this with wit and wisdom requires knowledge of how—and why—letterforms have evolved."

Ellen Lupton



ORIGINS OF WESTERN TYPE

Mesopotamia (Modern Iraq)

3500-3000 BC

Cuneiform – Needed for tracking debt and recording commodities, the Sumerians devised a means of written communication by making graphic marks on clay tablets with styluses fashioned from reeds. Their writing system known as Cuneiform became more streamlined, as complex pictograms (representational picture symbols) were phased out by simplified ideograms (representational phonetic symbols).

Egypt

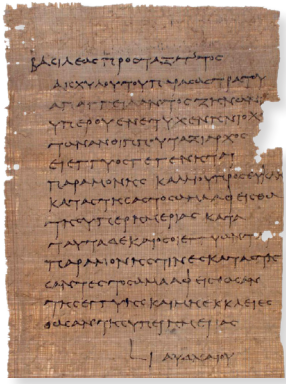
3000 B.C.

Hieroglyphics – Around the same time as Cuneiform, Egyptian Hieroglyphics was a writing system only used by a select group of writers known as scribes.

Unintelligible to common people, hieroglyphic symbols broadly fell into two categories: word signs (pictograms) which denote a single meaning or concept, and sound signs (phonograms), symbols which represent chunks of (vocal) sounds. Initially, the total number of commonly used symbols was 1500, with 140 of them being sound signs; of those 140 sound signs, only 33 represented distinctive, essential consonants – a tiny fraction of all symbols in use.

The substrate initially used to carry hieroglyphic symbols was primarily stone; this chiseled medium provided an elite few with durable messages that would carry them into the afterlife; with these long-term objectives, quick turnaround and mobility were not a big concern, however, a new medium emerged and it changed everything ... paper ...





Egypt

2600 B.C.

... Egyptians began writing on **the first paper** made from papyrus reeds (note that the word *paper* is derived from *papyrus*). More portable than clay or stone, papyrus yielded a more efficient writing system that was easier to learn.

This shift toward a cheap, portable medium placed writing into the hands of more people for more purposes. Gradually, the symbols evolved to suit more rapid writing – and consequently – rapid thinking. Writing systems were increasingly pared down to select phonetic symbols; essential sound signs prevailed, and elaborate pictogram symbols were progressively phased out. Increased simplicity meant that children could learn to read and write at an earlier age.

Phoenicia (Today's Lebanon, Israel, Jordan, Palestine & Syria)

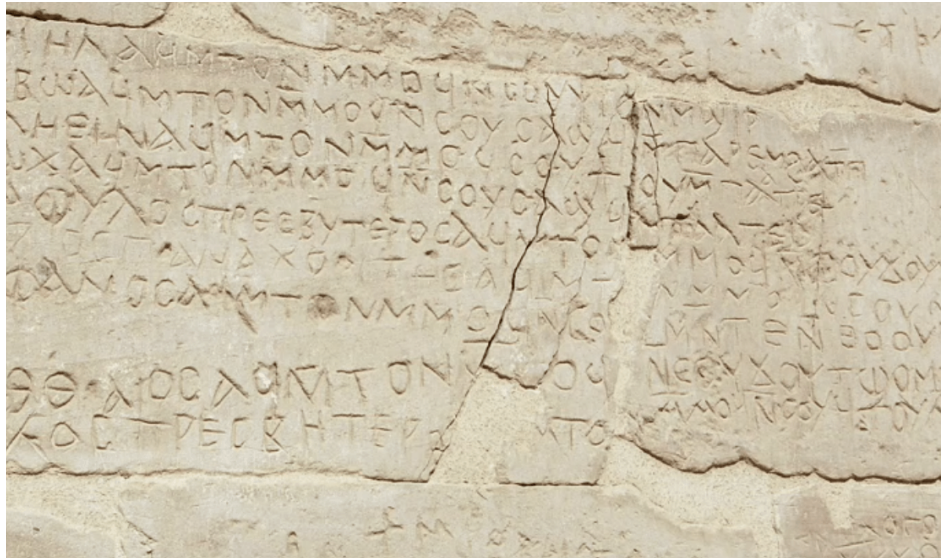
2600 B.C.

The first Alphabet - Gaining independence from Egypt, the seafaring Phoenicians completely departed from the use of pictograms and created characters that exclusively denoted human vocalizations. Single syllables and consonants were expressed within a set of twenty symbols—this is considered to be the first alphabet.

Unknowingly, the Phoenicians created a powerful system that did not need Semitic speech in order to work. With modest adjustments, these miraculous letters would be fitted to diverse tongues in Europe, India and Southeast Asia, carrying literacy around the globe. The Greeks later adopted the Phoenician alphabet and added vowels; the Romans then gave the letters Latin names and created the alphabet that we use today.



"An alphabet is a powerful method for transmitting and storing information. Whatever the language, written information is just a collection of possible symbols."



Rome

114 A.D.

Trajan's Column – The letterforms inscribed at the base of this commemorative monument are celebrated as being the most elegant example of Roman lettering. These letterforms served as the model Roman alphabet for almost two millennium.



ORIGINS

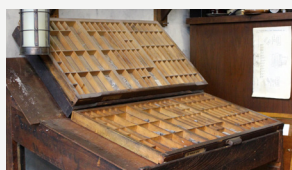
Western Europe

Circa 771 A.D.

Lowercase Letters – In the name of clear and manageable script, King Charlemagne ordered a system of calligraphic writing called the *Carolingian Miniscule*. Later, during the Italian Renaissance, the Humanists rediscovered and refined Charlemagne’s system as the basis of the present-day roman typography.

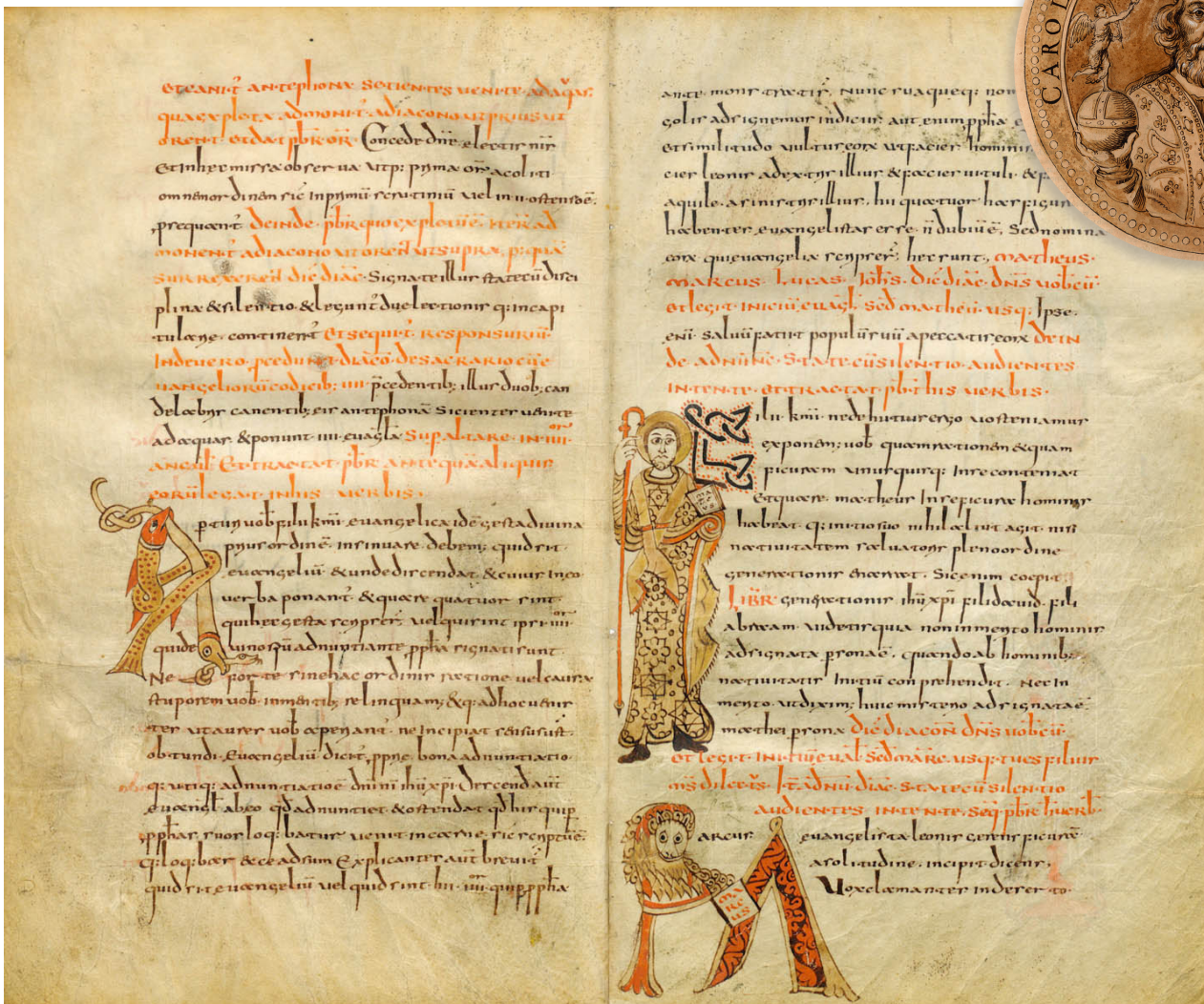
Side note on the typographic terms, ‘upper case’ & ‘lower case’

Until the mid 19th century, text type was cast in metal and set by hand one letter at a time. This involved so many pieces of type that separate “cases” (shallow trays with compartments for each letter) were developed to house the fonts of type.



The small letters, which were used far more often than the capitals, were placed for convenience lower and closer to the typesetter: hence the name ‘lowercase’ for these letters.

Conversely, capitals were placed in an upper case, which is why they are frequently referred to as ‘uppercase’ letters.



China & Korea

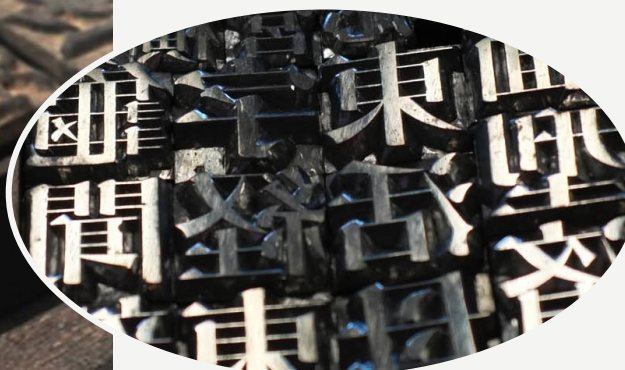
1041 A.D.

Moveable Type - Moveable type comprised of clay keys introduced an early reproduction process that was much more efficient than making multiple copies of information by hand. Innovative as these clay type keys were, they broke all too easily, so Korean Government eventually sponsored the production of metal type in the early 15th Century.

The many thousands of characters used in Asian writing systems made the printing process a labor-intensive endeavor for Eastern cultures. The full benefit of moveable type was sooner realized by Western cultures with character sets that were more manageable in size.



Early Chinese clay type keys broke too easily, so Korean Government eventually sponsored the production of metal type in the early 15th Century.



Side note on the typographical term, ‘leading’

The metal of choice for casting moveable type eventually became lead. As seen at left, thin slabs of lead were positioned between lines of type to space them out vertically ... hence the term ‘leading.’



ORIGINS
TYPE
MOVABLE

Germany



Blackletter – Embodying 3,000 years of evolved letter design, Blackletter mimicked the late-medieval Fraktur style of handwriting; it was the natural model for letter forms used in systematized typography.

Manuscripts handwritten in Fraktur style were inscribed onto animal skins (vellum)—a commodity not quite as easy to come by as our modern day paper. In keeping, the bold, condensed characteristics of Blackletter are reminiscent of the scribe's need for fitting as many type characters as possible onto one sheet of vellum.

1440 A.D.



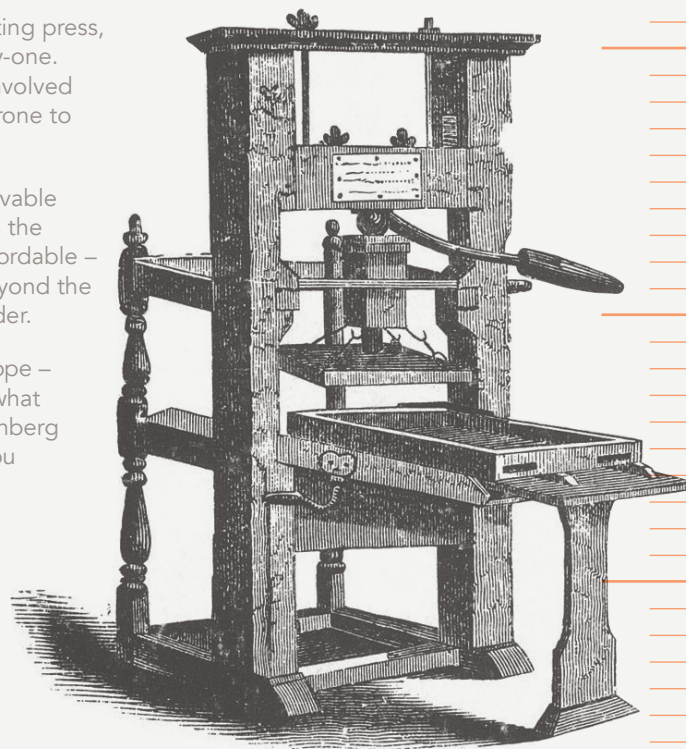
Germany

First Printing Press – Prior to the invention of the printing press, books were painstakingly reproduced manually, one-by-one. In addition to the great amount of time and expense involved in generating multiple copies, each new volume was prone to propagation errors.

Fully realizing the potential for Asian-invented movable type, Johannes Gutenberg's innovation made the production of books more efficient and affordable – as a result – knowledge flourished far beyond the reaches of royal courts and religious order.



This boom in literacy transformed Europe – there was a newfound curiosity as to what was going on around the world. Gutenberg planted the seed of the notion that you could get machines to do much of the tedium that humans were doing. His introduction to mass production would be fully realized in years to come during the Industrial Revolution.



1445 A.D.

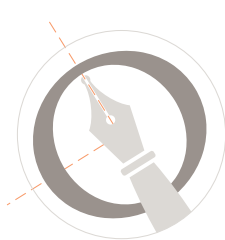
DEPARTURE FROM BLACKLETTER

As printing innovations progressed, typestyles began to transform; the difficult to read Blackletter in Gutenberg's work gave way to the need for typeface designs that were more utilitarian and easier to read.

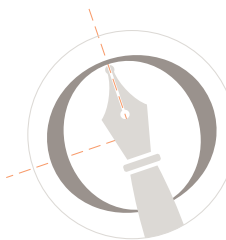
Over the course of time, typographers embraced new technology, making iterative adjustments in the name of improved legibility and design. They progressively departed from the constraints of the letterpress grid.



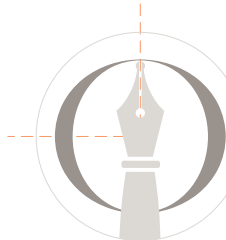
BLACKLETTER



HUMANIST



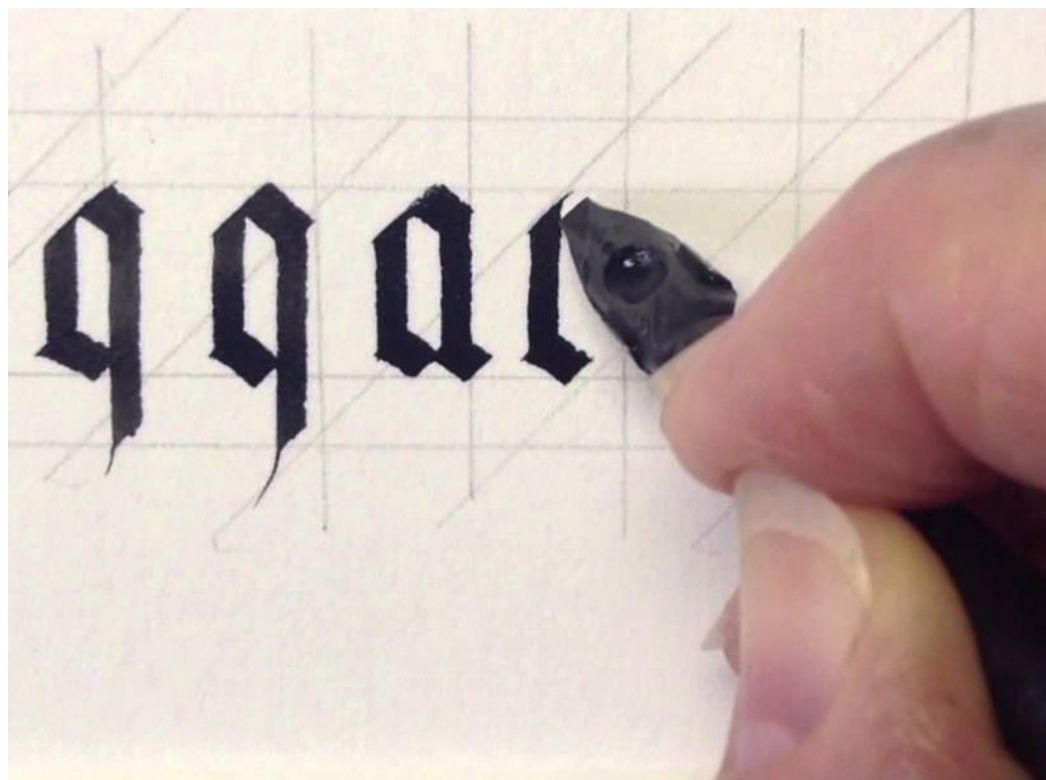
TRANSITIONAL

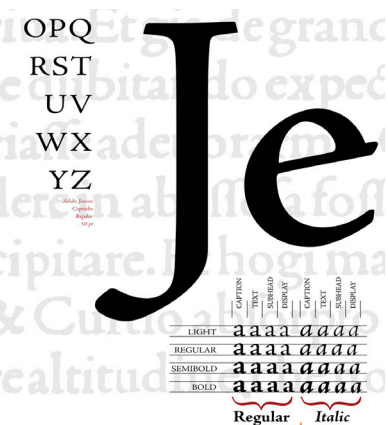


MODERN

Newer letterforms also made an increased departure from the nuances of handwriting. Nonetheless, their thick/thin appearances are derivative of the varied line weights achieved by holding the calligrapher's pen at different angles.

Newly introduced letterforms either received accolades, or were shunned by discerning print and design communities. The typefaces that follow—whether ill or well-received initially—have prevailed as the quintessential classics; they have also been the basis for countless other typefaces.





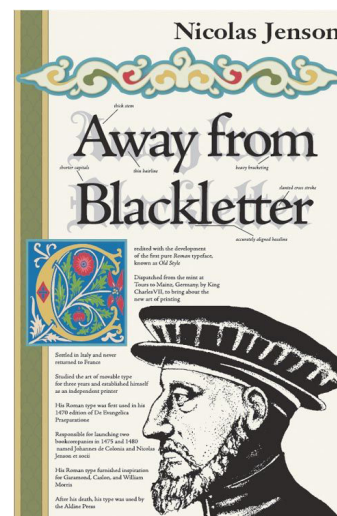
Typeface Families Emerge
In the sixteenth century, printers began integrating roman and italic forms into type families with matching x-heights.

Venice, Italy

Humanist Movement in Typography – Venice was one of the first great centers of the printing press, and French engraver, printer and type designer, Nicolas Jenson was in the midst of it all. He created a highly legible roman typeface, which he named after himself.

'Jenson' was the first of many typefaces classified as 'Humanist,' as its features emulated the handwritten letter scripts that were currently being produced by (human) Venetian scribes. The beauty of Jenson's craftsmanship is considered to this day, the greatest of typographic masterpieces.

'Typeface' versus 'Fonts' - Both names are used interchangeably, however, proper terminology refers to a font as being a subset variant within a typeface family—in other words—the *Garamond Italic* font is a member of the *Garamond* Typeface family.



1470 A.D.

Humanist typefaces, also known as Venetian, were initially designed to imitate the handwriting of Italian renaissance scholars. They can be characterized by:



Humanist Families: Athelas | Jenson | Tisa Pro | Livory

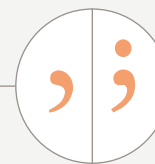
- 1 Strong bracketed, rounded serifs
- 2 Generally the letters have a wide and heavy appearance with a square full point
- 3 Large apertures (openings) in lowercase 'o,' 'a,' 'e,' and 'c'
- 4 Small X-heights
- 5 Moderate contrast between thick/thin strokes
- 6 Sloped crossbar on letters such as the lowercase 'e'
- 7 An acute angle of stress



Venice, Italy

Italic Typeface Invented – Aldus Manutius the Elder was an Italian Humanist who introduced small, inexpensive books that can be compared to today's modern paperback. Looking for a way to fit more information on his scaled down pages, Aldus developed the italic typeface. Today, the italic style in most fonts is not simply a slanted version of the roman font; it incorporates the curves, angles, and narrower proportions associated with cursive forms.

In addition to inventing italic typefaces, Aldus also established the modern use of the comma and semicolon



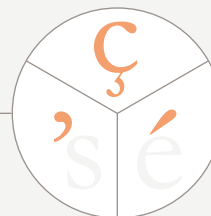
1495 A.D.



Paris, France

Old-Style Typefaces - Type designer, Claude Garamond produced letters with a relatively organic structure that resembled handwriting, but with a slightly more structured and upright design. Lighter and more legible than their *Humanist* predecessors, *Old-Style* fonts became the standard in Europe and in the new world.

In addition to his signature typefaces, Garamond is also credited with the introduction of the cedilla, the apostrophe, and the accent



1530 A.D.

Old style typefaces, also known as Galalde, mimic the hand held angle of pen nibs used by calligraphers. They are characterized by:



Old Style Families: Bembo | ITC Berkeley | Centaur | Legacy Serif

- 1 Lessened diagonal stress than in Humanist typefaces;
- 2 Slanted serifs
- 3 Open, rounded, highly-legible characters
- 4 Taller X-heights than Humanist typefaces
- 5 Moderate difference between thick/thin strokes, and a bit more pronounced than those in Humanist typefaces
- 6 Crossbar of lowercase 'e' is completely horizontal;
- 7 Large apertures (openings) in lowercase 'o,' 'a,' 'e,' and 'c'

France

1692 A.D.

Origin of Transitional Typefaces – Departing from woodcut letters and cast metal, Louis Simonneau used engraving technology to model letter forms for the printing press of Louis XIV.

Under the instruction of a royal committee, Simonneau designed his letters on a finely meshed grid. Based on Simonneau's engravings and under government committee, the royal typeface, 'Romain Du Roi' was then created by Philippe Grandjean.

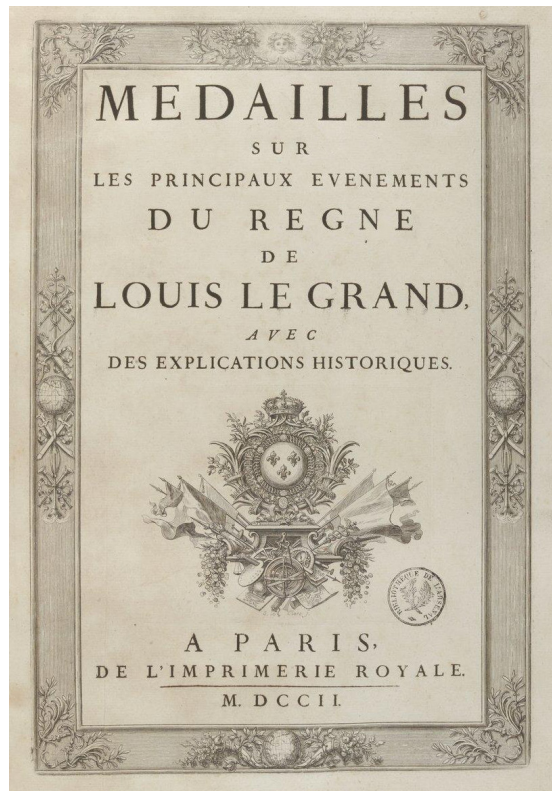
Side note on authorized use of typefaces:

The French Royal Court imposed exclusive usage rights upon the typeface, *Romain Du Roi*. But in England, they really took typographic usage rights to the extreme: It was illegal for printers to buy or sell type; they were required to produce it themselves and to provide extensive records that were intensely scrutinized by an "inquisition-style" committee.

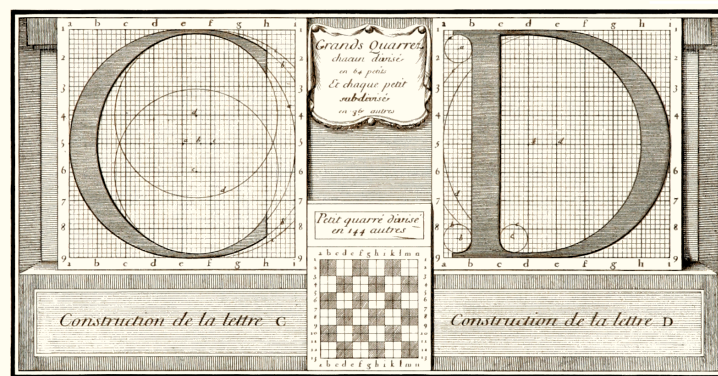
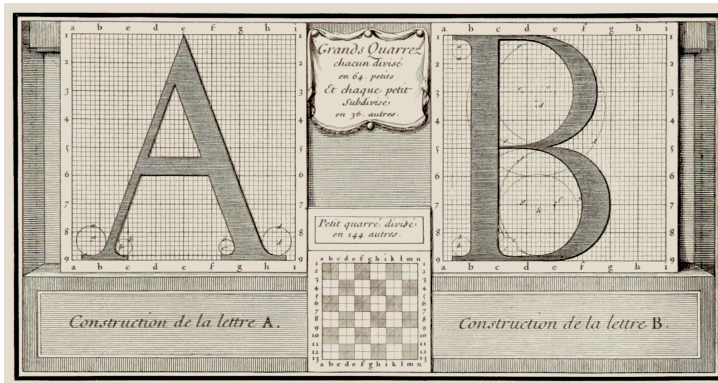


The punishment for typographical offenses was the goriest possible death by torture. [The Type Heritage Project]

Though not nearly as severe as Medieval law, today's, End User License Agreement (EULA), does insist on legal usage of proprietary typefaces!



In 1702, the publication, 'Medals in major events around the reign of Louis the Great' was the very first press run that used the Romain Du Roi typeface.



The engravings of Louis Simonneau, that were created on behalf of the Royal Court of France.



ABOVE: William Caslon
BELOW: John Baskerville



England

1720 A.D.

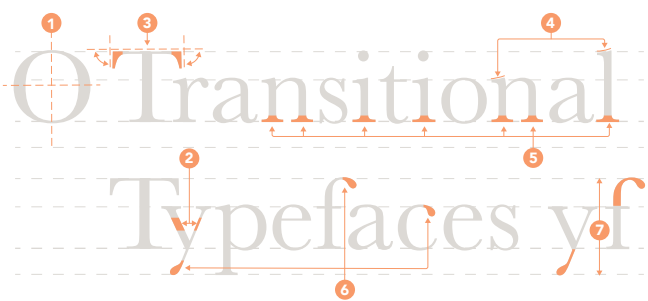
Transitional Typefaces Flourish – The year 1720 is well into the *Age of Enlightenment* – an era when people were embracing logic and scientific reasoning, and they were also embracing new ideas and philosophies about human nature. This mindset had a direct influence on the appearance of the written word.

Transitional typefaces created in this era departed from calligraphic elements and the constraints of the rigid letterpress grid. Refined mechanization allowed for the creation of letter forms that had features with a much higher contrast between thick and thin. Transitional typefaces typically had contrasting thick/thin lines, sharp tapered serifs and nearly vertical axis.

Printers such as William Caslon and John Baskerville abandoned the rigidities of Humanist conventions in exchange for the more fluid and precise lines that engraving technology offered. Baskerville expanded upon the trends that Philippe Grandjean set with his 'Romain Du Roi.' And Caslon established a type foundry in England about the time that Transitional typefaces were all the rage in Europe. Caslon's fonts weren't all that innovative, but they were widely used ... English colonization spread the use of his typefaces worldwide.



Though they evolved from Old Style typefaces, Transitional typefaces departed from trying to emulate the nuances of handwriting. Instead, Transitional typefaces were developed to be neat and uniform. The defining characteristics of Transitional typefaces include:



Transitional Typefaces: Americana | Baskerville | Bulmer | Perpetua

- 1 A vertical or nearly vertical axis
- 2 Greater contrast between thick and thin strokes
- 3 Abrupt, perpendicular serifs
- 4 Ascender serifs less curved than Humanist or Old Style serifs
- 5 Baseline serifs slightly rounded
- 6 Tear-shaped stroke terminals
- 7 Taller ascenders and deeper descenders



Paris, France

1737

Standardized Type Measuring System - Pierre Simon Fournier was a punch-cutter, type-founder and typographic theoretician. He was both a collector and originator of types. Fournier's main accomplishment is that he created a standardized measuring system that would forever revolutionize the typography industry. Two years later in 1739, Firmin Didot would tweak Pierre's system a bit.

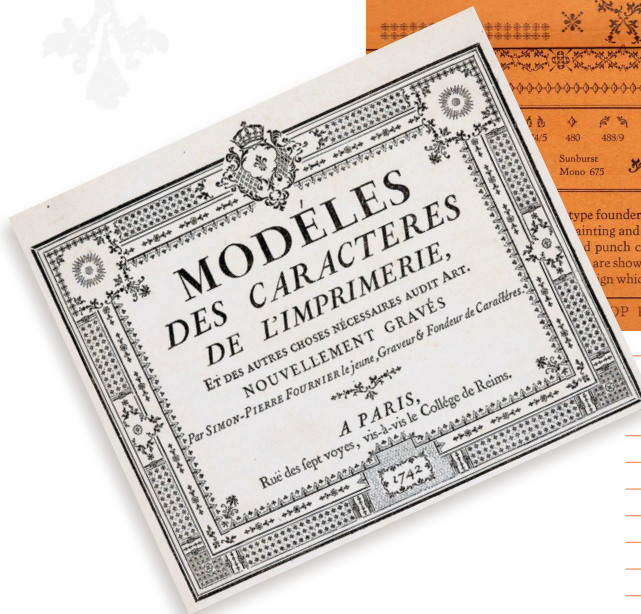
Ornamental Type - Fournier's other contributions to printing were his creation of decorative initials, typographical ornaments and typeface designs. He worked in the Rococo form, and designed typefaces including 'Fournier' (shown below) and 'Narcissus.' He was known for incorporating decorative typographic ornaments into his typefaces.

TABLE GÉNÉRALE DE LA PROPORTION des différens Corps de Caractères.

ÉCHELLE FIXE de 144 points Typographiques.

Point	Corps	Point
1	PARISIENNE	5
2	NOMPAREILLE	6
3	MIGNONE	7
4	PETIT-TEXTE	8
5	GAILLARDE	9
6	PETIT-ROMAIN. - 2 Parisiennes.	10
7	PHILOSOPHIE. = 1 Paris. 1 Nomp.	11
8	Cicéro. - 2 Nomp. = 1 Parisienne, 1 Mignone.	12
9	SAINTE-AUGUSTIN. - 2 Mignonnes.	14
	= 1 Nompaille, 1 Petit-texte.	

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZÀÅÉabcdefghijkl
 mnopqrstuvwxyzàâé
 &1234567890(\$£.,!?)

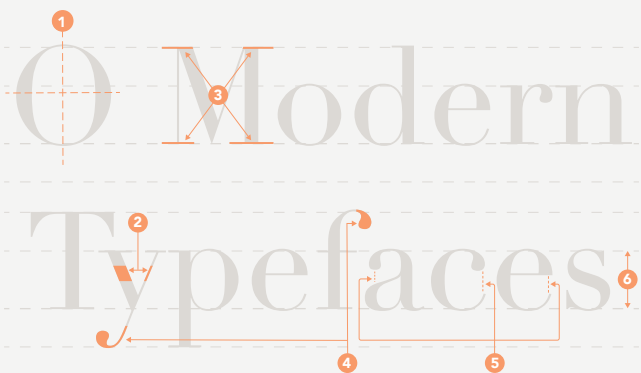


France, Italy, Germany

1784

Modern Typefaces - At the turn of the 19th Century, Firmin Didot of France took Baskerville's transitional typeface conventions to new extremes. The result was a typeface with a wholly vertical axis, an even sharper contrast between thick and thin, and crisp, slender, unbracketed serifs.

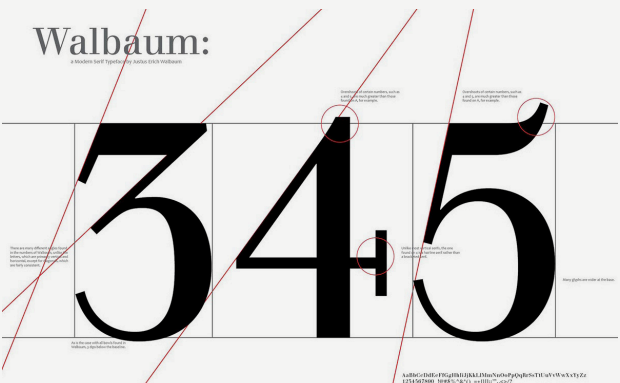
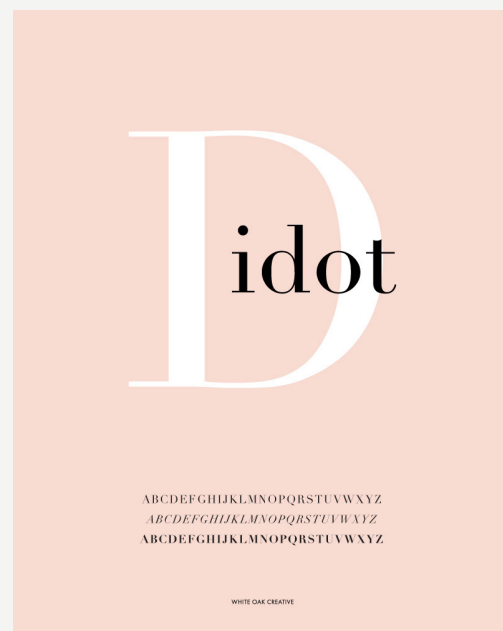
Inspired by Didot's contributions, Giambattista Bodoni of Italy and Justus Erich Walbaum of Germany would offer their creative spin on the Modern typeface three years later.



Also known as Didone, the defining characteristics of Modern typefaces include:

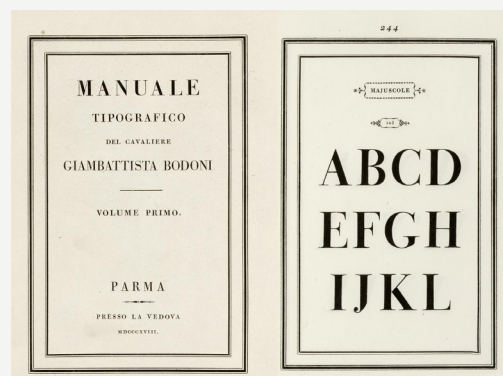
- 1 An absolute vertical axis
- 2 Dramatic contrast between thick and thin strokes
- 3 Horizontal, unbracketed, thin serifs
- 4 Ball-shaped stroke terminals
- 5 Tighter apertures (openings)
- 6 X-height is relatively short

Select Modern Families: Bodoni | ITC Fenice | Marconi | Walbaum



With highly contrasting thick/thin strokes and slab serifs, Modern typefaces shocked discerning critics of the time, who considered this typography to be difficult to read and hard on the eyes.

Along with his peers, Bodoni did not escape criticism, although, Benjamin Franklin was a staunch admirer who saw to it that all official documentation for American Government be set in Bodoni's signature typeface.



THE INDUSTRIAL REVOLUTION

Period of Aesthetic Unrest - Although Didot and others fueled their designs with the calligraphic practices of their time, they created forms that collided with typographic tradition, and they unleashed a strange new world, where the structural attributes of the letter—serif and stem, thick and thin strokes, vertical and horizontal stress—would be subject to bizarre experiments. In search of a beauty both rational and sublime, Dido and Bodoni had created a monster: an abstract and dehumanized approach to the design of letters.

“Ellen Lupton”

As the Victorian era unfolded, printing became a lucrative industry; the use of movable type transformed the page, and the page transformed the world. Literature had become available to the common soul. Only the typeset page could quench the thirst for knowledge brought on by this new age.

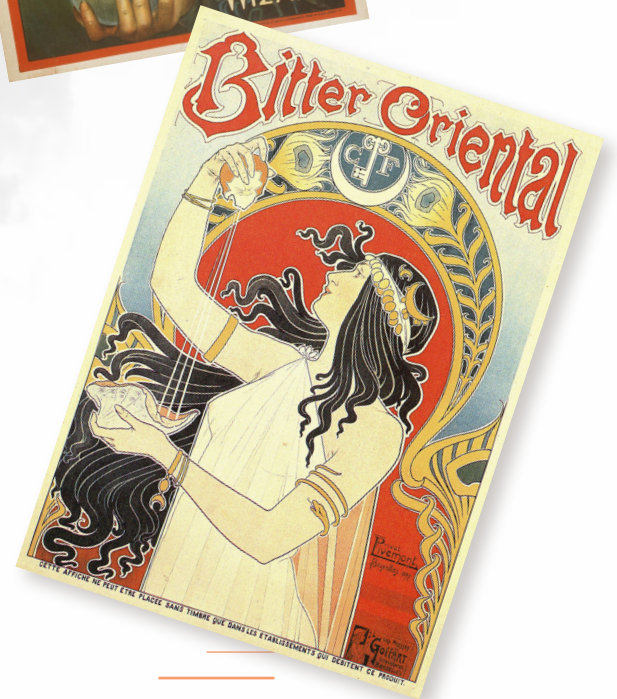
The mechanization of the Industrial Revolution created a greater need for printed material. World events prompted the need for better and faster means of communication. With years of experience to draw upon, the printing process created high-volume communications for the masses.

“Robert Lueschke”



“The business of printed lettering has now, under the spur of commercial competition, got altogether out of hand and gone mad.”

Eric Gil



BELOW: The Egyptian/Slab was cut, pinched, stretched, and curled in the name of ornamental impact.



The Birth of Advertising - Competing for the attention of patrons, new ways to draw attention to new material created a new industry—**advertising**. Spearheading mass consumption, this new form of communication demanded a new form of typography.

Advertising was the engine that generated a mind-numbing amount of fonts: tall fonts, compact fonts, expanded fonts, floral fonts, finial fonts, and so on. Posters and billboards covered just about every square inch of every public square, and the fonts that adorned them were concerned more with novelty and voice—rather than classic standards and aesthetics.

Wood Type - Oversized display headlines had become the norm in printing, so a cheaper process for producing large type was needed. Wood was the logical material due to its light weight, easy availability and known printing qualities. Resulting, typefaces, such as *Rosewood*, *Birch*, *Blackoak*, are consequently, named after the material from which they were created.

“Tayme Riggs”

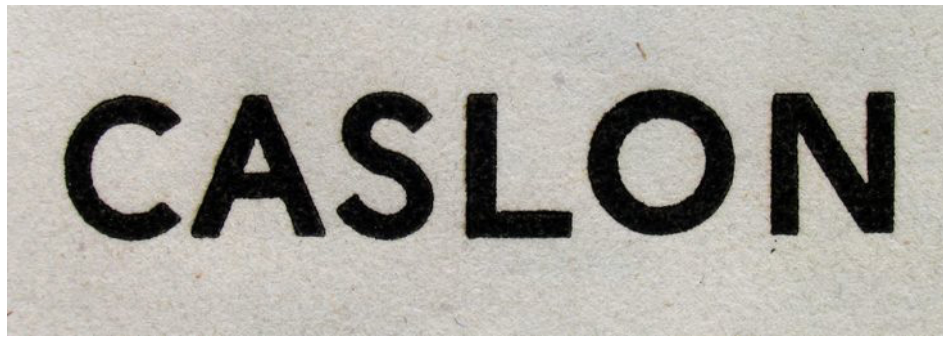
WOOD TYPE



London

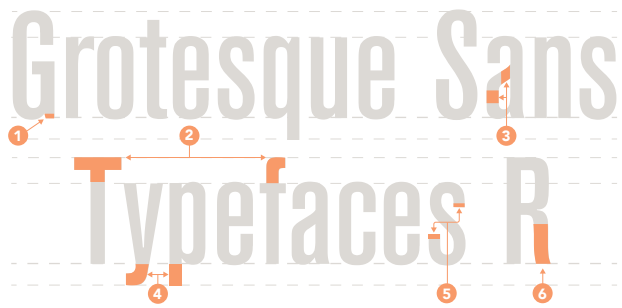
1816

Sans Serif Typefaces – One could argue that the sans serif typeface has been around since ancient times. By their means of execution, early faces chiseled in stone had unadorned endings (serifs). But in reality, it was the late 19th Century, when type designers deliberately created typefaces devoid of serifs. William Caslon IV created the first sans serif typeface, then, many variations in width and weight followed.



Until *Avant-Garde Modernism* (between WWI & WWII), sans serif designs adhered to established, classical proportions. And sans serif typefaces were reserved exclusively for headlines and titles; the body text remained true to roman serif type. It wasn't until after WWII that sans serif fonts were to experience a true renaissance and revolutionize the world of graphic design. "The First Sans Serif, Graphic Design History"

The introduction of sans serif type caused quite a stir in the typography and publishing worlds because of the dramatic departure from serif (Roman) fonts which dominated publishing. This gave way to referring to sans styles as "Grotesque" ... ugly, incongruous, unpleasant, or disgusting!



Grotesque Sans Families: Akzidenze | Franklin Gothic | News Gothic

Defining Characteristics of Grotesque Sans Serif Typefaces are:

- 1 Spurred capital 'G'
- 2 Cap height and ascender height are generally the same to create a more streamlined effect in texts – such as titles with many capital letters
- 3 Limited variation of stroke width, which is often unnoticeable in capital letters
- 4 Descenders are often short for tighter linespacing
- 5 The terminals of curves are usually horizontal
- 6 Capital 'R' has a curled leg



England

1845

Slab Serif (Egyptian) Typefaces - Amidst the chaotic standards of Victorian type design, Robert Besley introduced what many considered to be a rose among thorns; he registered the Clarendon typeface under Britain's *Ornamental Designs Act of 1842*. The patent expired three years later and others were quick to copy it (see page 17).



Egyptian Families: Lubalin Graph | Rockwell | Egyptian Slate | Soho

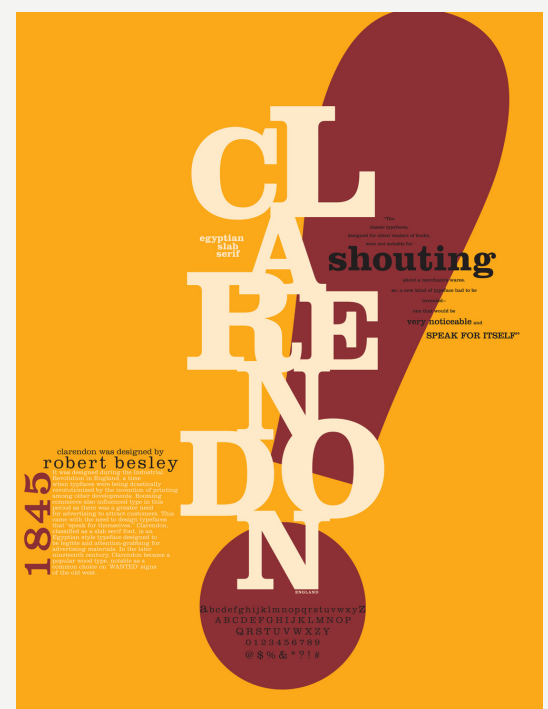
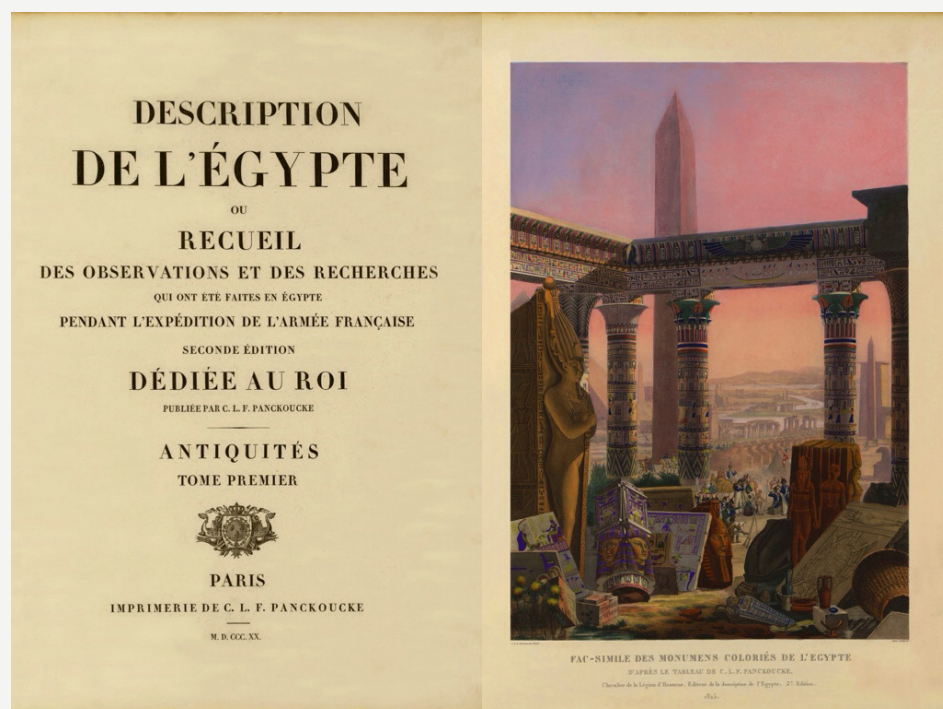
Also known as Egyptian, the defining characteristics of Slab Serifs are:

- 1 Vertical axis wherever there is a thick/thin contrast
- 2 Very little contrast between thick and thin strokes
- 3 Little contrast between x-height and ascender/descender extensions.
- 4 With a rectangular appearance, Egyptian characters are visually perceived as occupying the same width.

Egyptian Typefaces -

Following Napoleon's Egyptian campaign and dissemination of images and descriptions via publications like *Description de l'Égypte* (1809), an intense cultural fascination with all things Egyptian would follow.

While there was no relationship between Egyptian writing systems and slab serif types, either shrewd marketing or honest confusion led to slab serifs often being called Egyptians."



ARTS & CRAFTS MOVEMENT

Period of Aesthetic Reform - The general public of the 1890s was rather undiscerning in regards to typographic quality; only designers and printers fretted over what they considered to be the degraded state of the art. Their objections gave rise to a benchmark revival among American and European designers who understood and valued historical traditions, and they set out to reclaim beauty and nature within a mechanized, industrial environment.



Typography in the Victorian era was a movement that was its own thing, and printers were the ones who ran the show. Arts & Crafts, on the other hand, was regarded as an all-encompassing movement that extended beyond print and advertising to art, furniture everyday merchandise and architecture.



England

Arts & Crafts - Artist, philosopher and author, William Morris had great influence in terms of restored aesthetic values. Establishing the Kelmscott Press, Morris designed his own typefaces, made his own paper and printed by hand. His books were expensive but they were exquisite.

"I do not want art for a few, any more than I want education for a few, or freedom for a few."

William Morris

As the Industrial Revolution ensued, Morris' devotion to handmade articles was a reaction against shoddy, machine-made products that were flooding the marketplace.

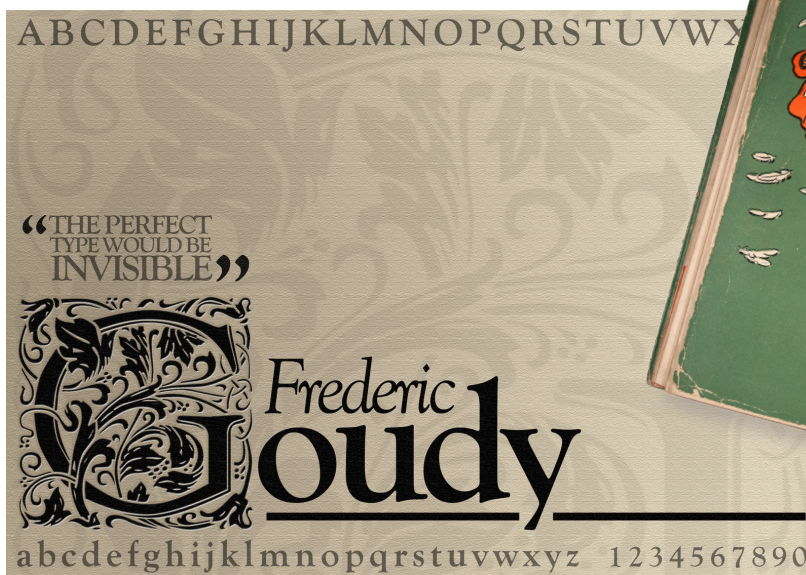
Others, such as Frederic Goudy followed Morris' lead, and paid homage to old type designs – yet they improved upon them. These revived types were eventually made available for wider consumption through the leading type businesses of the day.



1880s - Early 1900s



FREDERIC W. GOUDY
The Editor at the Matrix Engraving Machine



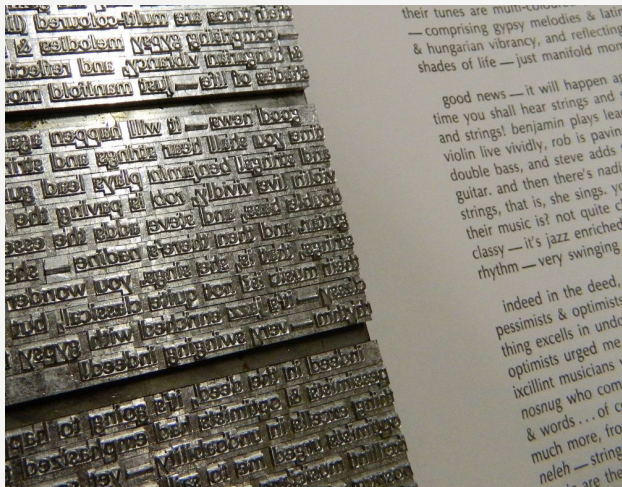


United States

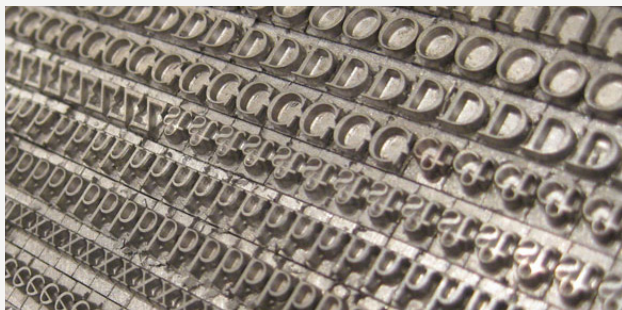
1884 - 1970s

Linotype - Having invented the Linotype machine, German born, Ottmar Mergenthaler has been called a second Gutenberg. And even one of the greatest inventors of all time, Thomas Edison once referred to the Linotype system as being the eighth wonder of the world.

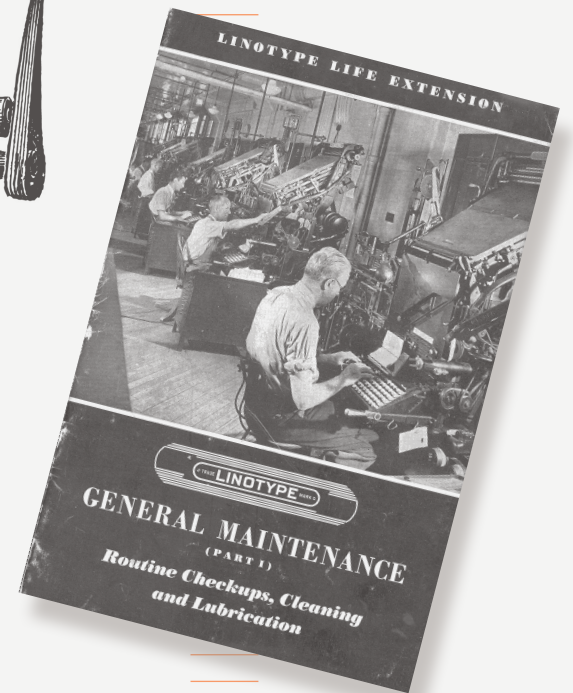
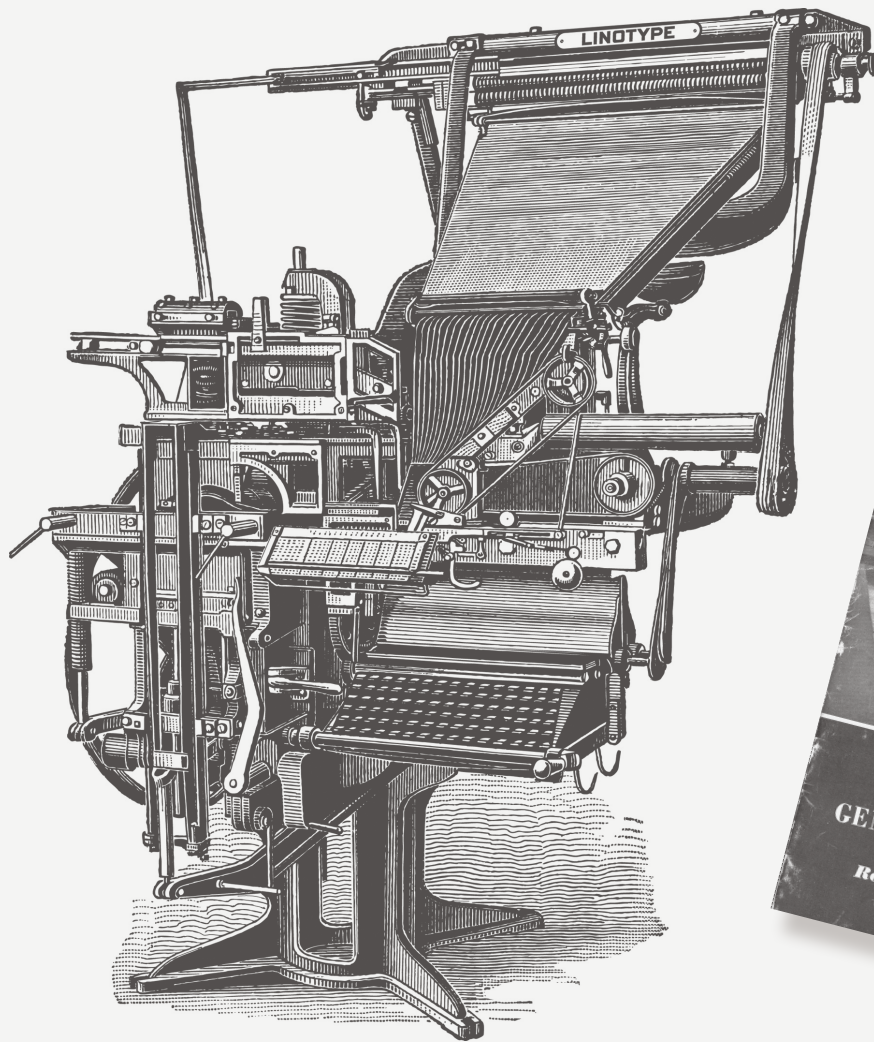
Before its invention and implementation, no newspaper could easily run longer than a few brief pages. Marking a radical evolution in the history of printing and typography, the Linotype machine was the first device that could easily and quickly set complete lines of type for use in printing presses.



ABOVE: The Linotype system output full lines of metal text.
BELOW: The Monotype system output individual characters.



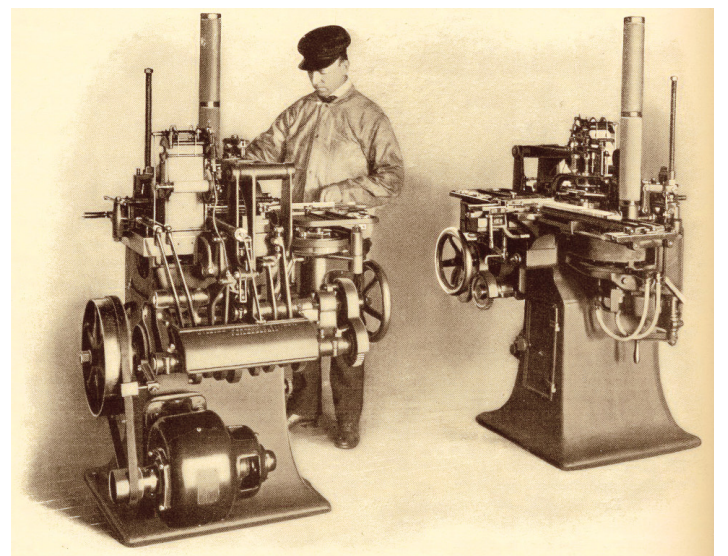
In terms of economy and productivity, Monotype had the advantage here, as any typographical errors could be amended by revising individual characters – rather than complete lines of text.



United States

1896

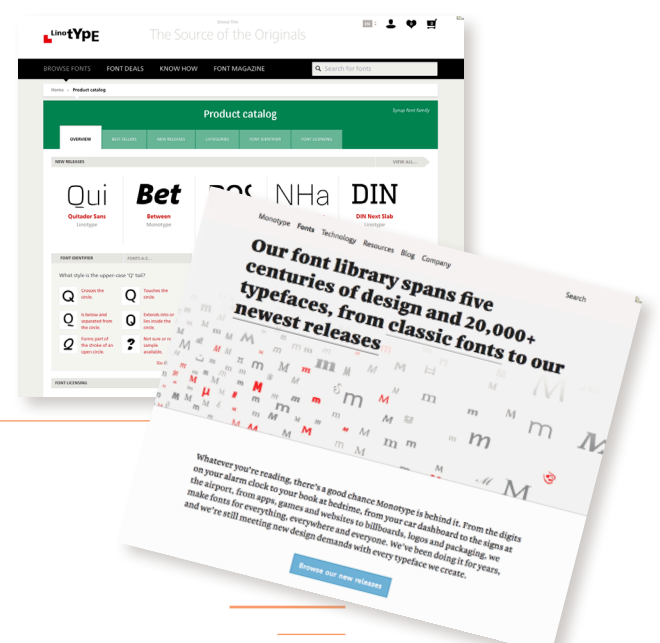
Monotype - A little over a decade after the introduction of the Linotype system, Tolbert Lanston (below-center image), offered another system with its own particular advantages. Like Linotype, Monotype is a system for printing by hot-metal typesetting from a keyboard.



Two competing differences between the Monotype and Linotype machines:

- As illustrated above, the Monotype system was divided into two machines, the Monotype Keyboard and the Monotype Caster; the two machines communicated by a roll of perforated paper tape (above-center image). An economical advantage to the Monotype system was that it wasn't necessary to have the same number of each machine.
- The Monotype Caster casted individual letters, which were assembled into lines in a fashion similar to classical movable type. A more complex high-speed water-cooled casting mold was required for this system, but the advantage was a single-character matrix (the image caption on page 22 further elaborates).

Linotype and Monotype powered the printing and advertising industries for over a century until phototypesetting wiped them out in 1960s and 1970s—but not entirely. In addition to manufacturing innovative machinery, both entities also generated gorgeous typefaces. The 'Linotype' and 'Monotype' names live on by way of online foundaries which keep their typographical classics in the marketplace. →



Art Nouveau – Part of the Arts & Crafts movement, Art Nouveau was also a reaction against the impact of machinery on culture. The movement set out to express a spiritual mood while serving a utilitarian function.

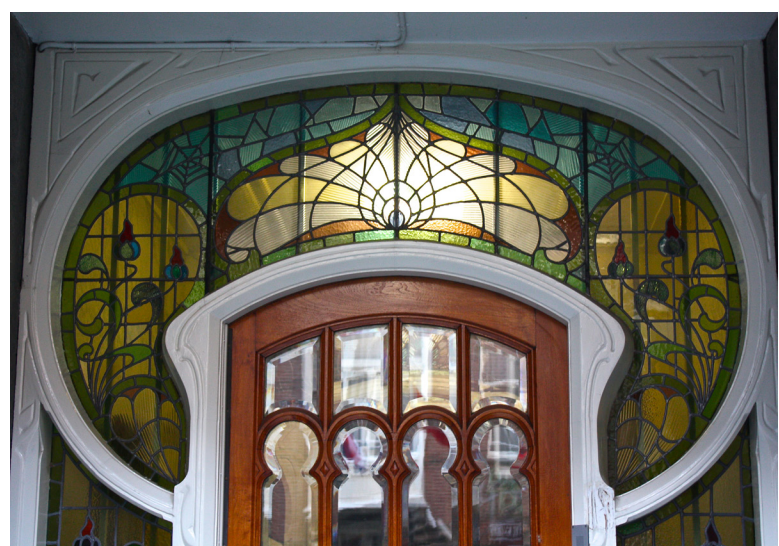
Inspired by natural forms and structures, there was a displaced nostalgia to it, as mythological creatures and nymphs hearkened to an era that never really existed. One noteworthy 'graphic' characteristic of Art Nouveau is the intertwined relationship between type and imagery. Never before had the two elements appeared to have coexisted on the same picture plane.

In contrast to mass-produced goods that were produced by machines, handmade objects classified as Art Nouveau were rather expensive and not affordable to the everyday man—this style was reserved for the wealthy. Described by critics as "floriated madness," Art Nouveau became very strongly associated with snobbery.



As mentioned, Arts and Crafts was an all-encompassing art movement.

As part of the Arts and Crafts movement, Art Nouveau extended beyond art and publishing as an omnipresent feature in fashion, merchandise – and notably – in architecture throughout the Parisian landscape.



AVANT-GARDE – EARLY MODERN

The Early Modern era was a period between wars; resources were scarce but lack of censorship allowed for free thinking. “Art for Arts’ Sake” no longer applied—art and design were to be used for the betterment of humankind—art and design were looked upon as tools that created utilitarian products for the masses.

The Artist’s touch enhanced all aspects of life, especially graphic design. Type, which became both tool of transformation and a symbol, was one of the first indicators of the new spirit. “Typology”

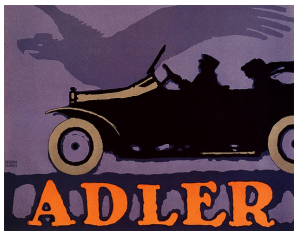
Seeking new ways to deal with space within the picture plane, graphic design in the movements that follow, make a notable departure from the letterpress grid and instead, refer to radical new concepts that were derived from new abstract art. Notably, function-less decoration was stripped away and sans serif typefaces prevailed.

Early Modernists fully embraced the “all-encompassing” aspect of Arts & Crafts, however they adamantly dismissed the movement’s passionate return to nature. Instead, early Modernists preferred to embrace the modern technology of the age in which they lived.

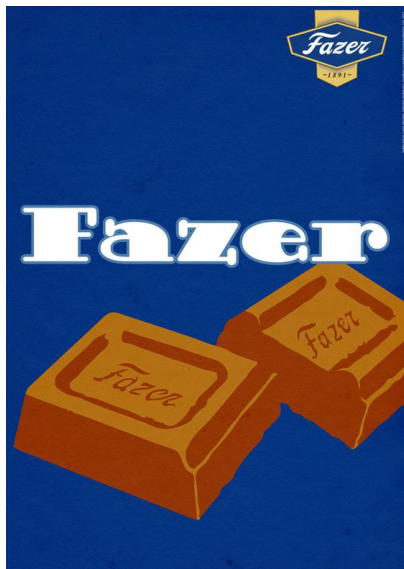
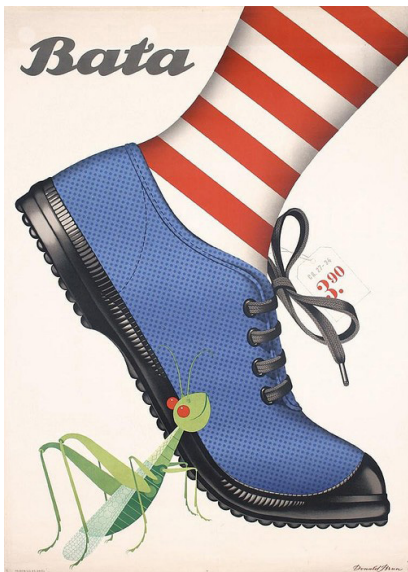
Non-Linear Hierarchy of Information - Until Early Modernism, classical typography mandated that a message be read from beginning to end in order to understand what was being communicated. In the Victorian era, bits of information began to be called out, but the Early Modernists were the first to facilitate a non-linear hierarchy of information. In an excerpt from a 1927 article, Typographer Walter Dexel eloquently summarizes this mindset: “... It is not essential that a printed communication be read from first word to last in consecutive order ...” He went on to say that messages must appeal to the diverse interests of the audience at large. This notion of accessibility carried over to advertising that sought to serve rather than simply shout at the public.

[Typology, Pg.86]

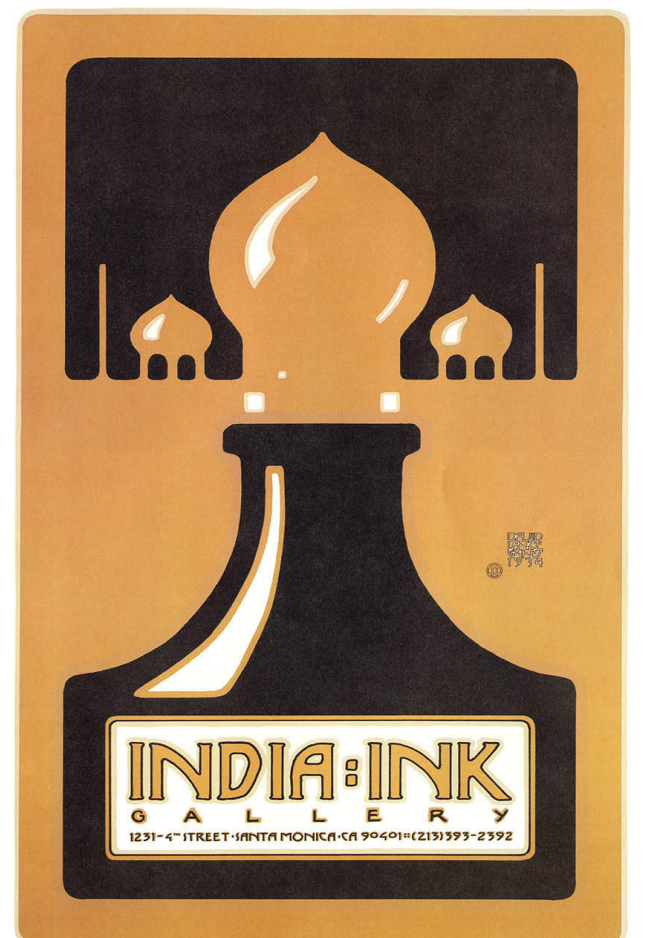
Germany



Sachplakat (object poster) – Is a distinctively German invention. A reaction against the excesses of Art Nouveau, this minimalist poster genre was a means of marketing products within the increasingly cluttered Berlin cityscape. *Sachplakat* is a selling strategy where graphics are reduced to a minimum number of elements – usually the product, a logo or trademark, and a bold line of type. The typical *Sachplakat* typefaces were bold and often expanded, and included small, fat serifs. “Typology”



1906



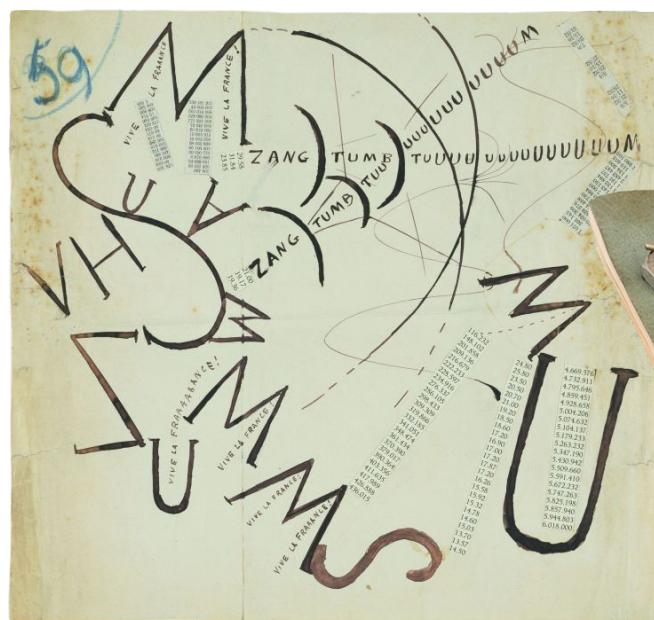
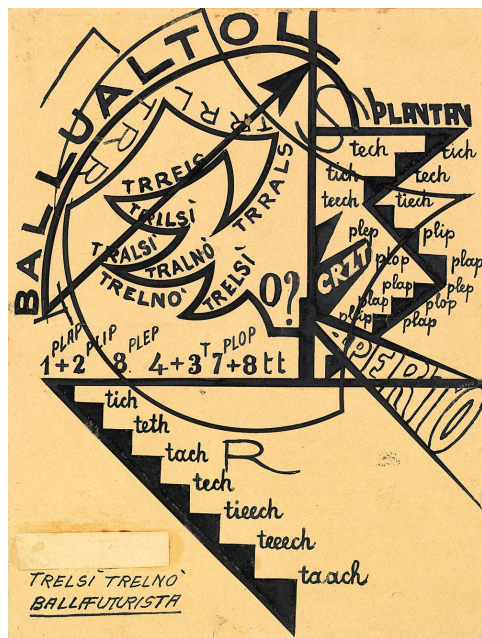


Italy

Futurism – Futurism was a precursor to other movements. Italian poet, F.T. Marinetti and his followers maniacally embraced technology and machinery; they were obsessed with youth, rapid speed, power, flight, dizzying aerial views and violence. Futurists believed mankind to be at its glory during periods of war, as exemplified by the title of Marinetti's book, 'Zang Tumb Tumb,' which represents the sounds of ricocheting bullets and machine guns.

"These weights thicknesses noises smells molecular whirlwinds chains webs corridors of analogies rivalries and synchronisms offered up as a gift to my Futurist friends poets painters musicians and noise intoners."

F. T. Marinetti,
The closing verse of
Zang Tumb Tuuum (1914)



Futurism inspired the official Fascist style of commercial advertising during the regime's first decade of reign. Energetic, kinetic-looking graphics adorned propaganda posters. Mechanically drawn typefaces were sometimes shaded, and usually had pointed ascenders and descenders to give the illusion of motion and speed.

Manifestos on both men's and women's clothing followed, setting out to banish 'funereal' black from the style palette and to create clothing that was functional and colorful. Later tainted by its ties with Fascism, the Futurist movement had fallen out of favor, yet, through its championing of utilitarian, polychrome principles it successfully foreshadowed the rise of sportswear throughout the remainder of the 20th century. [reference no longer online]

Futurism and Fascism were initially joined by their mutual contempt for the bourgeoisie, and the regime used Futurist styling in an attempt to mesmerize the Italian youth. But in the end, Fascists ultimately embraced the trappings of Ancient Rome, and eventually they could barely tolerate the eccentricities of Futurism ... and so the movement petered out. [Typology, Pg. 73]

"Futurist toys will also be very useful for adults, helping to keep them young, agile, playful, carefree, ready for everything, tireless, instinctive, and intuitive."

Fortunato Depero

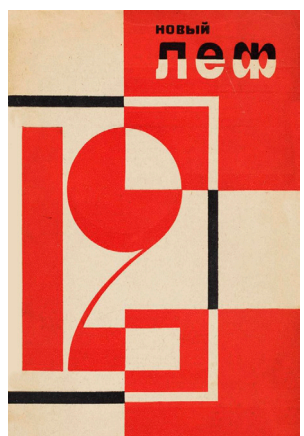


Russia

1913



Constructivism – During the Russian Revolution, a destitute working class starved as their leader drained the country of its resources. Prior to being tainted by leaders that followed, Communism, in its purest form, promised employment and fair distribution of resources—not only for the bourgeois—but for factory workers and farmers as well. Constructivism embraced the Communist campaign (in its unspoiled form), as it sought to push people to rebuild society in a Utopian model—rather than re-create the one that had led to war; it favored art as a practice directed toward social change, or that would serve a social purpose.



Constructivism sought to abolish traditional artistic concerns with composition, and replaced them with 'construction.' Constructivism called for a careful technical analysis of modern materials (glass, metal, paper, etc.); Constructivist architects and designers looked for the inherent structure in the elements they were working with. Rather than start with a predetermined notion, the Constructivist designer would start by moving the type around the surface to see what it wanted to do. As things were allowed to move around, designers looked for relationships between elements to build. Then, they would figure out how to turn those relationships into something that was under their control.

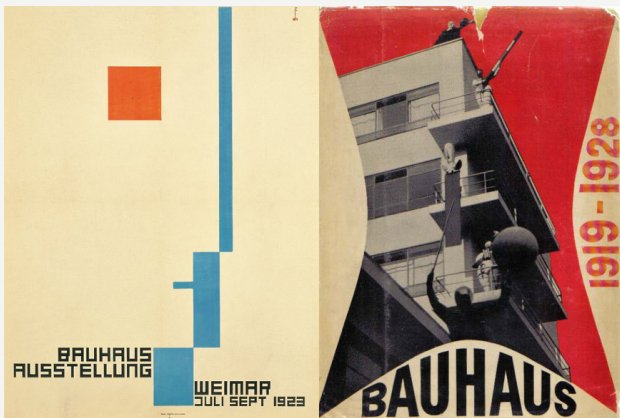
Advocating Literacy - The beauty of Constructivist design and typography was its ability to deliver clear, concise, powerful information primarily to an illiterate audience. In fact, literacy was a primary subject for Constructivist campaigns (see image at right). It was common to see a photographic or illustrative collage that was accompanied by just enough words as to be as easily understood as possible.



Graphic design in the Constructivist movement ranged from the production of product packaging to logos, posters, book covers and advertisements.

Constructivist graphic design works became an inspiration to many people in the western world, and the design motif of the constructivists is still borrowed, and stolen, from in much of graphic design today.



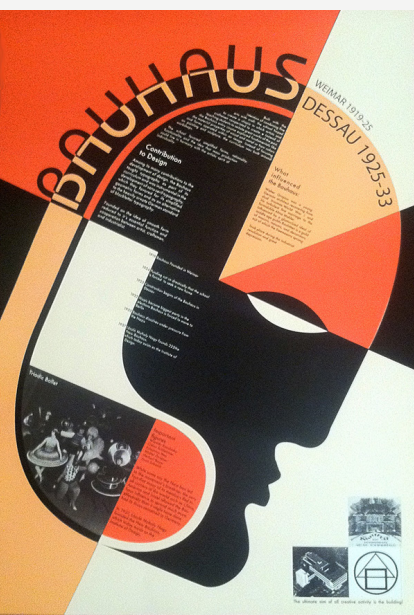


Germany

Bauhaus – Reaching its peak between the two world wars, Bauhaus was the poster child for Constructivism, and it is one of the most definitive design movements of the Modern age. Bauhaus (translated as *School of Building*) was more of a philosophy than it was a school. Bauhaus created a harmony between form and function, as well as creating a harmony between craftsmanship and mass production. Once regarded as separate entities, Bauhaus also united art and design as one harmonious, unified discipline.

Bauhaus believed in variety; students of the school were encouraged to integrate art with craft while also embracing new technology. Design is how something looks and works; one cannot exist without the other. Unnecessary ornamentation was out; minimalism was in. Good design required simplicity, geometric purity and economic manufacturing. 'Minimal' was not considered an aesthetic; 'Minimal' was the whole point. Design is not something you can add; it's the whole thing from start to finish. "Brian Douglas Hayes"

1910-1933





Walter Gropius

Arquitecto, urbanista y diseñador alemán, nacido en Berlín. En 1919 funda la famosa Escuela de arte y arquitectura Bauhaus. Gropius es visto como uno de los grandes pioneros de la arquitectura y el diseño modernos.

Walter, cuéntenos de su vida profesional.

Estudió arquitectura en Múnich y Berlín. Luego trabajó con Peter Behrens y Adolph Meyer. En 1918, serví en la guerra y luego me involucré en varios grupos de artistas radicales. Ya en 1919 me involucré de lleno a la creación y dirección de la Bauhaus. Sin embargo, a causa de la guerra, tuvo que dejar Alemania en 1934. Por lo que viví unos años en Inglaterra y luego vine a los Estados Unidos a trabajar como profesor en la Universidad de Harvard. De 1938 a 1941, trabajé en una serie de casas con Marcel Breuer, Luigi Colli, "The Architects Collaborative", una firma de diseño con un gran valor de trabajo en equipo.

¿Cuáles son sus mayores obras?

Entre 1910 y 1911, junto con Adolph Meyer, construimos la Fábrica Fagus, notable por su exterior de vidrio y puentes estrechos. Mi segunda gran obra, en 1925, fue el Edificio de la Bauhaus en Dessau, considerada como la obra maestra del racionalismo europeo. Otra obra que disfruté mucho fue el Edificio Pan Am en 1960, en colaboración con Piero Belluschi en New York. Pero creo que mi mayor logro fue haber fundado la Escuela Bauhaus a la cual dedicué la mayoría de mi vida.

¿Cuál es la visión de la Bauhaus?

La Bauhaus no pretende ser una escuela de manualidades. El objetivo de la Bauhaus es la unidad a través del arte y la tecnología para dar dirección artística a la industria. La idea es perseguir nuevas formas y soluciones por las necesidades básicas del hombre así como sus necesidades estéticas. La Bauhaus regresó a los fundamentos, los materiales y reglas básicas del diseño, con nuevas definiciones de belleza en aspectos estéticos y prácticos de lo funcional.

¿Cuál es su filosofía de educación?

Mi filosofía abarca el diseño de todo objeto funcional. Mi meta es elevar el nivel del diseño de producto al combinar arte e industria. Yo creo en métodos revolucionarios y en el uso de nuevos materiales inusuales de construcción, sin el cual no se han podido desarrollar como "socialismo arquitectónico". Considero que el objetivo final de toda actividad artística es la arquitectura. Asimismo creo que el diseño debería de ser tanto funcional como estético. Técnicas funcionales como la simplicidad, la abstracción y la continuidad ayudan a asegurar que esto se logre.

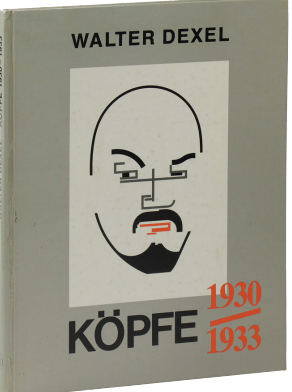


Germany

Origin of The New Typography – In 1923, Bauhaus mounted its first major typographic exhibition, which marked a seismic shift from traditional typography to Constructivism in both books and advertising. A few years later, a faculty member, Laslo Moholy-Nagy created a typography course that ushered in the marriage of typography with photography. Laslo stressed that, "Typography is an instrument of communication. It must present precise information in a suggestive form ... for legibility; the message should never suffer from a priori aesthetics. The letter types must never be forced into a preplanned form ..." The need for new functionality prompted dynamic compositions using minimal means, which underlies what in 1928, Jan Tschichold codified as *Die Neue Typographie (The New Typography)* — the unprecedented synthesis of Constructivist, Bauhaus and De Stijl design concepts. "Typology"

The New Typography was organized around these principles: asymmetric balance of elements; content designed by hierarchy, intentional use of negative space, sans serif typography, photos over illustration, simple geometric shapes, diagonal rules, and primary colors.

1923



"Our highest aim is legibility, and our best type is the one which everyone can decipher quickly." Walter Dexel

jan tschichold:

lichtbildervortrag **die neue typographie**

am mittwoch, 11. mai 1927, abends 8 uhr, in der aula der graphischen berufsschule, pranckstraße 2, am marsfeld, straßenbahnlinien: 3 (haltestelle hackerbrücke), 1, 4 und 11 (haltestelle pappenheimstraße) • der vortrag wird von über hundert größtenteils mehrfarbigen lichtbildern begleitet, eine diskussion findet nicht statt

freier eintritt

veranstalter: bildungsverband der deutschen buchdrucker ortsgemeinschaft münchen voritzender: j. lehacker münchen frotschingerstraße 14 c



The Bauhaus movement came to an end—not because there was a lack of public interest or funding—but because of the Nazis. Many of the founders were either deported or killed, but their legacy lives on. Today's buzz words like *accessibility, usability and sustainability* are direct descendants of the Bauhaus movement, as are many of the aesthetic and economic principles embraced by today's industries of mass production. In addition, Tschichold's manifesto, *Die Neue Typographie* is regarded as a vital and timeless resource to this day. Temporarily imprisoned by the Nazi's, and then fleeing for his life, Tschichold noted his own principles as being too much aligned with those of the regime that nearly killed him. As a result, he did a 180° turn later on in the 1950s, and rejected many of his earlier typographic standards.



mitteilungen

sonderheft

elementare typographie

typographische

zeitchrift des bildungsverbandes der deutschen buchdrucker Leipzig • oktoberheft 1925

natan altman
otto baumburger
herbert bayer
max burchartz
el lisitzky
ladislav moholy-nagy
molnar f. farkas
johannes motzahn
kurt schwitters
mart stern
ivan tschichold



Nazis banned sans serif fonts and embraced Blackletter fonts as part of their national campaign.



Switzerland

Dada – was an artistic revolt against art and an uprising against a world that was capable of unspeakable horrors. Seeking refuge from WWI, many creatives fled to neutral Switzerland and took shelter at *Cabaret Voltaire*, a Dadaist haven. These artists willed themselves into the playfulness of childhood while the adult world was busy annihilating itself. Indeed, the Dadaist credo was young and naive, but it knew that the rules and ideas of the day had to change; prior to burning out and being subsumed by Surrealism, Dadaism was instrumental in clearing out stale ideas. [Typology, Pg. 66]

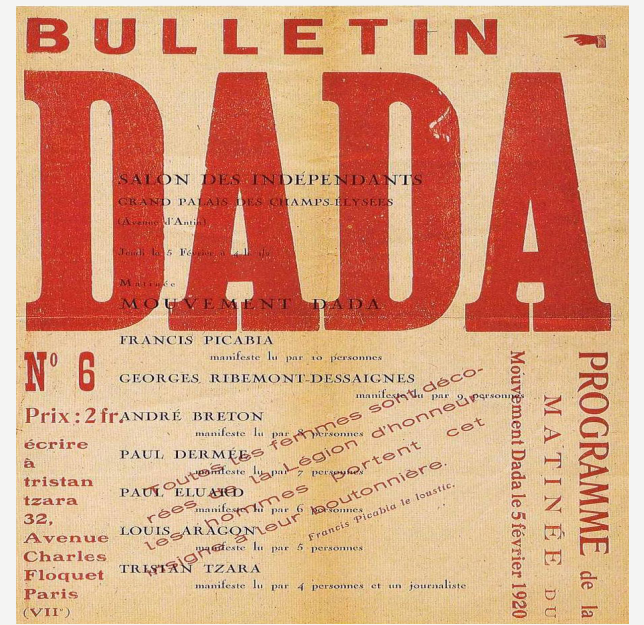
Life sucked, and Dadaists were hell-bent on telling the world how absurd and ridiculous it was. Re-making the world out of its own garbage, Dada artwork rejected logic and rationality; it embraced laws of chance—and chance was a part of life that you cannot and should not try to control.

As a main means of communication, Dada produced periodicals with titles like, ‘Dada Revolution’ and ‘Nue Jugend.’ In the periodicals, conventional typography was replaced by skewed, more willful typography that reflected a rebellious attitude. The style had a preference for photography and montage.

A typical Dada design looked, in printer’s terms, like the contents of a hellbox (a receptacle for smashed and broken type bodies). Words were set to create moods, simulate sound, and summon virtual pictures of the ideas presented. Although Dadaists did not design type fonts, a typographic code developed that signaled a revolutionary spirit in graphic design. [Typology]

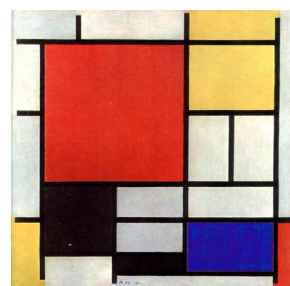
“Our provocations were only a means of arousing the bourgeoisie to rage, and through rage to a shamefaced self-awareness.”

Hans Richter



Netherlands

De Stijl – This movement proposed ultimate simplicity and abstraction through which one could express a Utopian idea of harmony and order. De Stijl like Dadaism was an anti-art art movement. Theo van Doesburg declared that, “Art, whose function nobody knows, hinders the function of life. For the sake of progress we must destroy Art.” In his crusade against outmoded and failed ideas, he advocated a total union of fine and applied arts, and he thus, brought type design and typography into the De Stijl fold, as they were consistent with the idea of straight lines and rectangular geometry.



De Stijl harmony and order was established through a reduction of elements to pure geometric forms and primary colors. Rectilinearity was common to all modern movements, but for the Dutch, it was a matter of faith. Gothic and Egyptian typefaces were set in bold, asymmetric compositions that relied on the size and juxtaposition of letters to convey both literal and symbolic messages. Visual relationships were established between words through varied levels of scale and positioning, which made for dynamic, eye-catching graphics. [Typology]



Extremely rigid in its principles, Die Stijl was rather short-lived, but its ideas of reduced form and color had major influence on the development of graphic design.



Germany

1927

Geometric Sans Serif - Following the Bauhaus design philosophy, German type designer Paul Renner commercially released Futura in 1927 commissioned by the Bauer type foundry. While designing Futura, Renner avoided non-essential elements and made use of pure geometric proportions. Futura's crisp, clean forms reflect the appearance of efficiency and forwardness even today.

Geometric sans typefaces are crafted using basic geometric shapes. Developed by Paul Renner in 1927, the Futura typeface is often considered the launching pad for sans serif use.



The defining characteristics of Geometric Sans typefaces include:

- 1 Very little stroke contrast
- 2 Perfectly circular "O"
- 3 Triangular peaks

Geometric Sans Families: Avenir | Bauhaus | Futura | Harmonia

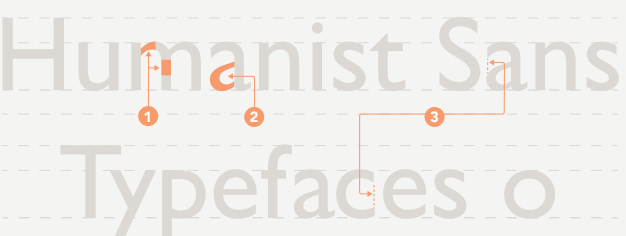
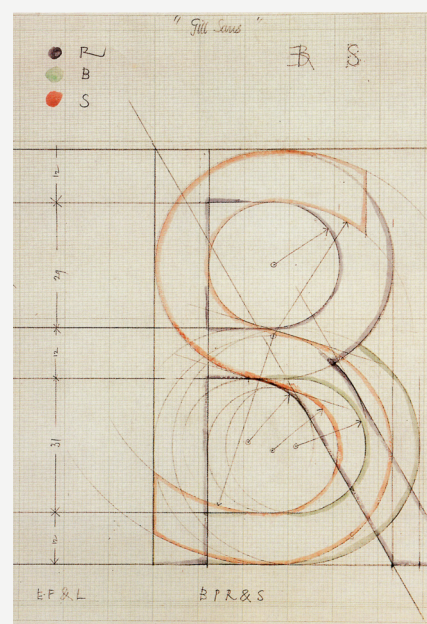


England

1928

Humanist Sans Serif - Eric Gill creates the Gill Sans typeface – the first typeface classified as 'Humanist Sans Serif.' Humanist Sans typefaces have subtle nuances of thick to thin, and gentler curves than the sans serifs before.

There is a general consensus that the subtle, undulating forms of Humanist Sans Serif typefaces make extensive blocks of text easier to read; Geometric Sans Serifs in turn, are considered to be display typefaces, better suited for headlines and titles.



Defining characteristics of Humanist Sans typefaces include:

- 1 Variation between thick and thin lines
- 2 Calligraphic features such as extra weight in the curves
- 3 Large apertures (openings) in lowercase 'o,' 'a,' 'e,' and 'c.'

Humanist Sans Families: Frutiger | Gill Sans | Goudy Sans | Mentor Sans

SANS SERIF

COMMERCIAL MODERNISM

Avant-Garde Early Modernism was dedicated to order; Commercial modernism (Deco) was dedicated to show; and the Late Modernists to follow, rejected Deco as a stain on progressive design.*



This time line illustrates that, throughout the ages, there is much subjectivity in terms of which movements are viable, and which ones are deemed as a bourgeois compromise.



*High on utilitarian principles, Late Modernists took definitive measures in separating themselves from Deco—including a convention where the term, 'Modernism' is set with an upper case 'M,' whereas 'Commercial modernism' is set with a lower case 'm.'

One has to wonder how these staunch Modernists could ever dismiss iconic Deco landmarks such as The Chrysler Building, The Empire State Building, or The Hoover Dam?



France to America

Art Deco – Also known as 'modernistic' and 'Commercial modernism,' Art Deco was regarded by staunch Modernists as the bourgeois compromise between traditional and radical design. Introduced in France at an exposition, the Deco style made its way through Europe and Asia. Deco, unlike Nouveau, achieved widespread public acceptance in France; Art Nouveau may have had an impact on the Parisian architectural landscape, but Art Deco was infused into France's economy.

The straight lines and streamlined geometrics of Deco became the paradigm of beauty, and the curvilinear, overly ornamental artifacts of ostentatious Art Nouveau were readily discarded. Like Nouveau however, Art Deco did garner an array of nymphs and floral ornamentals, but they were stylized with geometric patterns, zigzags and chevrons.

Art Deco modernism (lower case 'm') in contrast to Avant-Garde Modernism (upper case 'M'), did not uphold Utopian ideas about the betterment of mankind. Art Deco was a style and Modernism was a philosophy. Deco garnered superficial mannerisms of Avant-Garde Modernism—modernistic art was a marriage of Modern art and merchandising.

Ultimately Art Deco made it to America, where it was harnessed as an advertising tool to give the veneer of progress to commercial products. Deco signified a return to prewar prosperity, and businesses were quick to accept any tool that generated commerce. Ernest Elmo Galkin best describes the intents and purposes of Art Deco in his manifesto, 'The Dividends of Beauty.' He wrote: "modernism offered the opportunity of expressing the inexpressible, of suggesting not so much a motor car as speed; not so much a gown as fashion; and not so much a (makeup) compact as beauty."

Type was a major component in Deco, and the poster became the testing ground for new lettering. The late 20s and 30s was a time when type design accelerated to meet the immense needs of advertising, and typefaces were promoted on spec sheets as if they were fashion accessories. "Typology"



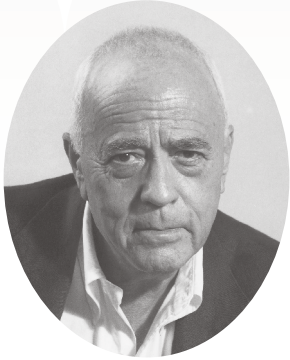
1920 – 1940

LATE MODERN

Avant-Garde Modernism was forcibly phased-out ... it began when Stalin outlawed Constructivism ... then Hitler closed the Bauhaus and rejected sans serif typefaces. The Bauhaus spirit still carried on in America, but the transplanted *New Typography* merged with more eclectic, less rigid American sensibilities – and so – Late Modernism was borne. And by 1940, Jan Tschichold took a 180° turn; he entirely renounced the dogma of the *New Typography* and returned to classical design models.

With the outbreak of WWII, there was little time and scarce resources; new type design and manufacturing became very limited. During the 1940s, American typography was influenced by the 'Old' *New Typography*, but with a native twist; Modernism's hard edges had been removed.

Sans serif fonts were popular and the Futura typeface reigned supreme. But Bodoni, Garamond and Caslon romans and italics often accompanied these sans serifs. "Typology"



Switzerland

Helvetica – Also known as *Anonymous Sans* and *Neo-Grotesque*, Transitional San Serif typestyles were first notably used by Max Miedinger, who developed Helvetica in 1957. These straightforward, uniform typefaces quickly surpassed Futura in popularity, and are now the most commonly used sans serif faces—in fact—Helvetica is referred to as the most loved typeface.



1957

Transitional Sans Typefaces OR

Transitional Sans Families: Helvetica | Universe

Defining characteristics of Transitional Sans Serif Typefaces include:

- 1 Limited stroke contrast;
- 2 Straight, 90° terminal ends;
- 3 Little contrast between x-height and Cap height;
- 4 Vertical or almost vertical axis.

Switzerland, Europe, United States

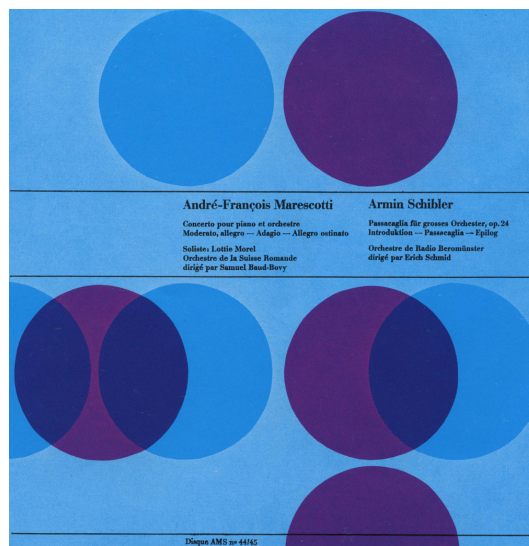
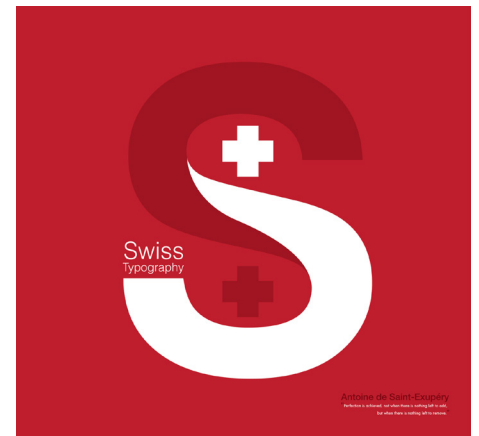
1945-1960s



The Swiss Style – A direct descendant of De Stijl, Bauhaus and The New Typography, The Swiss Style (also known as The International Style) had substantial impact on graphic design as part of the Modern Movement. The origins of the Swiss Style began in Russia, the Netherlands and Germany in the 1920s, and then in the Late Modern era, it was made famous as designers developed it in the 1950s.

Two former Bauhaus students recognized that increased globalization was creating a need for a visual language that could be used for international communication—objective clarity superseded individualistic style as designers were charged with the all-important task of spreading global information.

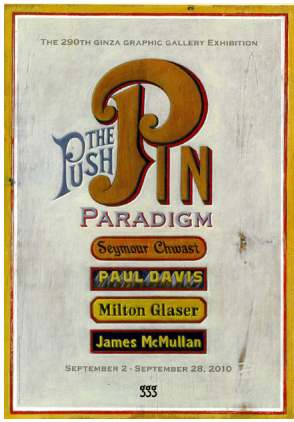
Stylistic hallmarks of the Swiss Style are: asymmetrical layouts, abstract geometrics, photography over illustrations, sans serif fonts, left-justified/ragged-right text blocks. Several sans serif typefaces were created during the Swiss movement – notably – Helvetica and Universe.



The Swiss School was known for its ubiquity in corporate communications and advertising, because it was both neutral and symbolic of the times. It was a style heavily based on cleanliness, objectivity, readability, and an overall clear arrangement of elements. The style hit the shores of the U.S. by way of trade publications and later by European immigrant designers. America upheld the progressive spirit of the style, but also shed some of its limiting dogmas.

Europe, United States

1950s - 1970s



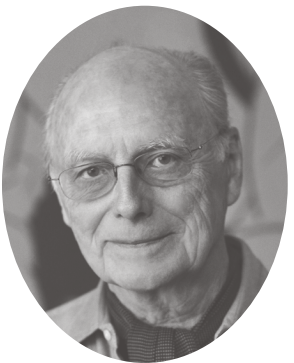
Eclectic Modern – With an “Art of Our Time” mindset, Swiss Style Modernists fought to end superfluous ornamentation; they dismissed any styling that hearkened to bygone eras; and they rejected the Deco movement as a stain on progressive design. Nevertheless, certain designers had quite an affinity for nostalgic styling. By the mid-50s, Designers wanted to break off from the conformity of the Swiss Style and push the boundaries of type—backward. “Typology”

Regional Styling in Europe - Stores of typefaces were destroyed in WWII, taking a significant toll on printing and type industries in Europe. Making due with what was at hand yielded old/new typographic combinations that had aesthetic virtue and eye-catching appeal. The war had derailed Avant-Garde Modernist movements, and as a result, stylistic variations evolved throughout Europe. For global industries, The Swiss Style was standard protocol, but regionally, the mission of local printing and advertising agencies was to deliver distinctive typography that would distinguish and identify the numerous post-war products being manufactured.

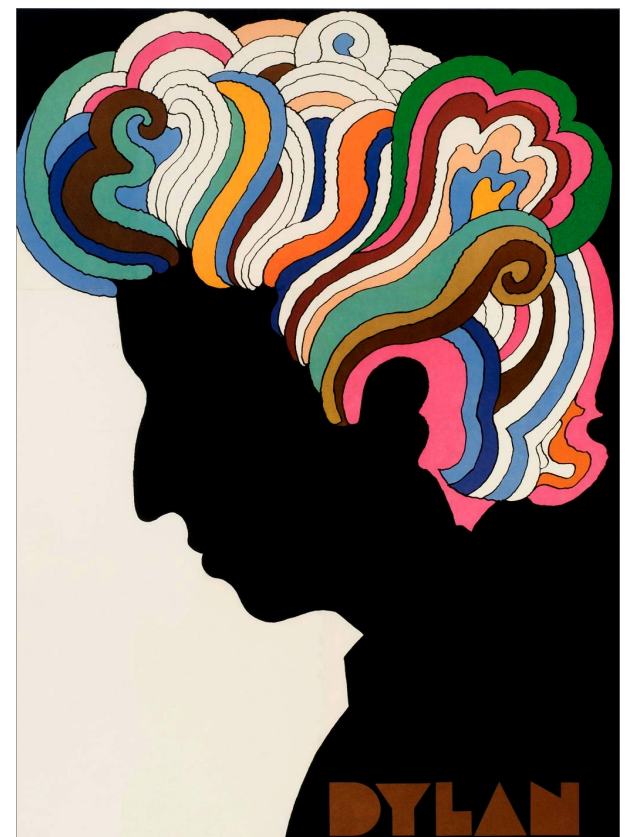


In the mid 19th and mid 20th centuries, designers often bastardized classical typography when building upon earlier legacies. Eclectic Modernists pretty much revisited this lively exploration of type, but they revitalized historical typography with more intelligence and restraint—an approach that was very much in keeping with William Morris’ efforts in the Arts & Crafts Movement.

Eclectic Modernists advanced the idea that design was both serious and playful. Type did not have to be neutral on a page or follow strict guidelines. Eclecticism was a means of giving the written word character and nuance, and this was made increasingly easier because phototypesetting came along and made type revival more economical.



Push Pin Studios – New York’s Push Pin Studios found Victorian, Nouveau and Deco styles to have great appeal when given an intelligent, tasteful refresh. Push Pin was the front-runner in bypassing Modernist dogmas, but they were not alone; they, and their fellow Eclectic Modernists, sought to enliven the present by revisiting the past. With some Modernist undertones, Eclectic Modernism emerged in Europe and America because mass media demanded more variation; and type, like fashion, constantly renews itself through a process of alternate leaps forward and backward. “Typology”



ABOVE: PushPin Studio founders (top to bottom) Seymour Chwast, Paul Davis, Milton Glaser, James McMullen

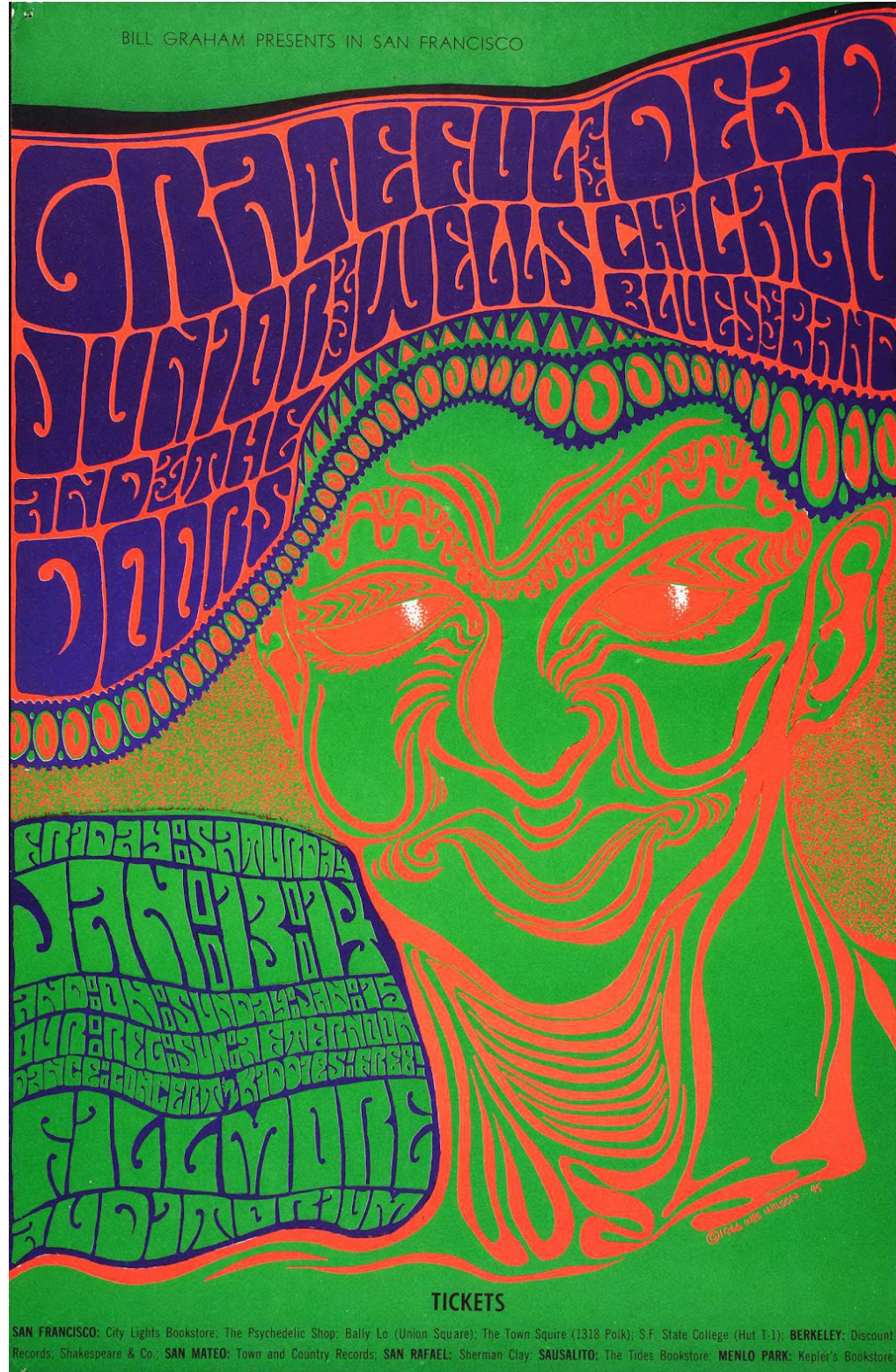
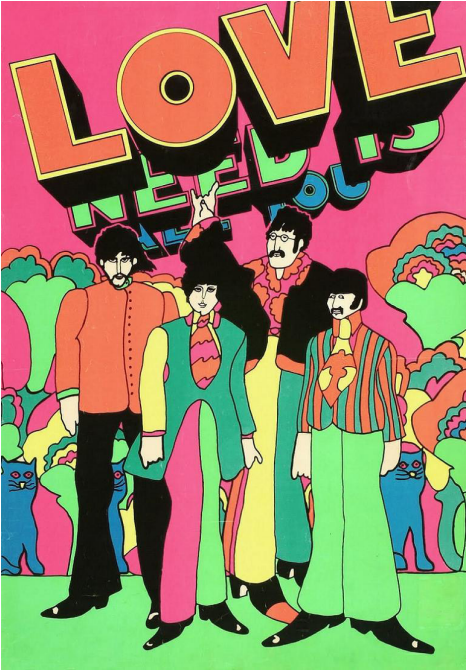
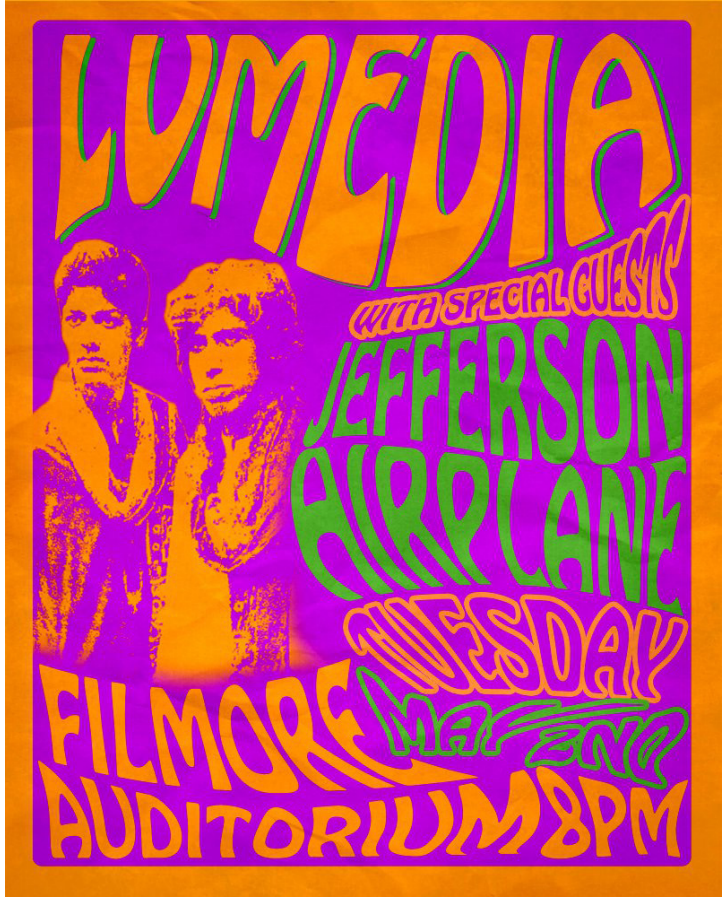




Europe, United States

Late 1960s

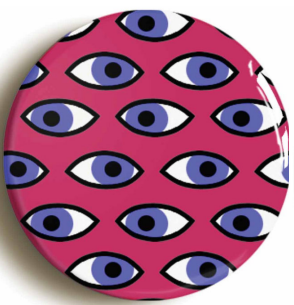
Psychedelia – Youth culture of the late 1960s defiantly challenged absolutely every value of the generation before them and Psychedelia was the art movement that represented them. Like Dadaism, Psychedelia was a wartime movement spawned by a new, non-conforming generation, but with it's own spin on breaking the rules: Dadaism broke every aesthetic rule by way of visual juxtapositions and contextual distortions; Psychedelia broke every aesthetic rule by way of a simulated, drug-induced hallucination.



Self-taught artists of this movement cared little for traditional design and its principles. The goal of delivering a message in a simple and easy way was discarded; their goal was to try and engage the audience for as long as possible; their color combinations intentionally vibrated; fonts with exaggerated features twisted and melted into shapes, and just about ignored legibility; and compositional grids gave way to anamorphic distortions. Noting the illegibility of the style, psychedelic poster artist, Wes Wilson said, "If people care enough, they'll lean in and look closer."

"The psychedelic movement helped people move beyond the act of viewing art into a deeper experience of it. Art is no longer something just to be admired. It's something to consume and to feel."

Ken Johnson, Art Critic for 'The German Times'

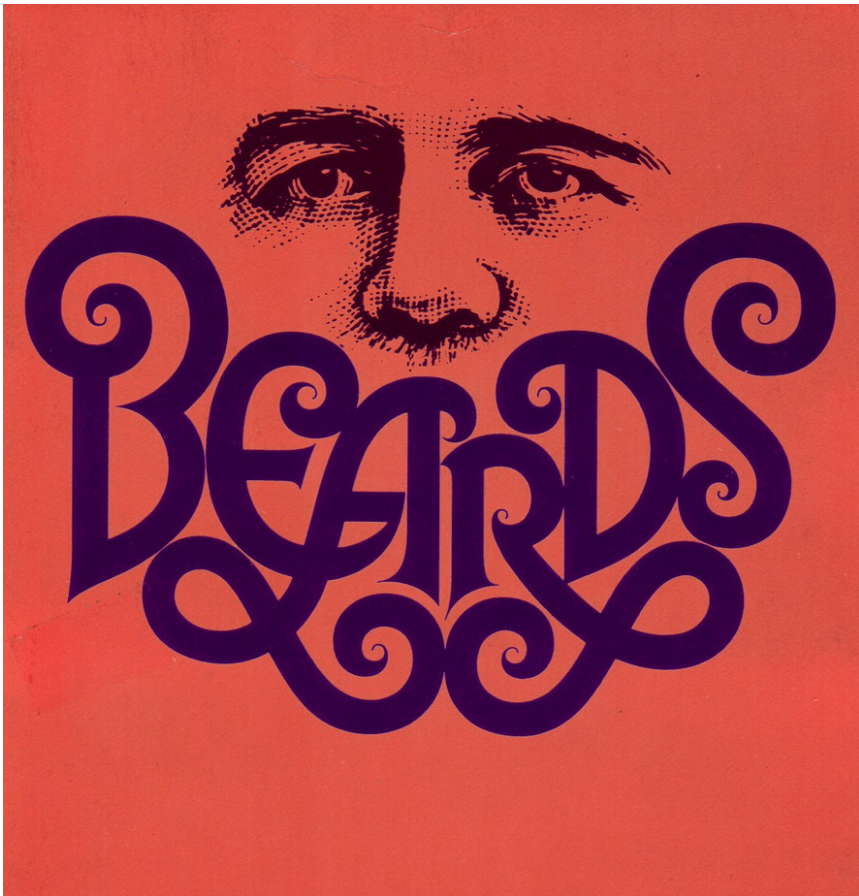


Leggs®

United States

1970s

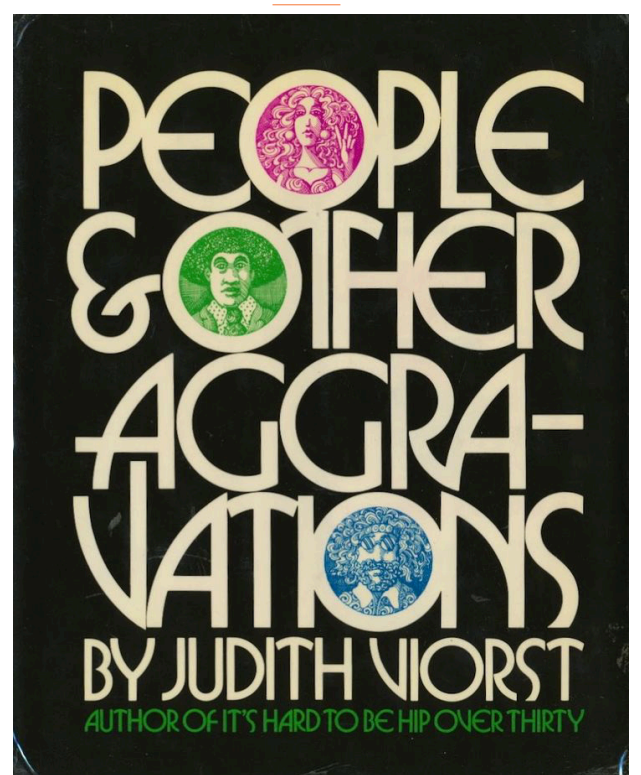
Phototype – was used in the 1930s here and there for setting a few headlines, but it was used more exclusively in the 1970s. Photo-typography pushed orthodox Modernist boundaries to the limit, as typography was redefined as a much less strict, eclectic art form. Prior to this new technology, typographers had the exclusive on designing type. But now, designers had an open door to generating their own one-off typefaces.



The 1970s had a distinct yet hybrid look, it's an era when again, image and word were combined as one. Rather than rely on well-known nostalgic typographic revivals, the 1970s adaptation was to find little-known typefaces from the past and make them absolutely contemporary; it was a period of customized hand lettering, ligatures and elaborate swashes.

The era of phototype was merely a blip in time as compared to the very long run of the letterpress epoch before it—nonetheless—it altered the world of typography and visual communications forever more. In its short run, Phototype served as the pivotal bridge between letterpress and digital typography.

Avante-Garde Typeface – As co-founder of *International Typeface Corporation (ITC)*, Aaron Burns bent the legacy rules of hot metal typography and introduced the iconic typefaces of the phototype era. Herb Lubalin's *Avant-Garde* was one of the most notable typefaces to be introduced by Aaron's ITC phototype foundry.



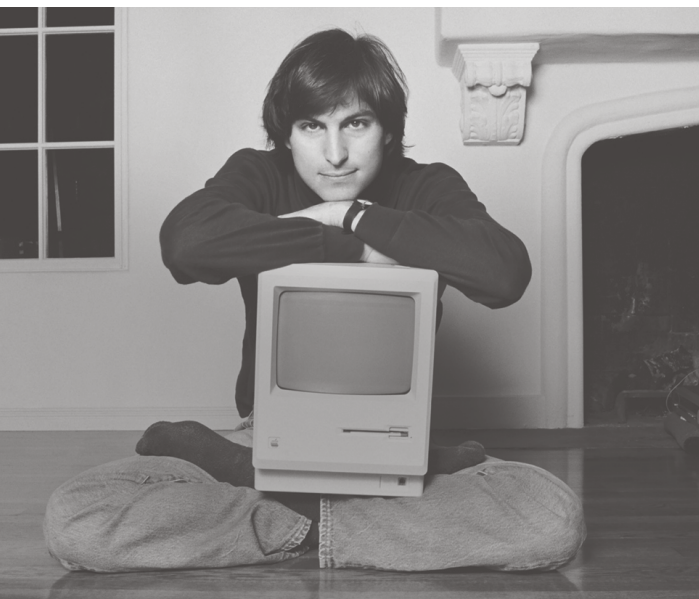
Though Phototype introduced new possibilities it was costly. Still, it was the obvious choice for setting large blocks of text.

But when designers wanted to set one or two headlines in a display font, Letraset transfer sheets offered an affordable variety of typefaces, as well as borders, flourishes, etc.



POSTMODERNISM

Postmodernism refers to a wide category of contemporary art. Like many movements before it, the hallmark of Postmodernism was to bust the rules of its predecessor. Coinciding with a barrage of technological advancements, Postmodernism has led to almost five decades of experimentation with new media and new art forms; it is the argument for diversity in form and style; it is the celebration of individual style as opposed to a universal style ... in the Postmodernist definition of art, almost anything goes.



The Computer Revolution - This era was a rocket launch for graphic design—it was still very much a specialized trade—but the computer made both design and typography an integral part of everyday life for the masses. In the hands of a formally trained designer, the computer was an incredibly powerful tool, but in the hands of the untrained layman, it enabled insipid mediocrity.

Democratized Typography – The art of type design was exclusive to typographers until the 1970s, when phototype opened the door to graphic designers ... **in the 70s, phototype may have opened the door to graphic designers, but in the 90s, digital typography opened the floodgate.** The computer revolution truly democratized typography, and more custom fonts were produced in the early 1990s, than in perhaps all other eras combined.

The shift from hot metal type to phototype demanded a re-make of existing typefaces; consequently, the shift from phototype to digital type demanded the same. Yet, the digital era also encouraged increased experimentation. The challenge for designers working with new digital media was to respect convention while extending the boundaries of design.

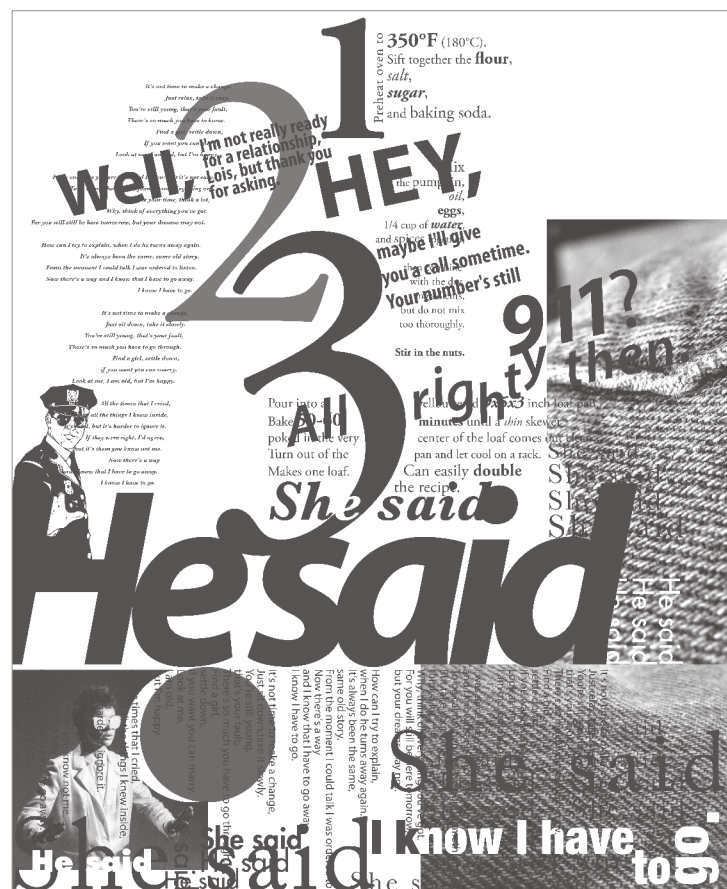
DIGITAL TYPE



Switzerland

Late 60s – Mid 70s

Wolfgang Weingart – From the land of functional design came the next revolution in typography. Weingart challenged the constraints of hot metal type in the late 60s to mid 70s; later, he immersed himself in photo reproduction. He became obsessed with enlarged halftone dots, the illusion of movement, and with layers of meaning. He took previously taboo notions of gridlocked composition and expanded the parameters of the page. "Typology"

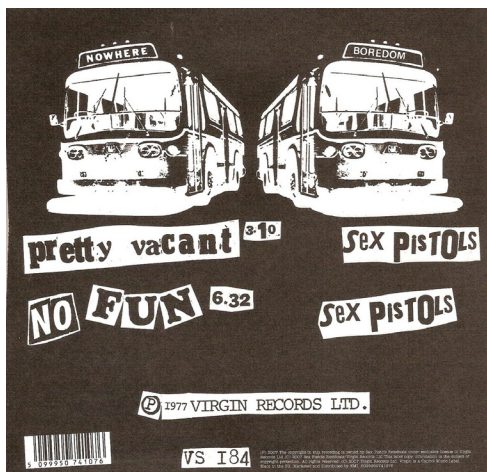


England



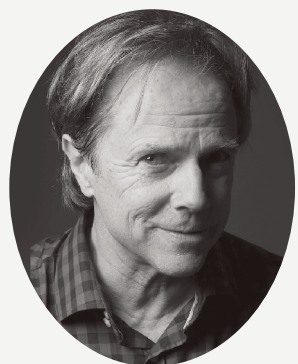
Punk - Like Dada and Psychedelia, Punk was an art movement brought on by a young generation demanding change. When the Sex Pistols played their first gig at St. Martins College of Art in 1975, their music, costume and outrageous antics articulated the sentiments of a very dissatisfied youth ... the Sex Pistols became the 'spokesmen' of their generation as they ushered in a drastic new era of music, fashion and design.

Pre-Democratized Typography - In terms of graphic design, Punk began just before personal computers made typography readily available to all. In a poor economy, hiring a typesetter was not only expensive, their deliverables were formatted in a very rigid, sterile and gridded format. Designers had very indirect control over their typographic 'visions.' The over-priced typesetting process was the antithesis to Punk's disdain for constraints, and so they came up with a work-around ... collages that take on the appearance of a ransom note. Freeing themselves from the constraints of a structured grid, Punk designers were able to generate visuals that were imbued with the movement's feelings of aggression and restlessness.



United States

Grunge - Macintosh's 1984 debut truly democratized typography, but in it's earlier stages, computer-generated typography and graphic design appeared to some, as being a bit too rigid, lifeless, and boilerplate. Like their Punk predecessors, Grunge designers had a disdain for mainstream—and in keeping, Grunge typography was a rebellion against the 'status-quo' defaults of the computer. Regarding it's precise nature to be it's greatest flaw, designers set out to humanize the computer by coaxing it to do experimental, messy, and chaotic things.



The Godfather of Grunge - With surfing a major part of his life, David Carson was motivated to design and direct for various surfing, snowboarding and skateboarding magazines. Ultimately, Carson became well known for his experimental, deconstructive typographic designs for pop-culture magazine, *Ray Gun* (more about deconstructivism on page 56). His approach was two-fold: you don't have to know the rules before breaking them; and never mistake legibility for communication. Carson's technique of ripping, shredding, and remaking letters touched a nerve. His covers for *Ray Gun* were bold and often disorienting. He once disliked a *Ray Gun* article on musician, Bryan Ferry, and so set the entire spread in Zapf Dingbats (shown at right).

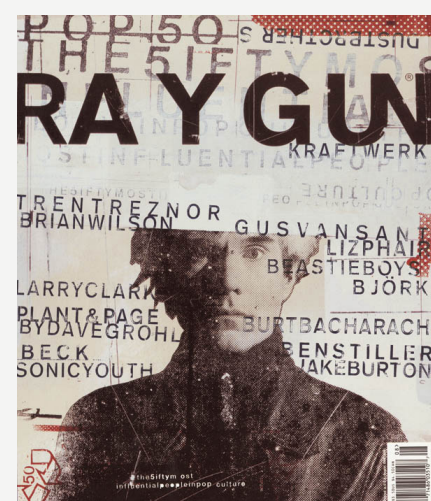


Morire Typeface

The beginnings of most grunge fonts were couched in moments of spontaneity, rather than purpose and precision. The idea was to instantly express. Harriet Goren's Morire is an ideal example: for such an intricate typeface, its creation was one of fleeting inspiration rather than premeditated artistic vision. "The Awl"

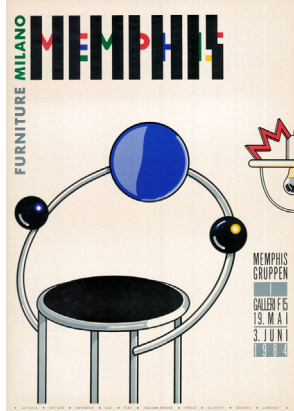
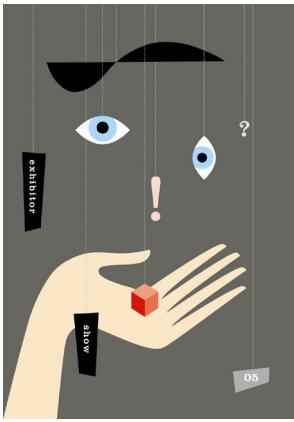


Grunge typography was an antidote to everything getting too clean. Carson pioneered a very accessible direction to go on, and everyone just started to do that David Carson look. And during it's run, Grunge offered a certain refreshing look that had not been seen before. "The Awl"



Switzerland

New Wave – Wolfgang Weingart is credited with developing New Wave typography in the early 1970s at the Basel School of Design. Punk and postmodern language theory influenced New Wave, but there is a debate as to whether this movement is a break or a natural progression of the Swiss Style. Sans-serif fonts reign supreme, but the limits of legibility are stretched; there is a breakdown in minimalism, as the number of type sizes and colors greatly increase. ¹Typology



The development of transparent film and trends for increased use of collage added texture to text. Breaking from a grid structure meant that type could be set center, ragged left, ragged right, or chaotic. Visual hierarchy also strayed from the Swiss Style's top-to-bottom approach.

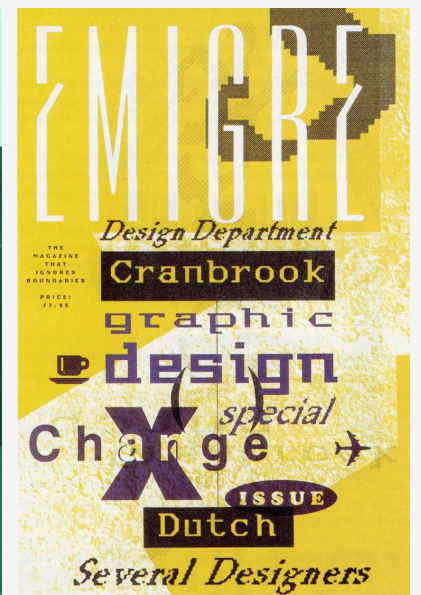
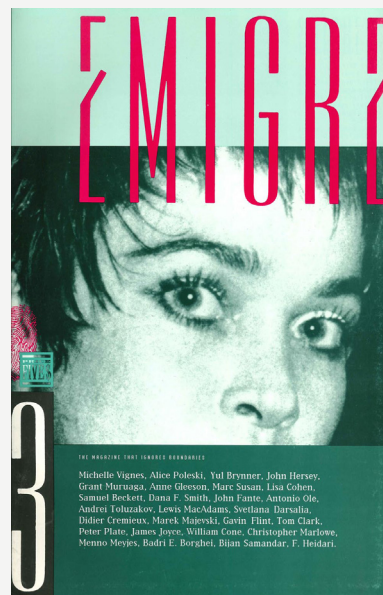
Although punk and psychedelia embody the anti-corporate nature of their respective groups, the similarity between New Wave and the International Style has led some to label New Wave as "softer," commercialized punk culture. ²Wiki

"What's the use of being legible when nothing inspires you to take notice?"
Wolfgang Weingart



United States

Emigre - Since typestyles have always been closely tied to current technology, there was no reason not to design type that represented the computer age. The first Macintosh computer and its default, low-resolution, bitmap typefaces inspired Rudy Vanderlans and Zuzana Licko to design original typefaces for their magazine, Emigre. They later founded one of the earliest digital type foundries, *Emigre Fonts*, which became a pioneer of unconventional typefaces. ¹Typology



Emigre became a touchstone for progressive design, initiating a new mainstream for fashion magazines, music television and more. While type designers referred to as 'The New Classicists' were earnestly adapting traditional typographic methods to the digital medium, Emigre took another route; they created their own tradition.

Europe, United States

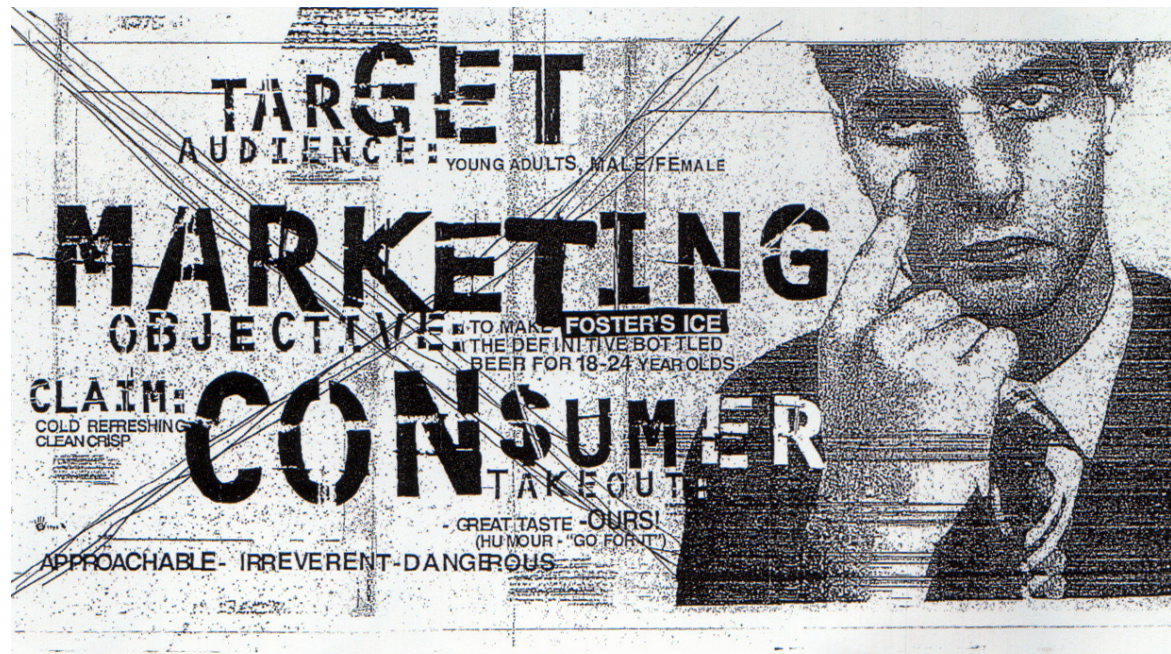
Late 1980s



Deconstructivism – was first proposed in 1967 by French philosopher, Jaques Derrida. He argued that the written word was a flawed means of conveying one’s thoughts; original meaning is easily lost, as a string of typeset words are too susceptible to ambiguity. Were the author of any written idea be present, (s)he could at least be able to clarify any uncertainties ... but in their absence, there is too much room for interpretation ... their writing falls short.

Deconstructivism is irritatingly, hypercritically interested in flaw and failure. Ironically, Deconstructivism holds itself to the same standards it uses to tear other material to bits; and the arguments that it stirs up against itself and everything else just go round and round. Proponents of the movement will agree that it’s better suited to fine arts rather than client-driven messages. Yet, the principles are useful for conveying a certain kind of message in an information-saturated, digitally limited society.

The hierarchies inherent in the multiple layers of written information force the reader to scan in bites, rather than in linear fashion. The linear narrative, it is argued, is not the only way to navigate text. For those who can decode the structure, comprehension is fairly easy. For some, Deconstruction is a means to see the printed page anew; for others, it is a really annoying school of thought. ^{“Typology”}



England

1991

The English contribution to digital type design has been immense. From historical revival to radical experimentation, the alphabets they introduced altered the perception of the typographic form. Some are representational/traditional while others are incomprehensibly abstract. Besides utilitarian, many English typefaces have symbolic and philosophical implications that extend beyond the traditional function of type as a vessel of meaning. Legibility and readability were blurred, resulting in symbolic marks that serve as code for ideas.



FUSE

Számos tevékenysége mellett részt vesz a projektben, mely egy magazin design, grafikai design és branding design témákra közlő szöveges konferencia sorozat. A FUSE project célja, a vizuális nyelvben és a tipográfia művészetében új stílus, korszak és irányzatok megújítását.

Industria

Brody

director

1994-ben saját stúdiót hozott létre Research Studios néven, mely azóta újabb műhelyekkel gyarapodtak San Franciscóban, Párizsban, Berlinben és New Yorkban.

A cégcsoport mindentelente munkákon dolgozik a publikáción és a filmkészítésben.

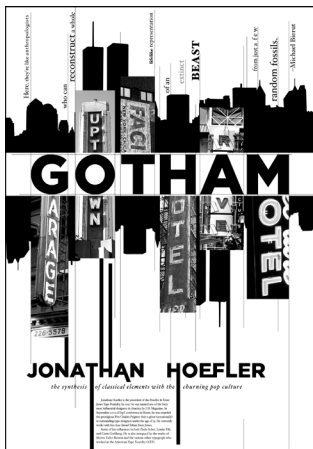
FACE

Főképp a FACE magazin művészeti vezetőjeként, valamint számos területen tevékenykedik. Kiemelkedő és kihívásokkal teli munkássága során minden média típusban igyekezett a vizuális kommunikáció határait a végletekig fesztetni.

FUSE – Neville Brody and Jon Wozencroft launched a self-published typographic journal titled Fuse in 1991 as a counter blast against formalism in typography and the sterility of 1980s commercialism. With each quarterly issue constructed around random themes such as *propaganda* and *pornography*, four designers were invited to respond to that theme and create a typeface, and also a poster that featured that typeface.

Fuse was a means of exploring the unmapped potential of the new digital typography. As Wozencroft points out in the first issue, *“Abuse is part of the process.”* He and his collaborators snubbed convention and declared the computer as a tool of liberation. They incited users (of the computer) to make their own fonts, to extend and adapt existing typefaces, and to stretch syntactical meaning to the breaking point.

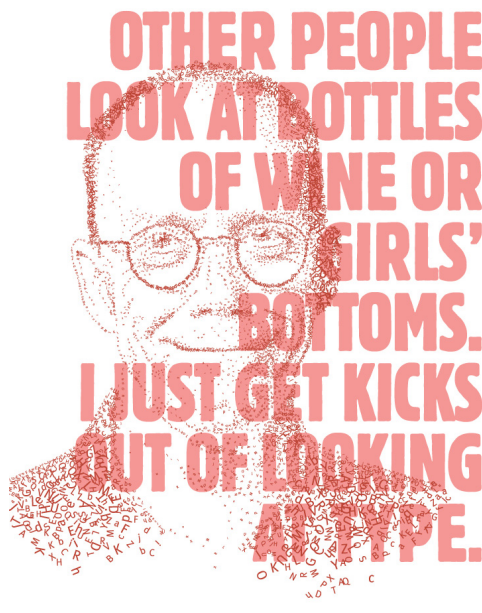
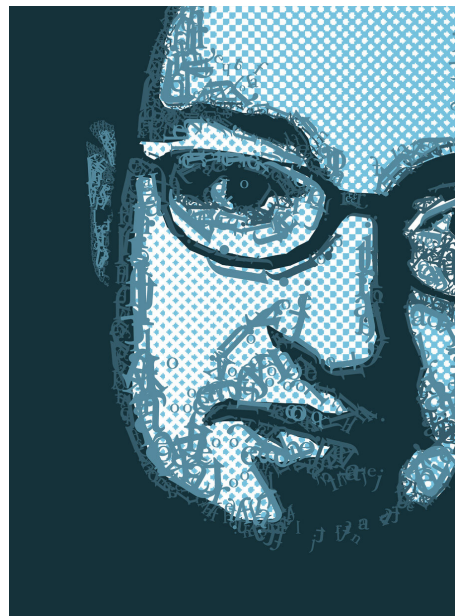




Germany, United States

New Classicists – The digital revolution spawned many eccentric typefaces, but perhaps the most enduring will be the classic and historical revivals used for body text and headlines—as utilitarian functionality always seems to prevail.

Like musicians who create digital re-masters of classical music, so are there typographers who create digital re-masters of classical type. Phototype of the 1970s was never perfect enough to recreate the nuances of many great metal typefaces. Digital media simplifies the process and allows for greater variations within type families.



The New Classicists are about revival and invention; because there is no sense in remaking type without improving upon it. Jonathan Hoefler and Tobias Frere-Jones gave new life to old faces like Bodoni and Baskerville. They have also perfected new faces based on these classics, adding little nuances and attributes that were easily made possible by the computer.

1990s Onward ...



Everywhere

2000 Onward ...

LATER MODERNISM

“Although still practiced by loyal adherents, Modernism devolved into a mannerism without a mission—a surface without a soul. Since it is axiomatic that every action fosters a reaction, the Postmodern reaction is ready for its own challengers. Does this mean that a return to Avant-Garde, Commercial, or Late Modernism is on the horizon?”

For some designers, a “less is more” aesthetic—a confluence of modernist and classicist sensibilities—emerges as a viable response to the fashionable clutter of the past decade. Modernism will probably not return in the pure form that its founding masters practiced it.

The essence of healthy art, graphic design, and typography is to build on the past, not to revert to it. Even the recent retro pastiche period evolved from nostalgia into some kind of currency.

Later Modernism is an appropriate way to describe typography that does not fit neatly into the various Postmodern camps, yet is also not slavishly following antiquated Modern traditions. Later Modern is a continuation, a search for formal discipline, moral center, and invention. It is not beholden to contemporary style and fashion; instead the designers of this genre create it.” *“Typology”*

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Tom Slater

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