


TYP
of the
WEEK

FALL 2023



ERIC GILL FONTS

What He's Known For -
His best known type designs were produced by the Monotype Corporation, although he also designed type for private presses. His most widely used type Gill Sans, strongly influenced by the Linotype Corporation lettering of his teacher Edward Johnston, was the first successful sans type based on the humanist models of the Renaissance. Other of his designs are the intricate Perpetua and Janina, named after his daughter.

History of the Inventor -
Bodoni is a serif typeface originally designed by Giambattista Bodoni in 1798. Giambattista Bodoni was an Italian graphic designer and typographer. He was also worked as type-designer, compositor, publisher and printer. His type designs were modeled after Pierre Simon Fournier's typeface but later felt inspired by the typography of John Baskerville.

History of Bodoni Fonts
The earlier versions of Bodoni were considered Transitional while the later versions fall into the Modern category. The typeface is known for its extreme contrast between thick and thin strokes which can make it more suitable for a display face rather than a text face.

ERIC GILL FONTS

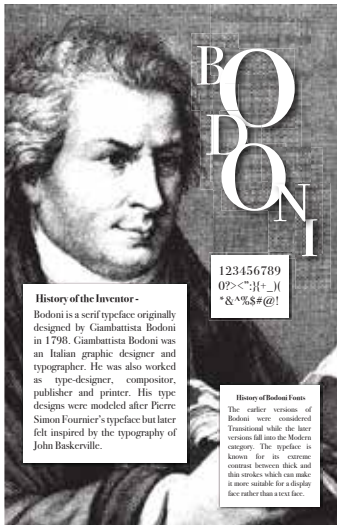
ABCDEFGHIJKLMN
OPQRSTUVWXYZ

123456789 0!@#%&*~

HUMANIST BOLD
12-16
GILL SANS
ABCDEFGHI
JKLMNOPQR
STUVWXYZ
abcdgplmnpqrsxyz
1234567890 !@#%&*~

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Oo Pp Qq
Rr Ss Tt Uu Vv Ww Xx Yy Zz

1234567890 !@#%&*~

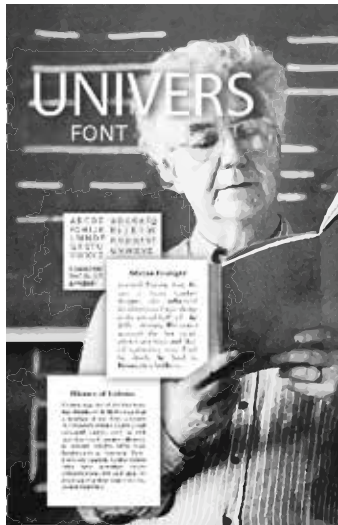


BODONI

123456789
0?><".:;{+_-
*&^%\$#@!

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UNIVERS FONT

ASDFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 !@#%&*~

History of Ephemera -
Ephemera Fonts is an independent digital type foundry with a focus on display typeface founded in the middle of 2019. Ephemera Fonts was inspired by the Victorian era advertising, vintage labels and ephemera prints. This company revived the visual elements from the past era into a carefully crafted and high quality digital assets.

History of the Inventors -
Ephemera was founded in Bandung, Indonesia in the middle of 2019 by graphic designer, Gilang Purwana (not pictured) and Ilhan Henry.

Examples

EXAMPLES



EPHEMERA FONTS

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Gilang Purwana -
Born in 1987, Bandung is an Indonesian graphic designer and label collector. Between 2008 and 2013 he worked as a graphic designer for a local clothing company. He is interested in Victorian printing techniques and design experimentation, production, and evolution. He works mainly in type design, poster, and e-card graphics. In 2016 he founded Spencer & Sons Digital Type Foundry.

Ilhan Henry -
He is an Indonesian graphic design, letterer and typeface designer. He started his career as a logo and e-card designer in 2007, and in 2014 he decided to focus on lettering. He learned a lot from many books, collecting some vintage stuff to train his typographic eyes. He is passionate for art and craftsmanship of sign painting and glass-tying, and most of his work were influenced by it.

EXAMPLES

Aldus Manutius

Esteemed Creator of Aldine Press
Commissions New Typeface

Aldus Manutius was an Italian printer who founded the Aldine press and commissioned the creation of Greek and Latin typefaces. These typefaces are known today as italic type.



Aldine Press

The Aldine press was established in 1494, and published celebrated Latin and Greek masterpieces and disseminated rare texts across the world.



Roman Italic Script



Greek Italic Script

Arial Typeface

Type of the week

Benedictine College

NEW Versatile Typeface Created

History:

Arial typeface was created in 1982 by Robin Nicholas and Patricia Saunders for the Monotype Corporation—an imaging company. They designed Arial specifically for laser printing and personal computers. Additionally, it was made to be a competitor of the popular Helvetica font.

Arial is a sans-serif typeface and set of computer fonts in the neo-grotesque style, which was a nineteenth-century sans-serif design. Sans-serif typefaces are simple, versatile fonts, which have no "feet" extending off of the letters.

Furthermore, Arial is a contemporary sans-serif design, which means it contains more humanist characteristics than many of its predecessors and as such is more in tune with the mood of the last decades of the Twentieth Century. The overall treatment of curves is softer and fuller than in most industrial style sans-serif faces.

Arial
Arial
Arial

Within the Arial typeface there are myriad different styles. Some of the most commonly used are Arial Regular, Arial Narrow, Arial Italic, Arial Bold, Arial Unicode MS, Arial Black, Arial Black Italic. Due to its many styles the Arial typeface is a convenient typeface family that has become ubiquitous in the world of type today.



Regular



Bold



Italic

Park Avenue Script

"Light-hearted Contemporary Script Font"

History:

Park Avenue Script was designed by Robert E. Smith in 1933. It was originally created for the American Type Founders Corporation. This font was first published using a linotype typesetting machine—a "line casting" mechanism designed to produce a more efficient printing process.



What is it:

Park Avenue is a light-hearted contemporary script font. The design utilizes small x-height lowercase letters and very long ribbon-like ascenders. It mimics cursive handwriting and contains many flourishes.

Script font:

Script fonts take direct influence from handwriting and calligraphy. They are usually more formal in composition. Additionally, they are decorated with myriad flourishes. These flourishes give each font a visually interesting appearance.



Drop Cap

"Eye Catching Design Accent"

History:

A drop cap is a direct descendant of the "illuminated" initials—the first letter of a page in a paragraph—that originated in hand-lettered (pre-type) bibles. Throughout the years they have developed and are now used in online articles as well as in prints.



What is a Drop Cap?

A drop cap is a specific kind of initial letter or large letter that appears at the beginning of a block or text. They are set slightly larger than the rest of the text and they are "dropped" over the side of the text with the rest flowing around them. They are used as a design accent and as a visual cue to draw the reader's eye toward an important piece of text.



Thus, I came to the conclusion that the designer of a new system must not only be the implementer and the first typewrite user; the designer should also write the first user manual. The separation of any of these four components would have hurt TEX significantly. If I had not participated fully in all these activities, tensely hundreds of improvements would never have been made, because I would never have thought of them or perceived why they were important. This system cannot be successful if it is not strongly influenced by a single person.

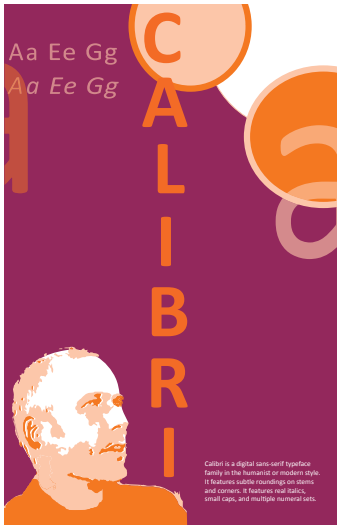
GOUDY

Born on March 8, 1865 in Bloomington Illinois
 Taught at Art Student League (1916-24)
 Art director at Lanston Monotype Machine Company.
 Printer and author who designed over 100 typefaces

Aa Qq Rr a
 Aa Qq Rr a

Famous Works

The Alphabeth (1918)- fifteen interpretative designs drawn and arranged with explanatory text and illustrations
Elements of Lettering which traces the history and development of Roman character
Typologia, Goudy's methods of type production



British typographer who designed Times New Roman and Baskin Miller typefaces
 his success stemmed from his creativity, "I was inspired not by writing but by engraving, not script but sculpture"

tLO
 Stanley Morrison
 Morrison



TRANSITIONAL FONTS

Transitional Fonts were created by John Baskerville in the late 1700s. After creating this style of font, Baskerville discovered that these letterforms were too fine to be printed on the normal printing presses of his time. In order to use his font, he needed to create a sturdier metal printing press, a new manufacturing process for smoother whiter paper, known as wove, and formulate a new rich black ink.

transitional



Old Style

Transitional

Transitional Fonts follow Old-Style Fonts which have little to no contrast between thick and thin strokes and diagonal stress. Transitional Fonts present a greater contrast between thick and thin strokes and vertical stress rather than diagonal. They also have a greater x-height, longer serifs that are also rounded, capital heights that match the height of the ascenders, and the numbers are the same height as capital letters.

NICOLAS JENSON



adobe
jenson

Nicolas Jenson lived in France in the mid to late 1400s. He studied type under Johannes Gutenberg and then created the final advancement in moveable type. He went on to design a refined Roman type, later called Adobe Jenson. His lowercase h has a straight stem on the right side compared to the round stem in other fonts of his time. His H, M, and O are much wider than the other capital letters. His capital R has a signature long tail. His type was a huge success partially due to his initiation of the first type trades with his new typeface.

OPTIMA

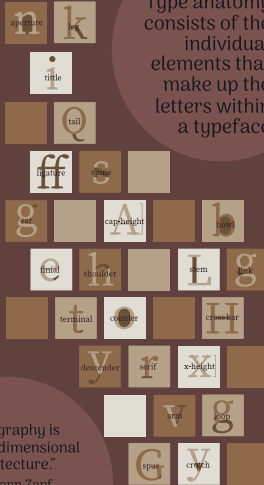


Hermann Zapf

The font Optima was created by Hermann Zapf in 1950 when he was researching at churches in Florence, Italy. He was inspired by an old Roman gravestone he found with letter proportions based on the Golden Ratio. His capital letters are much wider than those in other fonts. Certain letters have a personality of their own like his wide M, capital N with its thin vertical lines, and a top heavy S that leans slightly to the right. Many businesses use Optima like Yahoo, BuzzFeed, and Jaguar. The most famous use is the names on the Vietnam Veterans Memorial in Washington D.C.



Anatomy of Type



Type anatomy consists of the individual elements that make up the letters within a typeface

"Typography is two-dimensional architecture."
-Hermann Zapf

Monospaced Type

A monospaced font is one in which the letters and characters each take up the same amount of horizontal space. This makes them different than all other width-varying fonts.

Monospaced fonts were specifically created to fit the mechanical requirements of typewriters. They tend to take up more horizontal space because of their makeup and they are often harder to read than normal fonts because of their uniformization and lack of proportional spacing. It is most often used in laying out tabulated data in plain text documents. It helps to distinguish code from normal text.

```

ABCDEFGHIJKLMOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
!@#$%^&*()_+~{}|;:'.>
  
```

Paul Renner

- Born: August 9th, 1878
- Died: April 25, 1956
- Full name: Paul Friedrich August Renner
- German typeface and graphic designer
- Author
 - Typografie als Kunst
 - [Typography as Art]
 - Die Kunst der Typographie
 - [The Art of Typography]
- Founder of the Master School for Germany's printers in Munich
- Designed Futura typeface
 - Designed to help usher in a new modern age
 - Became one of the most successful types of the 20th century



```

#abcdefghijklmnopqrstuvwxyz
!@#$%^&*()_+~{}|;:'.>
ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
vwxyz
  
```

Goudy



```

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
abcdefghijklmnop
qrstuvwxyz
0123456789
  
```

- An oldstyle serif typeface
- Originally created for American Type Founders in 1915
- One of the most popular font typefaces to be produced
- Frequently used for packaging and advertising
- Good to use as texts as well as displays
- Creator: Frederic W. Goudy (1865-1947)
 - An American type designer, artist and printer
 - Created more than 100 typefaces
 - Founded the Village Press in 1903 with his wife Bertha

Recognizable features include:

- Diamond-shaped dots on the L and junc common marks
- The signpost ear of the g and base of E and L.

Printing Press

- Earliest model was thought to be made in China
- During Tang Dynasty
- Spread across Southeast and East Asia
- In 700 AD



- Developed by Gutenberg
- Around 1436
- In Mainz, Germany
- Lowered price of books by printing more books faster
- Lead to spread knowledge and create a more uniform language



Modern type

overview

Modern fonts are also referred to as *didones*. They draw inspiration from the Didot and Bodoni type families.

history

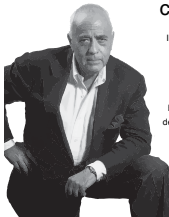
Firmin Didot created the first modern font in 1784. Romain du Roi inspired the unbracketed serifs and John Baskerville inspired the high contrast. Copperplate engraving's precision enabled the creation of the modern typeface.



MAX miedinger

overview

Max Miedinger was a Swiss type designer known for creating the typeface Helvetica. He began his career in 1926 at the age of 16 when he became an apprentice typesetter. By 1936 he became a typographer for Globus Department Store's advertising studio. In 1947 he was hired as a typeface sales representative for the Haas'sche Schriftgießerei for whom he later designed Helvetica.



creating helvetica

In 1956 Eduard Hoffmann, the director of the Haas'sche Schriftgießerei, commissioned Miedinger to develop Neue Haas Grotesk, later renamed Helvetica. The typeface was inspired by Akzidenz Grotesk, a sans serif font designed by the Berthold foundry in the late 1800s and the most popular font for the previous 50 years. Helvetica went on to become the most popular font of the 20th century.

gill sans

overview

Gill Sans is known for its classical proportions and Art Deco inspiration with allusions to Roman type. It was created in 1928 by Eric Gill for Monotype Corporation. Despite its consistent stroke size, it is a highly legible font and is considered the first "humanist" sans-serif.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
! @ # \$ % ^ & * ()



Drop caps

overview

Drop caps are large letters at the beginning of bodies of text. The height of the letter usually spans between three and five lines, but has spanned more historically.

history

Drop caps were developed by monks and scribes for illuminated manuscripts to identify where the reader should start. The tradition first dates to the 4th century.

Display

Display typefaces have a wide range in their appearance. Which includes practical and novelty fonts.

They are only used for headlines and titles.

They are meant to be eye catching.

With new inventions being created from the Industrial revolution, advertising had its breakthrough which included: signs, posters, and newspapers.

Freightway Font



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
[] ^ _ ` { | } ~
! " # \$ % & ' () *
+ , - . / : ; < = > ?
@ [\] ^ _ ` { | } ~



Howard Kettler



Howard Kettler was born in Lexington, Kentucky in 1919. Famously known for creating the font courier.

Courier was used more than Helvetica and Times New Roman combined.

Courier typeface was designed in 1955. The intended purpose was to be used on typewriters. Due to its look, the font is associated with office and telegram texts.

abcdefghijklmnopqrstuvwxyz
123456789

Firmin Didot



Born April 14, 1764,
in Paris, France.

He was a French
printer, engraver,
and type founder.

Firmin Didot was a part
of the Didot family who
owned one of the most
famous type founding
houses in France.

He established the use of the
Didone or "Modern" style of
serif typefaces in 1784-1811.



The Didot typeface is
characterized by the
extreme contrast in
thick and thin strokes.

Vogue has been using
Didot for their cover
title since 1955.



LIGATURE

It is a glyph that puts certain shapes together based on the sequence of characters and then creating a new form for a harmonious reading.

Ligatures don't always put two glyphs together, sometimes they separate.

Ligature was created to solve a practical typesetting problem.

In the metal font days, characters would collide into one another, so they fixed it by combining the problematic letters into one piece.

An example of a ligature is the "fi."

fi → fi
fl → fl

Metal font



#1 Black Letter

Also called Old English Script or Gothic. Its characterized by its vertical strokes that end on the baseline, a fusion of convex forms and angular lines instead of smooth curves and circles.

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 abc
defghijklmnopqrs
tuvwxyz;0123456
789!"\$%&'()*

From the end of the 12th to the 20th century it was used for manuscript books through Europe, mainly in German speaking Countries

Nowdays used for diplomas, certificates, liturgical printing and newspaper mastheads.

The New York Times
Corona

#2 Johannes Guttenberg



Born in between 1393 and 1406 in Mainz, Germany. Despite it being no documents regarding his youth, it's believed that he studied at the University of Erfurt, Germany. Finally he died on February 3rd 1468.

Designed and built the first known mechanized printing press in Europe. In 1455 he used it to print the Gutenberg Bible, which is one of the earliest books in the world to be printed from movable type.



His invention led to an information revolution and the unprecedented mass spread of literature through Europe



Helped to commercialize the Bible and impulse a cultural revolution

THIS MIGHT BE THE MOST IMPORTANT

#3 Hierarchy

WHAT IS IT?

It's the visual organization of content in terms of their relative importance. It helps to organize the information so it's easier for the reader to find the information he is looking for and focus on the most important parts of the text.

HOW TO CREATE HIERARCHY?

Keeping typefaces approximately the same size, but making the more important heading bold, while making the less important one italic.

You can

- 1) Vary the size of some elements
- 2) Use color in a strategic way
- 3) Good use of negative space
- 4) Good alignment

MAIN HEADING

#4 LINOTYPE

IT BECAME ONE OF THE MAIN METHODS TO SET TYPE FOR NEWSPAPER, MAGAZINES AND POSTERS FROM LATE 19TH CENTURY TO 1980S

FIRST THE OPERATOR SELECTS A MACHINER CONTAINING BRASS MATRICES TO HOLD AN ENTIRE POINT TYPE OF THE SIZE AND PITCH SPECIFIED IN THE COPY. IT HAND, AND THEN A KEYBOARD IS MANIPULATED TO SELECT THE MATRICES NEEDED TO COMPOSE EACH LINE OF TEXT. WHICH AUTOMATICALLY WEDGES THE WORDS APART TO FILL EACH LINE PERFECTLY.

THE MACHINER REVOLUTIONIZED TYPESETTING AND WITH IT ESPECIALLY NEWSPAPER PUBLISHING, MAKING IT POSSIBLE FOR A RELATIVELY SMALL NUMBER OF OPERATORS TO SET TYPE FOR MANY PAGES DAILY.

CREATED BY OTTO WAR MERTENHALER IN 1844, IT WAS A HOT METAL TYPESETTING SYSTEM THAT CASTS LINES OF METAL TYPE FOR INDIVIDUAL USES.



Serif

TYPE OF THE WEEK

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0123456789.,-+*^/ \ : ; ! ?

DEFINITION

Any of the short lines stemming from at an angle to the upper and lower ends of the stroke of a letter

SERIF TYPEFACES

- Times New Roman
- Georgia
- Palatino
- Garamond
- Baskerville

CHARACTERISTICS

- Professional, classic, authoritative
- The New York Times
- Easier to read compared to other prints



WILLIAM CASLON

TYPE OF THE WEEK

The first Declaration of Independence was printed in Caslon.



Alfabeto Caslon Pro Regular
 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
 A E C f g h i & c.,

Caslon was born in Cradley, Worcestershire in 1692. He started a business engraving gun locks and barrels. From there his work was noticed and he started creating typefaces. In 1720, Caslon created his first typeface, English Arabic. His typeface is characterized by bracketed serifs as well as short ascenders and descenders. Caslon's work transformed English Typeface.



Ascenders are the upward part of letterform. Descenders are the downward part of letterform.

NEWS GOTHIC

TYPE OF THE WEEK

News Gothic Bold
 Aa Ff Gg Qq

LETTERFORM IS COMPACT WITH SHALLOW DESCENDERS. USED IN NEWSPAPERS AND ADVERTISEMENTS.

DESIGNED BY MORRIS FULLER BENTON IN 1908. NEWS GOTHIC BECAME POPULAR IN THE 1940S WITH THE ADVANCEMENT OF SANS SERIF. NEWS GOTHIC IS SIMILAR IN STRUCTURE TO FRANKLIN GOTHIC.



News Gothic

Light	Light Italic	DC LIGHT
Regular	Regular Italic	DC REGULAR
Medium	Medium Italic	
Demi	Demi Italic	SC LIGHT
Bold	Bold Italic	SC REGULAR

Pchnąć w tę łódź jeża lub ośiem skrzyń fig.



TRUE TYPE

TYPE OF THE WEEK

a

Before True Type, computers relied on bitmap that created the fonts pixel by pixel, making it print out pixelated.

a

True Type consists of the font and the rasterizer that reads the font and generates the bitmaps.

Developed by Apple and is used both by Apple and Microsoft. True Type offers the highest quality on computers and prints providing both readability and scalability.

True Type contains information on the spacing of each character as well as an outline which allows scaling the character to various sizes.

TYPE OF THE WEEK

BENJAMIN FRANKLIN

Benjamin Franklin significantly influenced in the world of graphic design. As the editor of one of the most popular newspapers, the Pennsylvania Gazette, and the first person to introduce illustrations in newspapers, Benjamin Franklin's influence continues to impact the world of graphic design every day.

Caslon was derived from digitized images of handwritten impressions written by Franklin.

Caslon

DUE TO THE HANDWRITTEN ORIGINS OF THIS FONT, CASLON SUSTAINS A GENUINE FEEL AND TIMELESS APPEAL.

Benjamin Franklin was in contact with several type designers of his day, many of which are still highly revered in typography today. Primarily Baskerville, Caslon, Didot, Bodoni and Fournier.



AVANT GARDE

Herb Lubalin
Tom Carnase

1968

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0



AVANT GARDE IS A SLEEK DISPLAY FONT. IT WAS MEANT FOR SHORT TEXTS AND HEADLINES, AND WAS ORIGINALLY ALL UPPERCASE.

This font originated from a logo design for the Avant Garde Magazine, and became a classic '70s advertising font.

ROCKWELL

Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll Mm
Nn Oo Pp Qq
Rr Ss Tt Uu Vv
Ww Xx Yy Zz
1234567890

RELEASED IN
1934

designed by
monotype
corporation

geometric
slab
serif font

typically
used as
a display
font



distinguishable by its capital "a" which has a serif at the apex



An **EM DASH** is used to create a strong break in the structure of a sentence—like this. This dash is said to be about the length of the letter "m"



An **EN DASH** is used any time the words "to" or "through" can be used. This dash is said to be about the length of an "n"
EX: Nov–Dec, 16th–19th

HYPHEN



A **HYPHEN** is used to connect compound words, and is the shortest dash.

EX: check-in or learn-it-all



Calligraphic

Calligraphic dates all the way back to Ancient Greece during the fifth century. It was then that the idea that beauty exists with the proportions of one part to another and of all the parts to the whole.



France



Arabic



Chinese



Calligraphy:
- Gestural Form
- Variation in Form
- Decorative
and Expressive



Typography:
- Mechanical
- Technical Restraints
- Legibility

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890!@#\$%^&*()

herbert bayer



herbert bayer was born on april 5, 1900 in haag, austria. he first trained to become an architect. in 1921-1923 he studied typography and mural painting at bauhaus in germany. from there he worked to be a master of typography and advertising, while he was at bauhaus. he also became an art director for vogue magazine.

while he was at bauhaus he was given the task of creating a universal font. the universal typeface he created was based on a bar and circle, and was based on the rejection of the concept of the archaic and complicated gothic alphabet. he wanted to abolish the upper and lower case alphabets and chose to replace them with a single case. it is worth noting, that as he was creating the universal font, he had no proper training in typography. this made it easier for him to go against tradition.

abcdefghijklmnopqrstuvwxyz
0123456789!@#\$%^&*()

English Script

English Script is a typeface that was published and created by Linotype. This typeface was originally created in the manner of English Copperplate

English Copperplate or formally known as English round hand was a dominant style of handwriting in the 18th century. It was commonly used by many writing masters in their copybooks that were engraved from models onto copper. The basic strokes were created and seen as a luxuriantly flourishing and a dazzling display of command a hand.

The term copperplate hand comes from the 18th century which refers to the calligraphic showiness and sleekness.



abcdefghijklmnopqrstuvwxyz
0123456789!@#\$%^&*()

MONOTYPE

The monotype machine was created and patented by Tolbert Lanston in 1896. This was the first hot metal type setting machine.

In order to work the casted letters are created from molten metal as pieces of type. This printing was used as a quality print for items such as books. The reason for this is because the letters could be added or removed in case of spelling mistakes. This was different than its competitor the Linotype, which required an entire line or paragraph to be replaced.

In relation to typography, the Lanston also created the Monotype Imaging company. This company commissioned many important typefaces for the 20th century.

abcdefghijklmnopqrstuvwxyz
0123456789!@#\$%^&*()

GLYPHIC SERIF



GLYPHIC AND SERIF
WAS INVENTED IN
WESTERN CULTURE.

IT WAS MAINLY
USED BY THE
ROMANS. LATER
THEN USED BY THE
GREEKS.

ABOUT GLYPHIC SERIF

IT WAS DERIVED FROM ROMAN
LETTERING. THIS FONT PRODUCED
AN IDENTATION AT THE END OF
EACH STROKE . IT IS TRIANGULAR
AND TAPERED ON ONE END

ABCDEFGHIJKLM
NOPQRST
UVWXYZ

1234567890!
@#% ^ & * () _

TRAJAN
LP Saturnia
Epigraph



John Baskerville



About John Baskerville

John Baskerville was the founder of this font in 1755. He was known for being a typographer and printmaster in Birmingham England. With the famous font he created, he published many works from his printing services he worked with.

This font makes serifs more sharper and tapered.
This shifts the axis of rounded letters to a more
vertical access unlike other serif fonts.

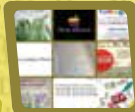
ABCDEFGHI
JKLM
NOPQRSTU
VWXYZ

1234567890!@#
\$% ^ & *



Garamond

Garamond designs have
special characteristics like
scooped and rounded
serifs, slanted spaces inside
the e and a particularly.



The inventor of this font was
in the 17th century by Claude
Garamont (Named later to
Garamond because of his
unique style). He engraved the
famous types into his work
prints.



ABCDEFGHI
JKLM
NOPQRST
UVWXYZ
1234567890!

E e G g K k

Font For Dyslexia

No eyes were harmed by making this bulletin

Dyslexic fonts are readable
fonts. They include Arial,
Comic Sans, Tahoma, Century
Gothic, Trebuchet, Open Sans,
or commonly Open Dyslexic.

abcdefghijklmnop-
nopqrstuvwxyz
ABCDEFGHIJKLM-
NOPQRSTUVWXYZ
1234567890!@#%
^ & *

The morning sun shined brightly into
Charlie's grandpa's bedroom window. The
clock lay behind a mountain of crumpled
blankets scratched their heads. Mr. and
Mrs. looked at the clock and said they
were going to the store.

Charlie's head popped up, and he looked
around. His feet had moved on and
making him looked like a person
sitting on the floor. He said to his
mom, "I'm not out from beneath the
blankets, I'm out from the floor and
I'm in the bed."

A slab font is a type of serif typeface characterized by thick, block-like serifs.

Serif terminals may be either blunt and angular or rounded.

Rockwell:
 ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 abcdefghijklmnop
 qrstuvwxyz
 1234567890!?!&()

Slab serifs were introduced in the early nineteenth century. They were first commercially made available under the name of "Antique," when they were introduced by Vincent Figgins in 1815 to 1817. In spite of the initial explosion in their popularity, slab serifs suffered a decline in popularity as the century went on.

Courier:
 ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 abcdefghijklmnop
 qrstuvwxyz
 1234567890!?!&()

William Caxton was believed to have introduced the printing press to England in 1476.

Caxton is credited with standardizing the English language through printing—that is, regional dialects and largely adopting the London dialect. This facilitated the expansion of English and a widening gap between the spoken and the written word.

He is credited with helping to promote the Chancery English that he used to the status of standard dialect throughout England.



William Caxton



Old English

Created by Gutenberg in 1455

Old English fonts typically feature thick and thin strokes, often including serifs or swashes.

This font's styles are distinct and instantly recognizable. In modern use, these classic typefaces are perfect for logos, branding, invitations, tattoos, book covers, apparel designs, packaging designs, and more.

Brotherhood

The Old English font can give your designs an appearance of authority and tradition. Recently, it has also been used by parts of society that tend to buck tradition like heavy metal groups and hipsters. Forms of Blackletter are often used to create a bold and overpowering impression.

This font was called "Gothic" font back then, was an evolution of his earlier Latin fonts and influenced many other typesetting systems used at the time.

Perris Shoes

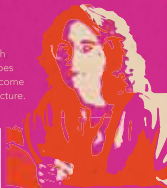
A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s
 t u v w x y z 6 7 8 9 0

ALIGNMENT

Aligned
 Aligned
 Aligned
 Aligned
 Aligned
 Not Aligned
 Aligned
 Aligned
 Aligned
 Aligned
 Aligned

IT IS AN ARRANGEMENT IN A STRAIGHT LINE, OR IN CORRECT OR APPROPRIATE RELATIVE POSITIONS.

“ I discovered that communicating through graphics — by placing black shapes on a white page — offered a welcome balance between freedom & structure.



carol twombly

Rhode Island School of Design
Studies Sculpture
Switches to Graphic Design
Begins to Design Type
Wins 1st Place at Marjorie Competition
11+ Years with Adobe

Chaparral ZEBRAWOOD TRAJAN
PEPPERWOOD LITHOS Viva Myriad
CHARLEMAGNE Caslon ROSEWOOD

a sans serif with perfect circles



avenir



1988
Adrian Frutiger

abcdefghijklmnop
qrstuvwxyz
ABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890

Avenir was designed to be a classic, subtle, and friendly take on the light sans serif typeface that became popular in the 1920s. Its name comes from the French word for dawn, which highlights its fresh appearance in a sans serif typeface. The design team hand-drawn every glyph, serif, ascender, x-height, and descender weights, with both a French and German version.

1930

Though stencil processes have been identified in early cave drawings, Stencil was not officially created as a typeface until the 1920s, when Robert Hunter Middleton, with the Ludlow Typograph Company, created Stencil as we know it.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890



why are there gaps?

Because stencil typefaces are created by filling in the negative space on a stencil, it would be impossible to create effects like the inner circle of an "O" without using small connecting lines to reach the inner section. Though for most letters, the lines are unnecessary, they are typically still included for stylistic unity.



Why do we use capital and lowercase letters?

MAJUSCULE



The earliest known capital letters were the square capitals carved into stone by the Romans.



Plastic capitals followed, but these capitals were used especially for official documentation.



In medieval times, more serifs became iterative, therefore, many handwritten scripts emerged.



A popular script was the Roman uncial, containing characters that resemble today's lowercase letters.



800 A.D. — Emperor Charlemagne standardized all writing and created the Charlemagne capitals.



The pairing of miniscule unicaps with majuscule Charlemagne letters is the reason we have both today!

miniscule

Today, capitalized words include Names, Days, Months, Titles, Holidays, Places, and Languages.

Sans Serif

Serif
Aa Bb

Sans Serif
Aa Bb



In 1816, William Caslon IV invented the first sans serif printing typeface in England, but no uses from the period have been found.

Sans serif typefaces were often hated by printers throughout the 19th and 20th centuries.



Today, Sans Serif typefaces are often used to convey a feeling of simplicity or modernity.



Arial
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

Impact
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()



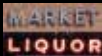
Comic Sans
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

Tobias Frere-Jones

Tobias Frere-Jones is an American typeface designer and the owner of the company Frere-Jones Type, based in Brooklyn.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()



Frere-Jones grew up attending Saint Ann's School in Brooklyn, and received his BFA from Rhode Island School of Design in 1992.

He has created numerous typefaces over the years and worked with several other well-known designers, including Jonathan Hoefler.



Eventually, he started his own company, Frere-Jones Type, which released its first retail family (Mallory) in 2015.

The simplicity of many of his typefaces make them likely to be used for many years to come.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

High
Tower
Text

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

Lucida Sans

Lucida Sans is a family of sans serif fonts within the larger Lucida font family.



The font family was designed by Charles Bigelow and Kris Holmes in 1985.

The Lucida Unicode font has been preinstalled in all Windows since Windows 98.



Lucida was designed specially for small font sizes and low-res images, so they are very readable at all sizes.

The fonts in the Lucida Sans font family are all very similar.

Lucida Sans
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

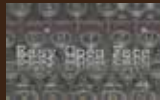
Lucida Grande
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()



Lucida Grande was implemented in macOS interface in 1999.

Open Face Type

Open face typefaces are characterized by the negative openings on each letter that make them feel open and give them a unique sense of having three dimensions.



Open face fonts are good for making lettering stand out as they have a lot of character.

Caslon Open Face was created by the Barnhart Brothers & Spindler foundry in 1915. It was originally called College Oldstyle and was based on Le Moreau de Jeune. BB&S took a liberty when they put it in the Caslon font category.



There are many different varieties of Open face type. Each of them has a similar feeling, and yet is marked with its own different characteristics.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&'()

Caslon Open Face

Cloister Open Face

Augustea Open

HANDWRITTEN

TYPE FACES DESIGNED BY

HAND!

HANDWRITTEN FONTS MAY
APPEAR AS

**CURSIVE OR
CALLIGRAPHIC
AND ARE PART OF
AN OVERALL
HANDWRITTEN
TYPEFACE
FAMILY.**



Matthew Carter



Matthew Carter is an experienced type designer whose work can be easily encountered in the design community. He has contributed to type designs such as ITC Galliard, Helvetica Compressed, Georgia and Verdana. Carter currently works through Carter & Cone Type Inc., in Cambridge, Massachusetts, where he designs and releases new typefaces.

Georgia

A serif typeface that was designed by

**Matthew
Carter**

Created in **1993**
& released in 1996

Upholds traditional font
features and was
designed with

**clarity &
elegance**
in mind



CONSTRUCTIVISM



RODCHENKO



EL LISSITZKY

ARTISTIC / PHILOSOPHICAL MOVEMENT ORIGINATED IN RUSSIA, YEAR 1919. CONSTRUCTIVISTS REJECTED ART AS AUTONOMOUS FROM THE REST OF SOCIETY. ART AND DESIGN WAS EQUAL TO A POLITICAL TOOL. CONSTRUCTIVISM AS A MOVEMENT DIED WITH LENIN IN 1924 AND THE DICTATORIAL RULE OF STALIN.

CLAUDE GARAMONT



Claude Garamont was born in 1499 and died in 1561 all in Paris, France. His Apprenticed for learning type was Antoine Augerau. During his life, Garamont worked as type designer, publisher, and a punch cutter. He is known for creating a typeface known as Garamond. He made his Garamond's Roman, Italic, and Greek Typefaces. And these were all inspired by Aldus Manutius' types called called De Aetna.

The letter 'a' is very unique in Garamond because it features an eye that is small. And the letter 'e' is also very unique in Garamond because it contains a bowl on the bottom of it and features a sharp turn on its top left.

The Garamond Typeface became the main type in Europe as the standard European type at the time until the end of the Eighteenth Century. Through Garamont's typeface style of Garamond, it has carried the legacy of the adaption and creation of different typefaces that are still united under his name. These typefaces are united in the Family typeface of Garamond through having small serifs, ordinary contrast, and rounded shapes. Some of these typefaces that well known in the Garamond Family are Granjon and Sabon. These typefaces of the Family of Garamond are famously used in a lot of newspapers, magazines, books.

BEMBO



The Bembo Typeface started in 1495 by Francesco Griffi, who was one of the first who left the heavier look of humanist type of calligraphy into a more solemn stylized appearance that is now in the roman type of typefaces today.

Francesco Griffi was a talented punchcutter that worked for the well known printmaker Aldus Manutius, who a very respected printer, who used the type to print Cardinal Pietro Bembo's Essay called "De Aetna" and that is how the type got its name.



Bembo is an old-style serif typeface. It is used mostly for body text, and it is easier to read compared to most typefaces. Lastly, the Bembo style has a uniqueness that contains a sensed balanced feel to it with a movement that brings life to the type when reading.

Bembo is very unique for a type because the ascenders of the letters in Bembo of the lowercase letters are taller in height than the uppercase letters. The 'c' in Bembo is very unique because it is tilted forward unlike the rest of the letters. The letters m, n, and h are also unique in Bembo because they contain a comeback curve on their last stem.

The Bembo Typeface has become timeless ever since after it was made and it has helped inspire the Garamond Typeface. The typeface was so popular that it was revised in Britain, created by Stanley Morison, from the British Branch of Monotype Corporation from 1928 to 1929. Well known companies that use the Bembo typeface are Penguin Books, Oxford University Press, and Yale University Press.



TIMES NEW ROMAN



Times New Roman is a serif type face. It was created/invented in 1931 in London by the lettering artist, Victor Lardent, who was advised and guided by Stanley Morison for creating the Times New Roman font. Its first print to the public was commissioned for and featured in the British newspaper, The Times on October 3, 1932. It got its name, Times New Roman, from The Times being its first company to feature it and it contains New Roman in its name due to the fact of having the Roman style font that the Romans used to have around their whole empire.

Times New Roman is probably the most famous and beloved font of all time. It is most famous for being the font of MLA format for typing papers. It is not only used for papers, but a lot of well-known books, magazines, newspapers, and companies use Times New Roman.

The Times New Roman font is a beloved font for type and the reason why is because of its sense of elegance, strong stability/balance, and subtle flow of movement. A uniqueness compared to other types is its letter "x" being very narrow in extending in height, which helps it be more legible. Another uniqueness is all its letters that have descenders have low descenders, which allows a smaller line space between the letters which thus helps bring a unified appearance among words. Therefore, this shows how Times New Roman is truly timeless with its style.

Font Pairing

Serif + Sans Serif



Good Pairing

Common General
Newsprint

Bad Pairing

Apple Chansery
Eud. Since 1871 Title

The true definition of Font Pairing is the combinations of two of more fonts. Its purpose is essentially to create a unified harmony of type fonts that either blend well, balance well, or work well all together. Font Pairing is a key technique in learning typography. Thus, without the use of Font Pairing, the literate world would be very basic and boring.

There are two ways to make a bad font pairing. The first way in making a bad font pairing is having a low contrast which this essentially means having fonts that are too similar. The second way in making a bad font pairing is having a high contrast which this essentially means having fonts that are too different. Thus, a good example of a good font pairing is a serif and sans serif font being together because it works well in being similar and different at the same time. Therefore, to avoid making bad pairing one needs to have good contrast of balance of both high and low contrast.

WEB FONTS

WHAT ARE WEB FONTS?

They are fonts used in a website's design that aren't pre-installed on a user's computer. They are designed with the capacity to be easily modified into different sizes, and weights on a user's computer. There are currently over 600 webfonts available for use. A person doesn't have to rely on user having desired font on their machine. They come from an included source. They are embedded in websites. Downloaded by your browser every time you visit a website.



EARLY WEB FONTS

Between the 90s-2000s, there were limited fonts that could be used reliably in web design. Due to these limitations, designers had to stick to web-safe fonts which were fonts available on most computers and pre-installed on a user's system. In theory, these fonts would display correctly on every browser. Some examples of these web-safe fonts that are still here today are Helvetica, Times New Roman, Arial, and Georgia.



TECHNOLOGICAL ADVANCES

Browsers such as Firefox, Safari and Google Chrome competed for users by introducing new font features. In 2003 beta version of Safari 4 implemented @font-face support for TrueType fonts. @font-face allowed instant downloading and temporary activation of remote fonts. Between 2007-2011, more browsers implemented @font-face in CSS and WOFF file format into their software which were crucial. CSS is a language/code used for creating webpages with HTML, and WOFF is a compressed file format for webfonts.

Developers such as TypoKit (later sold to Adobe) on November 11, 2009 (acquired by Adobe two years later), FontDeck (retired) (colpeltari) launched 2009. And in 2010, Google introduced its free service, Google Web Font. Due to these positive returns by @font-face and WOFF file format, more developers started follow.

AKZIDENZ GROTESK

1896



American Red Cross

ABOUT FONT

Akzidenz Grotesk is a sans-serif typeface family, originally released by the Berthold Type Foundry of Berlin in 1896, and was the first sans-serif typeface to be used worldwide. It dominated German printing during the nineteenth century and was most popular during the post-war period. Some examples of this typeface being used in today is in the Volvo logo and the American Red cross logo. It would later influence the creation of Helvetica; it's a similar typeface but Helvetica has a higher x-height.



Aite und neue Formen in Japan

USED FOR

Due to its clean modern look it is used commercial work such as catalogues and other functional commercial printing such as tickets, publicity and forms. The typeface gives a sense of simplicity. In Switzerland, Akzidenz Grotesk became heavily popular by designers and became known as the "Swiss International Style" of graphic design. In this style, Akzidenz Grotesk was in lower-case and often paired with photographic art. Graphic designers of this style such as Gerstner, Josef Müller-Brockmann and Armin Hofmann all used Akzidenz-Grotesk heavily.



Akzidenz Grotesk Light
Akzidenz Grotesk Light Italic
Akzidenz Grotesk
Akzidenz Grotesk Bold
Akzidenz Grotesk Bold Italic
Akzidenz Grotesk Light
Akzidenz Grotesk Light Italic
Akzidenz Grotesk
Akzidenz Grotesk Italic
Akzidenz Grotesk Bold
Akzidenz Grotesk Bold Italic

PAPYRUS

1982

ABOUT FONT

Papyrus is a widely available typeface designed by Chris Costello who is a graphic designer, illustrator and web designer. Costello created the typeface back in 1982 and was released by Linotype which was the world's leading manufacturer of book and newspaper typesetting equipment. Its rough edges, irregular curves, and high horizontal strokes in the capitals are what sets the font apart from others making it quite unique and distinct for its time. An alternative to Costello's font is Papyrus EF Regular created by Elser+Flake. It has a shorter, sharper capital P, a capital E with a top bar longer than the middle bar, and a swash in the capital A.



FONT JOURNEY & POP CULTURE

At the age of 23, Costello decided to brainstorm and create Papyrus. He spent over 6 months drawing the font on textured paper with calligraphy pens and states his inspiration for the font was the Bible. He wanted to make a font that looked like it was written in the Middle East during biblical times and a representation of the English language as if it was written on papyrus paper 2000 years ago. Later on, Costello sold the rights for the font and now ITC is the current owner of the typeface.



Since the early 2000s, the font resides on Mac and Microsoft operating systems. Despite its unique design, the font has faced harsh criticism. Similar to that of Comic Sans, the font gained its infamy for its inappropriate use in design and in 2008, a website was created, called PapyrusWatch, to document the font's misusage. Papyrus has made its mark in pop culture, having been used on various TV show opening credits, album cover of "Lamb of God" and beverage products such as "Arizona Green Tea's" logo. Most famously, it is used in the title of James Cameron's film "Avatar".

AaBbCcDdEeFf
GgHhIiJjKkLlMm
NnOoPpQqRrSs
TtUuVvWwXxYyZz
1234567890!@#%
%*^&*0

ASTERISK

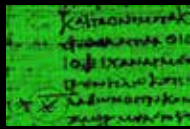


ABOUT SYMBOL

The asterisk is a typographical symbol that derives from the ancient Greek word, asteriskos meaning "little star." Computer scientists and mathematicians often utilize it as a star as well. Usually five or six-pointed in print and eight-pointed when handwritten, though more complex forms exist. It's been used for centuries, being documented as early as the Ice Age. Aristarchus of Samothrace, a Greek grammarian, used the asterisk when proofreading Homeric poetry. Other historical figures such as Origen, a Christian scholar, used the asteriskos to mark missing Hebrew lines from his Hexapla. The asterisk has evolved in shape, but its meaning as symbol used to correct defects still remains.

USAGE

- mathematics
- coding
- computer interfaces
- censorship
- footnotes
- language programming
- typography



OLD STYLE FONTS



Garamond
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
1234567890 !?&



History & Origin

In typography, Old Style is a style of serif font developed by Renaissance typographers in the 15th century. It replaced the Blackletter style of type that was in popular use in hand-lettered writings of the day. Many of the letterforms were based initially on pen-drawn strokes.

Old style fonts were the first of the modern roman typefaces. They were created before the mid 18th century. Other typefaces developed later that were modeled on these original fonts are also called old style fonts.

Types

There are two groups of Old Style typefaces:

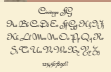
Garalde (Baroque): With a horizontal bar on the lowercase "e," more wedge-like serifs, slightly less diagonal stress than the Venetian Old Style, and a little more contrast between thick and thin strokes, this style is divided further by country of origin—Italian, French, Dutch, and English. Garamond, Goudy Old Style, Century Old Style, Palatino, and Sabon are examples of Old Style serif fonts. The term "garalde" is a mashup of the names of two prominent typographers of the period: Claude Garamond and Aldus Manutius.

Venetian (Renaissance): Venetian Old Style fonts enjoyed a revival in popularity in the 20th century. Venetian fonts read well in large sections of type, making them good choices for books. Characterized by obvious diagonal stress and a slanted bar on the lowercase "e," some type classification systems put Venetian into its own class apart from Old Style. Bembo, Centaur, Jenson, and Berkeley Old Style are examples of Venetian Old Style fonts.

Robert Granjon

Background

Robert Granjon (Paris, c. 1513 - Rome, 1590) was a French punchcutter, a designer and creator of metal type, and printer. He worked in Paris, Lyon, Antwerp, and Rome. He is best known for having introduced the typeface style Civilité, for his many italic types and his fleuron designs, although he worked across all genres of typeface and alphabet across his long career.

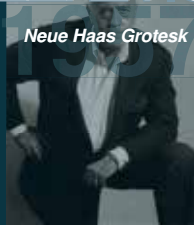


Career

In 1557, he introduced his "lettre française" type, now generally called "Civilité." It was based on contemporary French handwriting. The first book he published using it was *Dialogue de la vie et de la mort* by Ringhier in 1557. By 1579, he had moved to Rome. There he worked on types for Oriental characters needed by the Catholic missionaries: Armenian (1579), Syriac (1580), Cynilic (1582), and Arabic (1580-86). He collaborated with Giambattista Raimondi, the scientific director of the *Stamperia Medicea Orientale*, and Domenico Basa, the technical director of the *Stamperia Vaticana*, and contributed to the earliest printed editions in certain Oriental languages. He died in 1590 and was buried in the Trinità dei Monti church.

HELVETICA

Neue Haas Grotesk



The font instantly became an icon of Swiss design, which at the time was seen to epitomize understated elegance and functionality, and throughout the 1960s and 1970s it appeared on numerous advertising posters and billboards across Europe and the USA.

Towards the end of the 1960s, Helvetica was chosen by the designers Massimo Vignelli and Bob Noorda to create the new signage for the New York Metro and the Graphic Standards Manual, one of the most famous visual identity manuals in the history of graphic design. The font remained one of Vignelli's trademark features, significantly boosting Helvetica's international renown.

Helvetica is a neo-grotesque design, one influenced by the famous 18th century typeface Alkazidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and '60s, becoming one of the most popular typefaces of the 20th century.

Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually light spacing between letters, which combine to give it a dense, solid appearance.

Uncial

Created and used in 4th-8th Centuries



Uncial is a majuscule script (written entirely in capital letters) commonly used from the 4th to 8th centuries AD by Latin and Greek scribes. Uncial letters were used to write Greek and Latin, as well as Gothic, and are the current style for Coptic and Nubian.

Roman Uncial



By the 4th century Roman letters were becoming more rounded, the curved form allowed for less strokes and could be written faster. In some of the early manuscripts containing them, were an 'uncia' or a Roman inch in height. Later uncials were far from uniform in height, but the name persisted.

Roman Half-Uncial



Half-uncials were written between four guidelines allowing for the development of ascenders and descenders. This new style was easier and faster to write than the uncial style. The history of uncials and half uncials is part of the history of the Christian church from the 4c through the 9c, they were essentially church letters.

Half-Uncial



While Roman half-uncials (or semi uncials) were written using a more comfortable or classical axis, in other regions uncials were written with a horizontally held pen nib. The Irish Half Uncial was imported into Ireland via Christian missionaries.