TYPOGRAPHIC HISTORY

The history of typography (and all graphic design) runs on two parallel tracks:

technology
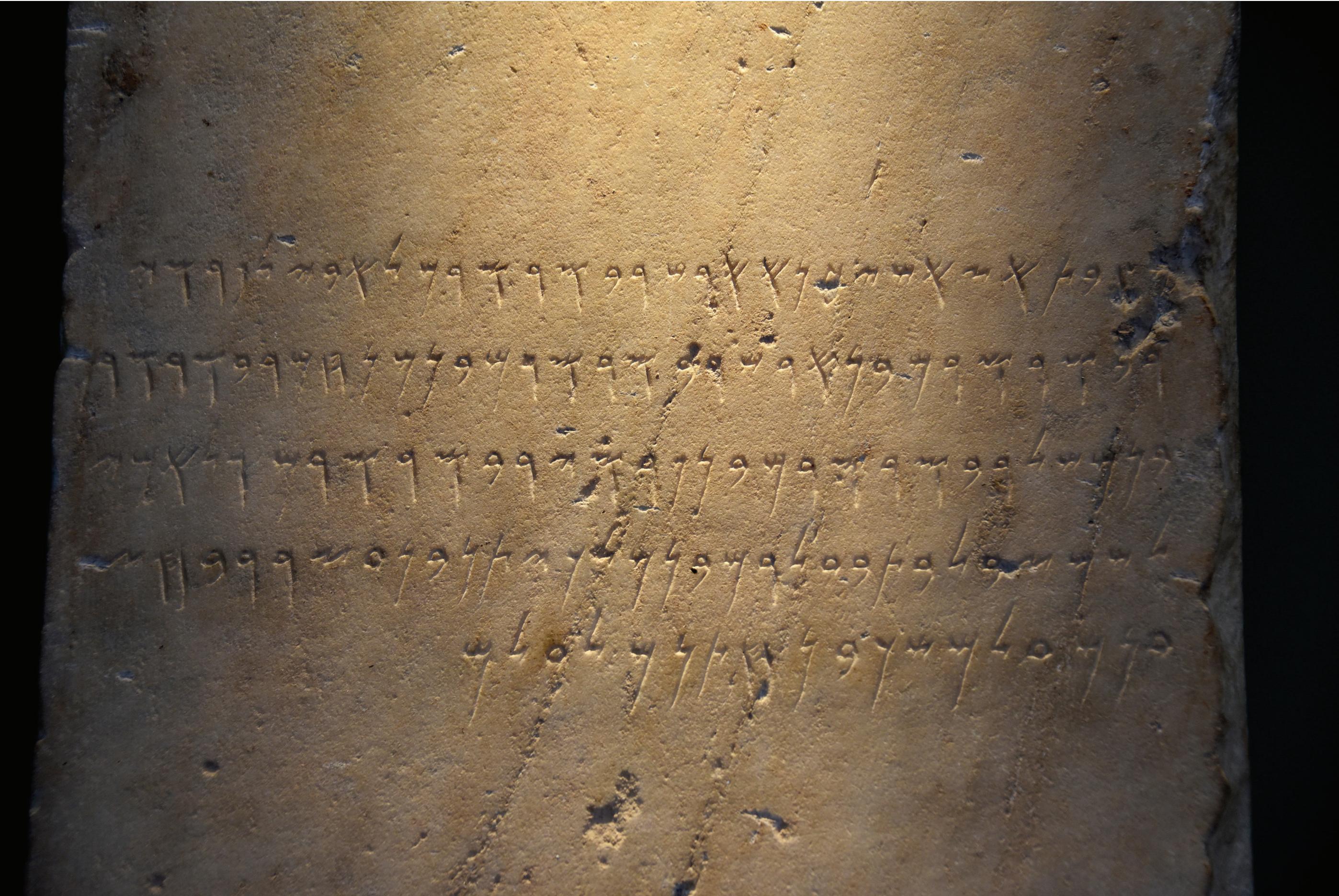
culture

Technology

Cuniform
~20,000 B.C.

First alphabet
~1,000 B.C.

The Middle Ages/Illuminated Manuscripts
~800 AD

Johannes Gutenberg
15th century

The quick brown fox jumps over the lazy dog and feels as if he were in the seventh heaven of typography together with Hermann Zapf, the most famous artist of the

"movable type"

annū regni sedechie. Mēse aūt quarto nona die mensis obtinuit fames ciuitatem: z nō erāt alimēta ipso ppło terre. Et dirupta ē ciuitas · et oēs uiri bellatores eius fugerūt: exieruntq̃ de ciuitate nocte per uiam porte que ē iuter duos muros et ducit ad ortū regis: caldeis obsidentibus urbē in giro: et abierūt per uiā que ducit in heremū: z psecutus ē aūt caldeorū exercit9 regē: z apprehenderūt sedechia in deserto qd ē iuxta iericho: z oēs comitatus eius diffugit ab eo. Cumq̃ comprehendissent regē adduxerūt eū ad regem babilonis in reblatha que ē in terra emath: et locutus ē ad eū iudicia. Et iugulauit rex babilonis filios sedechie in oculis eius: sed et oēs principes iuda occidit in reblatha. Et oculos sedechie eruit: et uinxit eum in compedibus. Et adduxit eū rex babilonis in babilonē: et posuit eū in domo carceris usq̃ ad diē mortis eius. In mense aūt quinto decima mēsis: ipse est annus decimusnon9 nabuchodonosor regis babilonis: uenit nabuzardan princeps militie qui stabat coram rege babilonis in iherusalem: z incendit domū domini et domū regis z oēs domos iherusalē z oēm domū magnā igne combussit: et totum murū iherusalem per circuitū destruxit cunctus exercitus caldeorū qui erat cum magistro militie. De pauperibus aūt ppłi z de reliquo uulgo quod remāserat in ciuitate et de perfugis q̃ transfugerant ad regem babilonis z ceteros de multitudine: transtulit nabuzardan princeps militie uinitores z agricolas. Columnas quoq̃ ereas que erant in
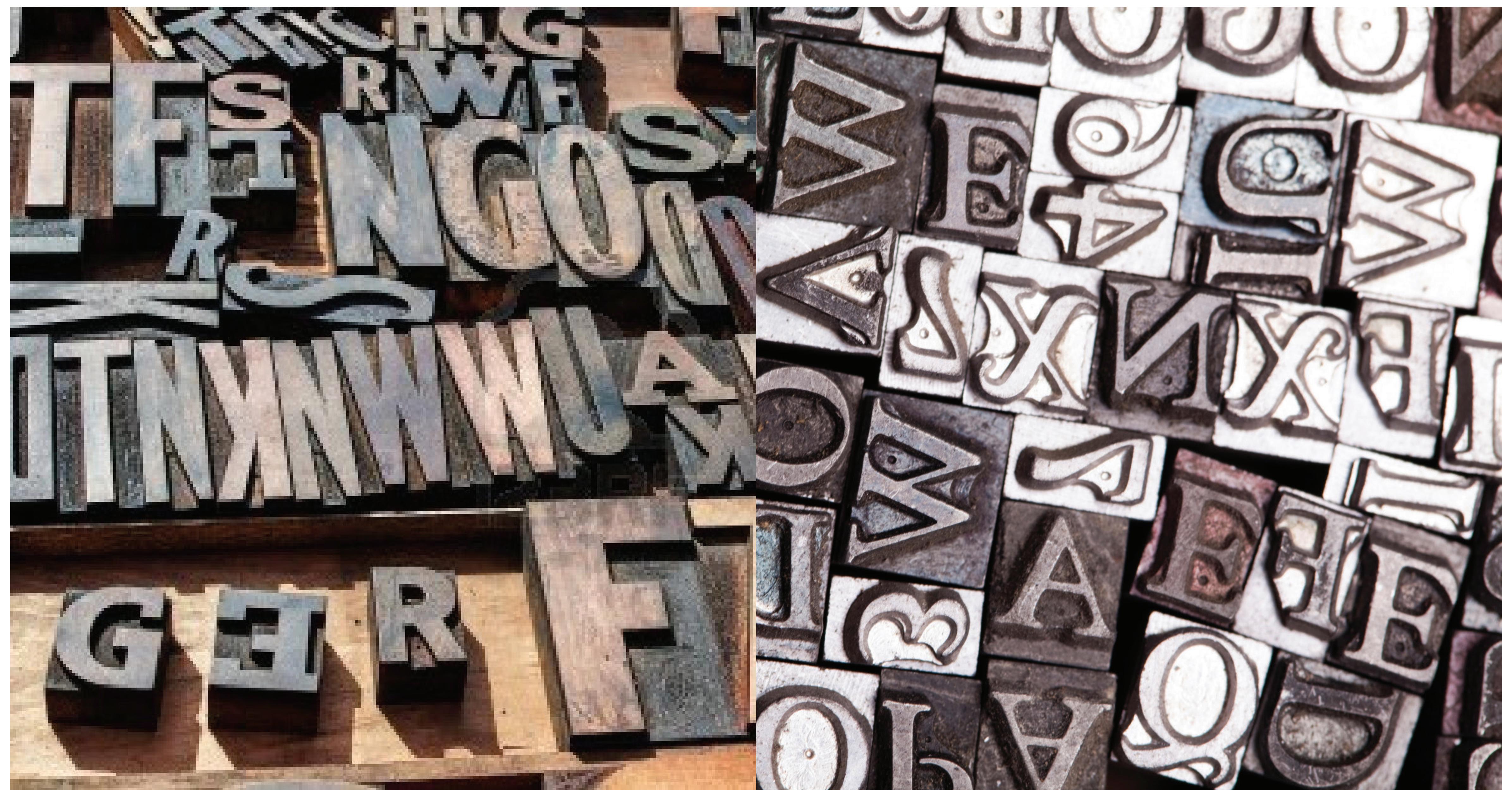
domo domini z bases et mare eneum quod erat in domo domini confregerunt caldei : et tulerūt omne es eorū in babilonē. Et lebetes et creagras z psalteria z fialas z mortariola z oīa uasa erea q̃ in ministerio fuerāt tulerūt : z pdrias z thimiamateria z urceos z pulues z cādelabra z mortaria z ciatos. Quotq̃ aurea aurea: z q̃q̃ argētea argētea. Tulit magister militie columnas duas z mare unū · et uitulos duodecī ereos q̃ erant sub basibus: q̃ fecerat rex salomō in domo dūi. Nō erat pōd9 eris oīm uasorum hpr. De columnis aūt decē z octo cubiti altitudinis erat ī columna una: z funicul9 duodecī cubitorū circuibat eā. Porro grossitudo ei9 q̃uor digitorū: et intrinsec9 caua erat: z capitella supra utrasq̃ erea. Altitudo capitelli uni9 quīq̃ cubitorū: z reciacla z malagranata supra coronā in circuitū : oīa erea. Et fuerūt malagranata nonagītaq̃ dependentia: z omnia malagranata centum reciaclis circūdabant. Et tulit magister militie saraiam sacerdotem primū: et sophoniā sacerdotē secundū: z tres custodes uestibuli. Et de ciuitate tulit eunuchū unū q̃ erat positus sup uiros bellatores: et septē uiros de hijs q̃ uidebant faciē regis q̃ inuēti sūt in ciuitate: z scribā principem militū q̃ pbabat tyrones: z sexagita uiros de ppło terre qui inuēti sūt i medio ciuitate. Tulit aūt eos nabuzardā magister militie: et duxit eos ad regē babilonis ī reblatha. Et percussit eos rex babilonis: et ītfecit eos i reblatha in terra emath. Et trāslat9 ē iuda de tra sua. Iste ē ppłs quē trāstulit nabuchodonosor āno septio: iudeos tria milia · z uigintitres. In āno octauodecio nabuchodonosor trāstulit de iherūn aias octigētasquinq̃ etduas.

In anno uicesimotertio nabuchodonosor transtulit nabuzardan magister militie animas iudeorū septingentas quadragīta quinq̃. Omnes ergo anime: quatuor milia sexcente. Et factum est in tricesimoseptimo āno trāsmigrationis ioachin regis iuda duodecimo mense uicesima quinta mēsis eleuauit euilmerodach rex babilonis ipso anno regni sui caput ioachin regis iude · z eduxit eum de domo carceris: et locutus ē cum eo bona. Et posuit thronū eius sup thronos regum qui erant post se in babilonē: z mutauit uestimenta carceris eius: z comedebat panem coram eo semp cunctis diebus uite sue. Et cibaria ei9 cibaria ppetua dabātur ei a rege babilonis statuta per singulos dies: usq̃ ad diē mortis sue cunctis diebus uite eius.

Et mcabit ques iheremie

E
T factum ē postq̃ in captiuitate redact9 est israhel et iherusalem deserta est: sedit iheremias prophta flens et plāxit lamētatioē hac in iherusalem: et amaro animo suspirās et eiulās dixit.

Aleph Quomodo sedet sola ciuitas plena ppło. Facta est q̃si uidua domina gentiū: princeps puinciar facta est sub tributo. **Beth** Plorans plorauit in nocte: et lacrime eius in maxillis eius. Non est qui consoletur eam: ex omnibus caris eius. Omnes amici ei9 spreuerūt eā: et facti sunt ei inimici. **Gimel** Migrauit iudas ppter afflictionē z multitudinē seruitutis. Habitauit iuter gentes: nec inuenit requie. Omnes psecutores ei9 apprehenderūt
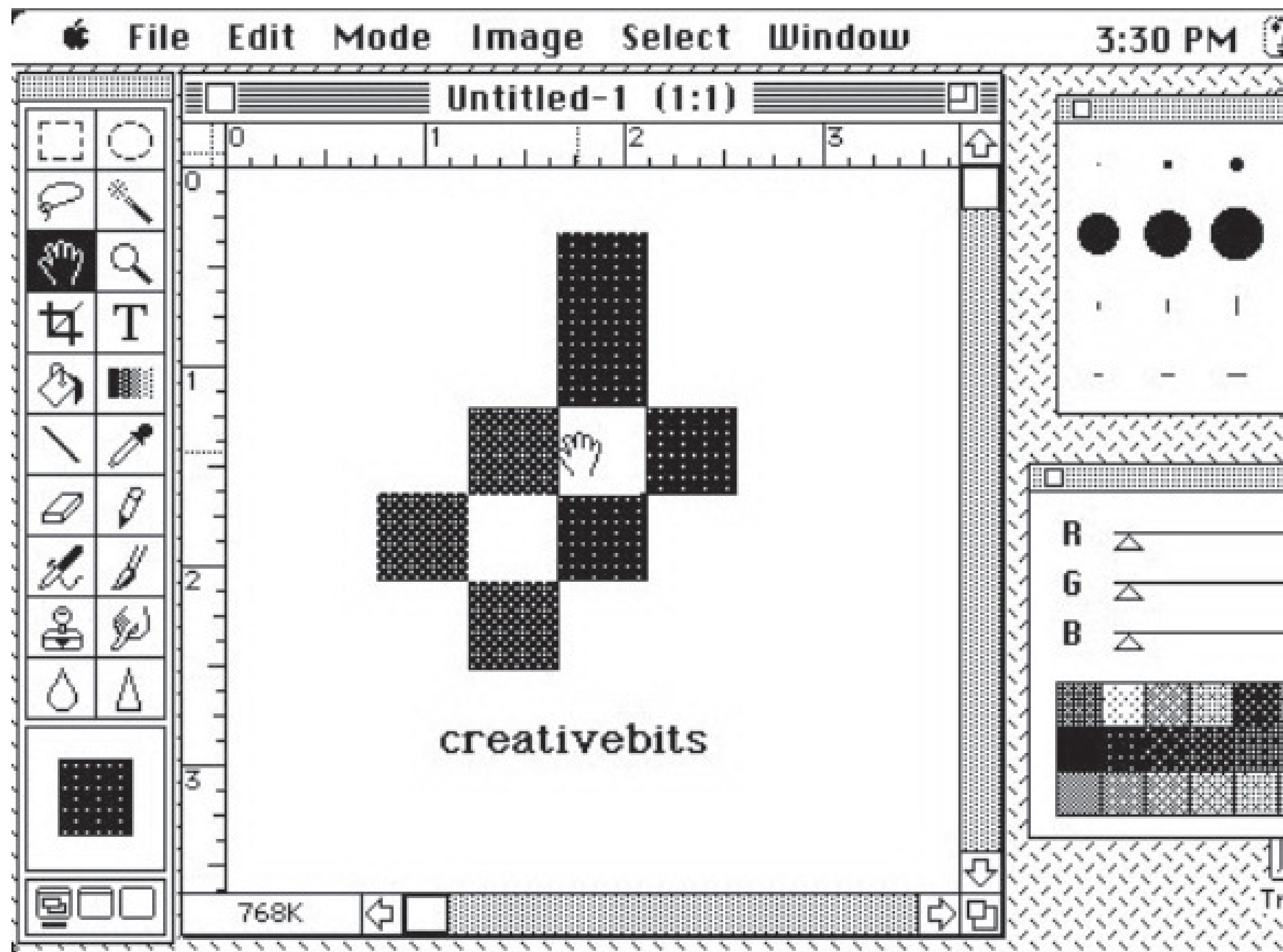
eam inter angustias. **Deleth** Vie syon lugent: eo q̃ nō sint qui ueniant ad solennitatem. Omnes porte eius destructe: sacerdotes ei9 gementes. Virgines eius squalide: et ipsa oppressa amaritudine. **He** Facti sunt hostes ei9 in capite: z inimici ei9 locupletati sūt: quia dūs locutus est sup eā ppter multitudinē iniquitatū eius. Paruuli et9 ducti sunt in captiuitatem: āte faciem tribulātis. **Vau** Et egressus ē a filia syon omnis decor ei9. facti sunt principes eius uelut arietes non inuenientes pascua: et abierunt absq̃ fortitudine āte faciem subsequētis. **Zai** Recordata est iherusalē dierū afflictionis sue · et preuaricationis omniū desiderabilium suorū: cum caderet ppłs ei9 i manu hostili: z non esset auxiliator. Viderūt eā hostes: z deriserūt sabbata ei9. **Heth** Peccatū peccauit iherusalē: ppterea instabilis facta est. Omnes qui glorificabant eam spreuerūt illā: quia uiderunt ignominiā ei9. ipsa aūt gemēs: et couersa retrorsum. **Teth** Sordes eius in pedibus eius: nec recordata est finis sui. Deposita est uehementer: nō habens consolatore. Vide domine afflictionē meā: quonia erectus est inimicus. **Ioth** Manū suā misit hostis ad omnia desiderabilia eius: quia uidit gentes ingressas sanctuariū suū: de quibus preceperas ne intrarent in ecclesiam tuā. **Caph** Omnis ppłs eius gemens: z querens panem. Dederūt preciosa queq̃ pro cibo: ad refocillādā animam. Vide domine et cōsidera: qui facta sum uilis. **Lameth** O uos oīes qui transitis per uiam attendite et uidete: si est dolor sicut dolor me9. Quoniā uindemiauit me ut locut9 est dūs.

Phototypesetting
20th century

Digital Typesetting
20th century

Software
21th century

Culture

Serif   Sans-Serif

Serif   Sans-Serif   *Script*

Old Style   Grotesque   𝕭lackletter
Transitional   Humanistic
Modern   Geometric   DECORATIVE
Slab
Monospace

Old Style

Garamond
Bembo
Minion
Jenson
Legacy

First Roman types — originally created between the late 15th and mid-18th centuries

Minimal contrast between thicks and thins

The axis of curved strokes is normally inclined to the left

Serifs bracketed in old style designs and head serifs are often angled

Some versions include diagonal cross stroke of the lowercase e

Transitional

Baskerville
Times
Mrs. Eaves
Caslon
Perpetua
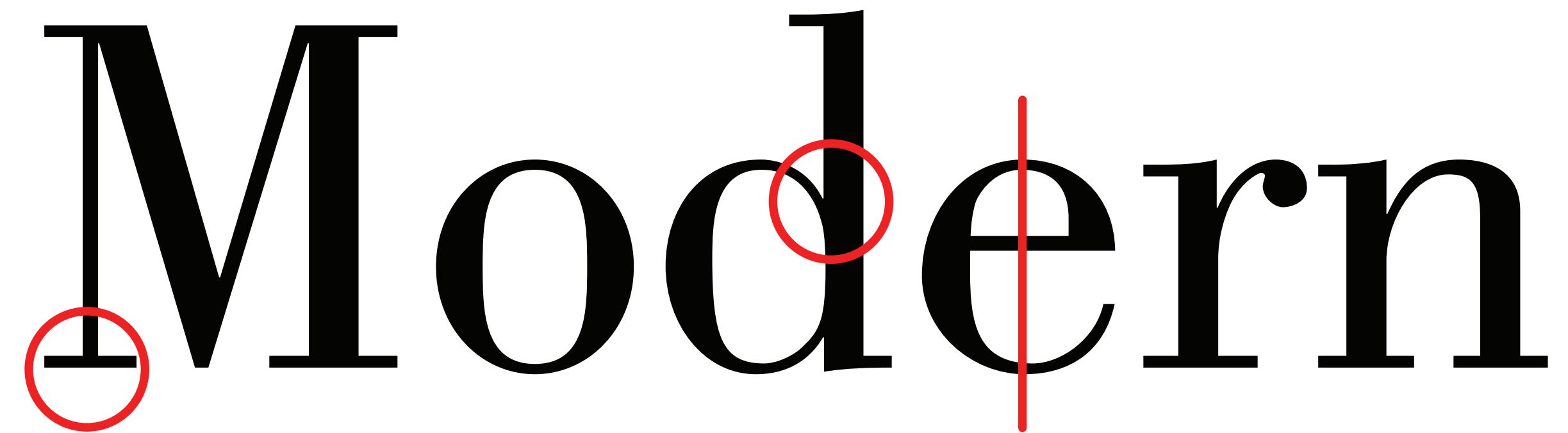
Transition between old style and modern designs

Improved printing methods allowed much finer character strokes to be reproduced and subtler character shapes to be maintained.

Strokes normally have a vertical stress.

Weight contrast is more pronounced than in old style designs.

Serifs are still bracketed and head serifs are oblique.

Modern
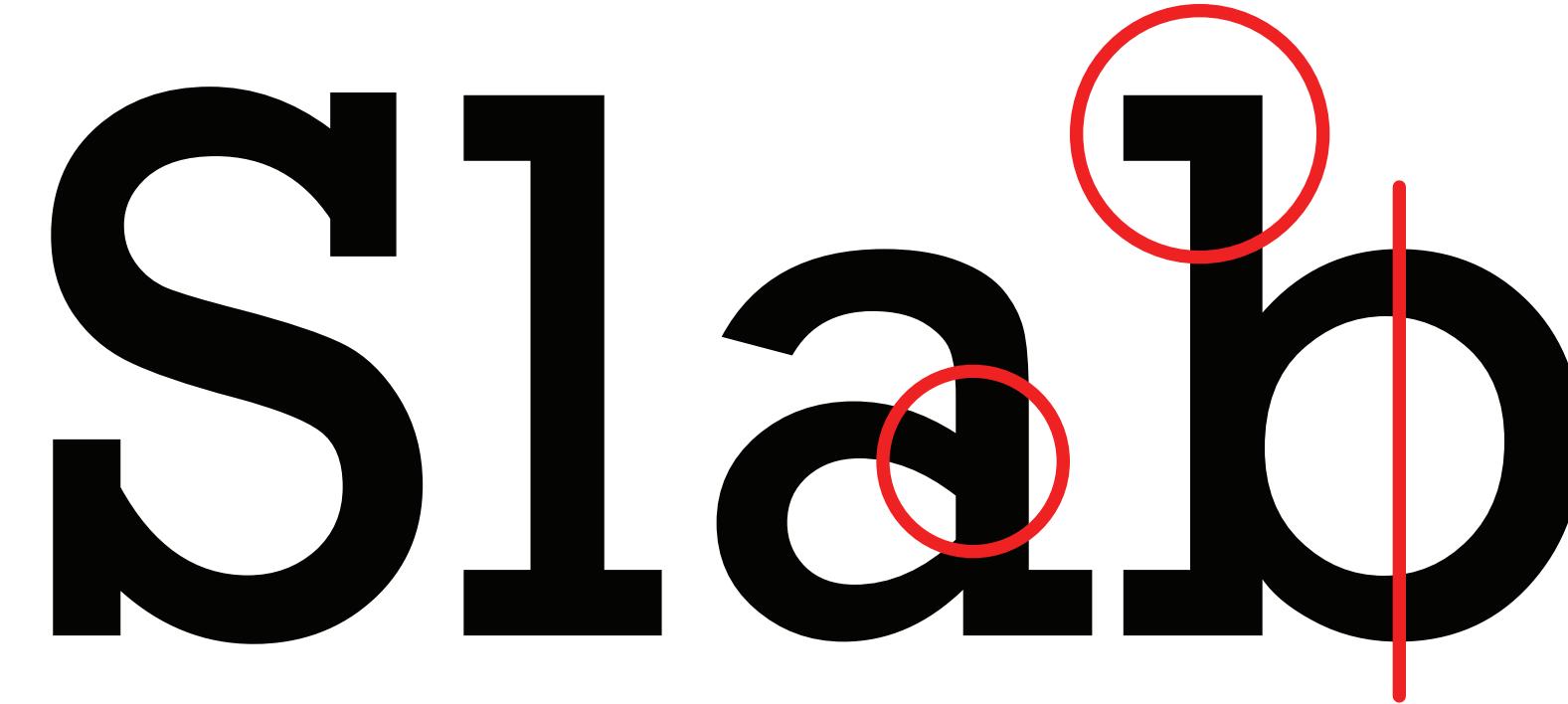
Bodoni	Contrast between thick and thin strokes is abrupt and dramatic.
Didot	
Walbaum	The axis of curved strokes is vertical, with little or no bracketing.
	Stroke terminals are often "ball" shapes rather than an evocation of a broad pen effect.
	Tend to be highly mannered designs, with clearly constructed letters.

Slab

Rockwell
Archer
Lubalin Graph
Soho

Became popular in the 19th century for advertising display

Very heavy serifs with minimal or no bracketing.

Generally, changes in stroke weight are imperceptible.

Can look like sans serif designs with the simple addition of heavy (stroke weight) serifs.

Monospace

Courier
Space Mono
Iconsolata
Andale Mono
Apercu Mono

The width of every character takes up the same amount of space

Can be both serif and sans-serif

Terminal/programming/coding

Often used at small sizes for captions, footnotes, etc.

Grotesque

Helvetica
Akizendz
Univers
Franklin Gothic

First commercially popular sans serif typefaces.

Contrast in stroke weight is most apparent in these styles,

Slight "squared" quality to many of the curves

monotone weight stress.

Humanistic

Gill Sans
Frutiger
Myriad

Based on the proportions of Roman inscriptional letters.

Contrast in stroke weight is often readily apparent.

Typographic experts claim that these are the most legible and most easily read of the sans serif typefaces.

closely match the design characteristics and proportions of serif types, often with a strong calligraphic influence.

Geometric

Futura
Gotham
Avant Garde
Avenir

Simple geometric shapes influence the construction

Strokes have the appearance of being strict monolines and character shapes are made up of geometric forms.

Tend to be less readable than grotesques.

Script

Blackletter

DECORATIVE

derived from 17th century formal writing styles.

Many characters have strokes that join them to other letters - calligraphic

patterned on manuscript lettering prior to the invention of movable type.

Rarely used for lengthy blocks of text

Popular for signage, head-lines and similar situations were a strong typographic statement is desired.

Reflect an aspect of culture such as tattoos or graffiti

Note:

Never use a typeface that is supposed to look like handwriting, like this.

When you want something to look hand drawn, just hand draw it.

Serif	Sans-Serif	*Script*
Old Style	Grotesque	**Blackletter**
Transitional	Humanistic	DECORATIVE
Modern	Geometric	
Slab		

Technology
Culture

QUIZ!

HERE MEN FROM THE PLANET EARTH
FIRST SET FOOT UPON THE MOON
JULY 1969, A.D.
WE CAME IN PEACE FOR ALL MANKIND

NEIL A. ARMSTRONG
ASTRONAUT

MICHAEL COLLINS
ASTRONAUT

EDWIN E. ALDRIN, JR.
ASTRONAUT

RICHARD NIXON
PRESIDENT, UNITED STATES OF AMERICA

ANJELICA **&** JACK: HER NEW MEMOIR! p.192

VANITY FAIR

{ **VAN GOGH:**
Suicide or
Murder?
Solving Art's Greatest Mystery
By STEVEN NAIFEH
and GREGORY WHITE SMITH p.172 }

(PLUS)

**HOW TO SAVE A
100,000-TON
DROWNING
SHIP**

By WILLIAM LANGEWIESCHE p.178

(AND)

The
**WORLD'S
MOST
DRIVEN
UBER
CUSTOMER**
By KARA SWISHER p.146

The
PUBLISHING
DISPUTE
That Absolutely
Everybody
Is Talking About
By KEITH GESSEN
p.162

The
PUBLISHING
DISPUTE
That Absolutely
Nobody
Is Talking About
By MICHAEL KINSLEY
p.138

*"I'M NOT AFRAID of STORMS,
FOR I'M LEARNING HOW to SAIL MY SHIP."*
—LOUISA MAY ALCOTT

PERFECTLY
AWESOME!
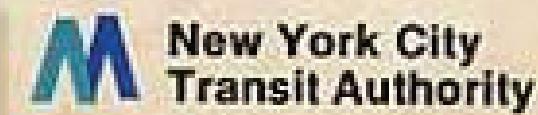
ANGELINA JOLIE
**Visiting War Zones, Directing *an* Oscar Contender,
and Life *as* Mrs. Pitt**

By JANINE DI GIOVANNI   *Photos by* MARIO TESTINO p.152

(ALSO)

DECEMBER 2014   **PHOTOS THAT SHOULD NEVER BE TAKEN** *By* JAMES WOLCOTT p.132

New York Subway Guide

M New York City
Transit Authority

IN 80 DINGEN UM DIE WELT

"80 TAGE UM DIE ERDE REISEN WERDE."

IN 80 DINGEN UM DIE WELT

DER JULES-VERNE-CODE

Museum für Kommunikation