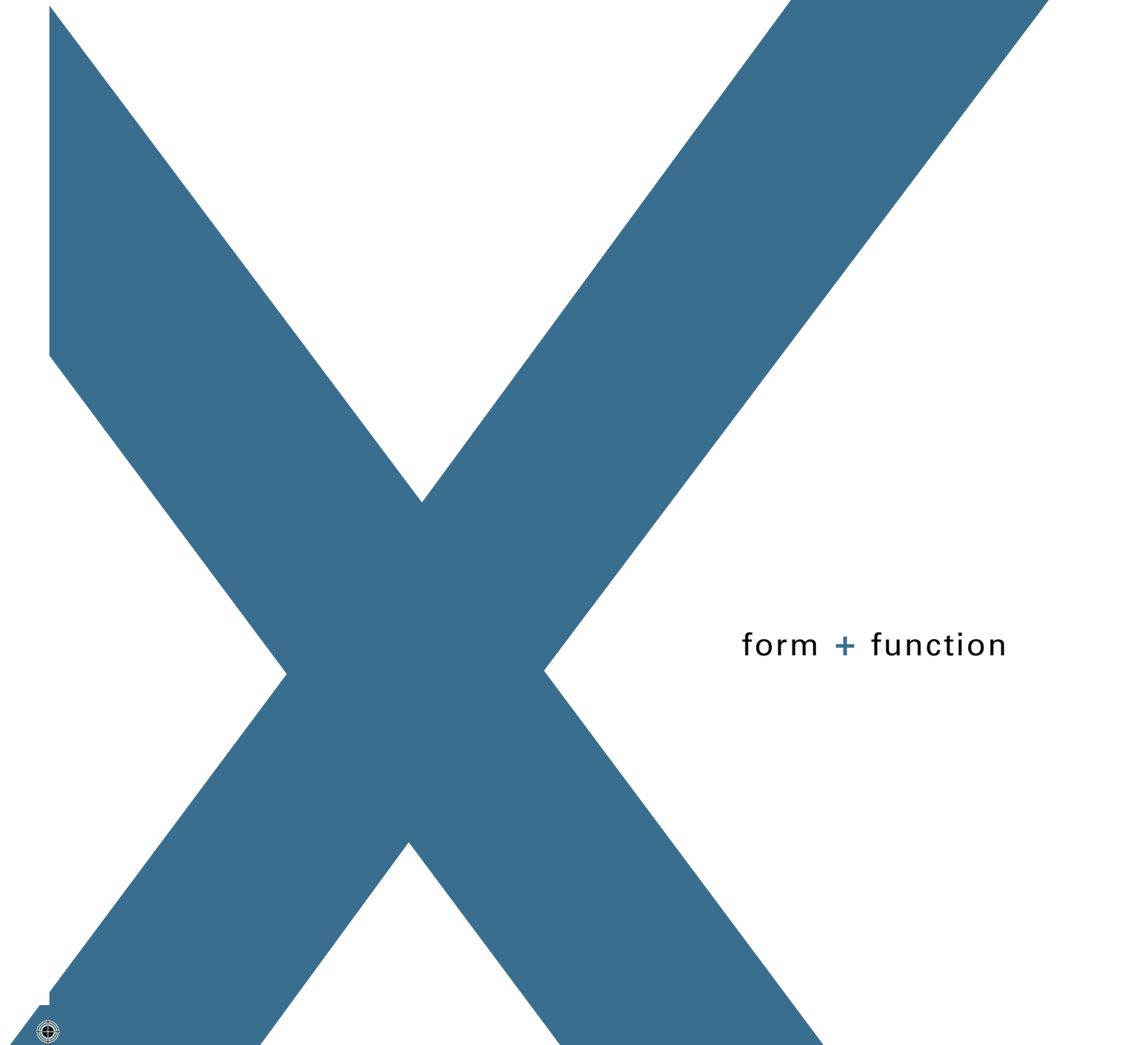




**FORM + FUNCTION**  
**TYPOGRAPHY AND ARCHITECTURE INTERSECT**



form + function

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Typography 2: Fall 2005  
California College of the Arts  
Oakland, California





*Of all arts, architecture is nearest akin to typography. Both are equally related to their function. In both, that which wholly fulfills its purpose is beautiful. As the facade of a building seems to hold a promise of the room behind it, so the page may be said to disclose the spiritual room behind it. Utmost clarity and perspicuity mean greatest beauty.*

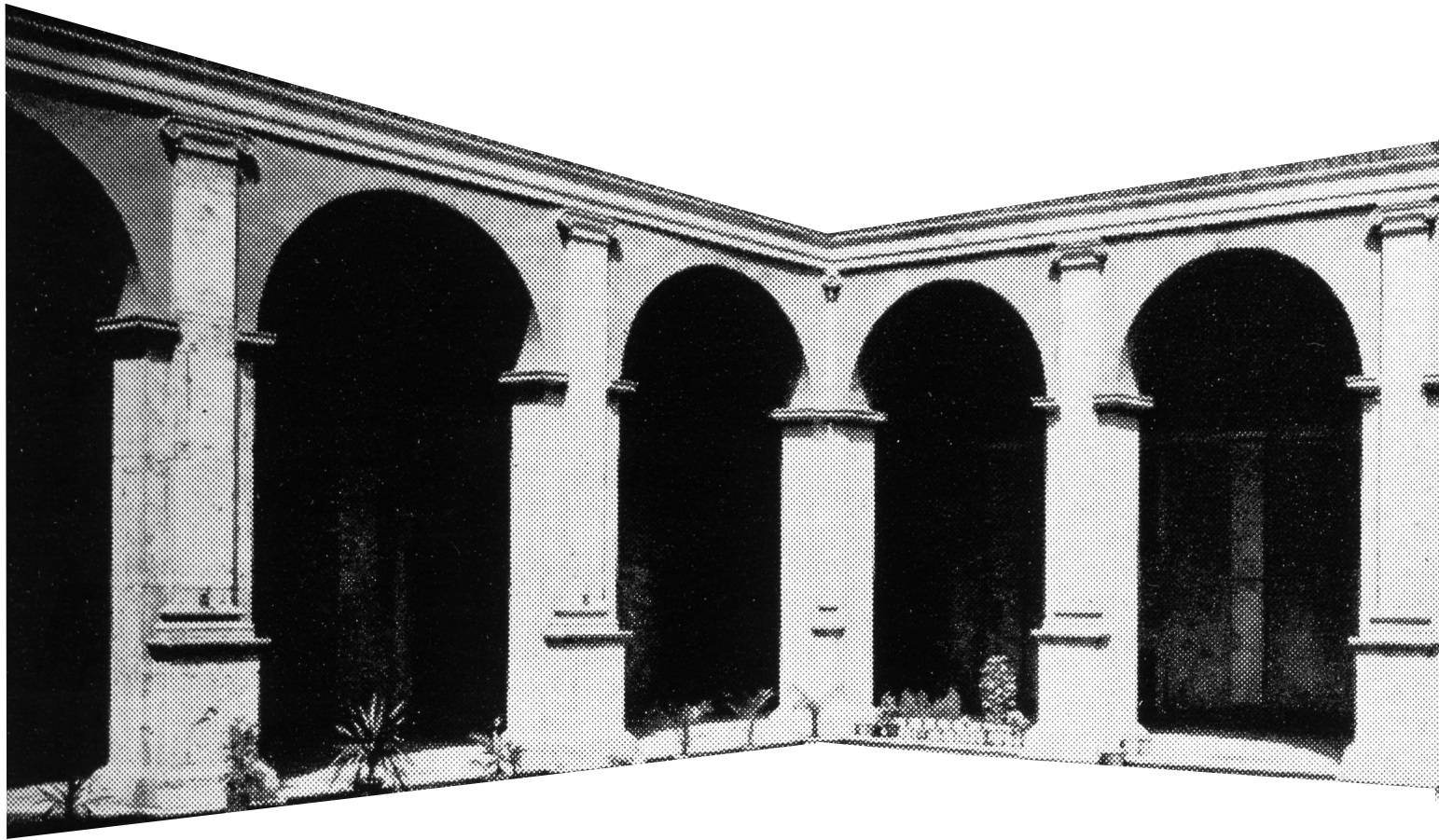
HELMUT PRESSER



## OLDSTYLE

*We use the letters of our alpha  
unconcern, taking them almost  
realize that each of these letter.  
long and laboriously slow proce.*

DOUGLAS C. MCMURTRIE



**GERMAN EXILES** fled to Italy in 1465 bringing with them the secrets of the printing trade. These early printers saw their craft as an extension of manuscript preparation and their first typecuts reflected this attitude. Rejecting the blackletter writing style of their homeland, they looked to the popular and more legible Italian humanist writing tradition based on Carolingian miniscule. The humanists wrote with broad-nib pens held at a 30-degree angle to the line producing round letters with north-east/south-west stress. Oldstyle types maintain the stress, strokes and ligatures of the humanist letterforms. The letterforms were well suited to the printing technology of the time: handpresses and handmade paper requiring a heavy pressure to produce an image. Type, therefore, was required to have heavy shading and open forms. In the late 15th century Aldus Manutius and his typecutter Francesco Griffo da Bologna created the first italic type based on quickly written scribe writing or script. Shortly after, Claude Garamond improved Griffo's typeface and created the first italic cut to consciously complement a roman type.

ABCDEFGHIJKLMN O P  
 abcdefghijklmnopqrstu

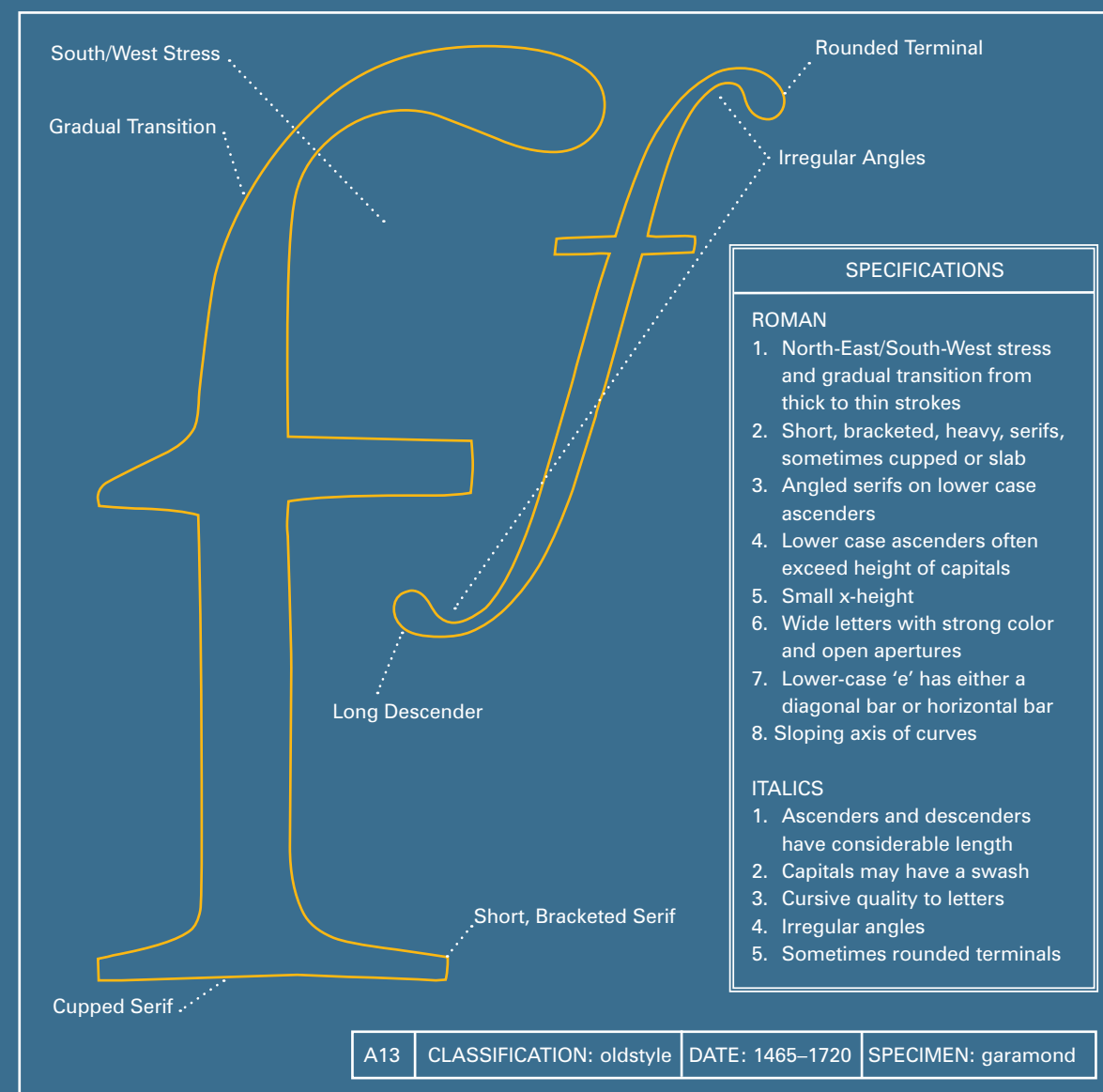
Garamond • Claude Garamond

#### TYPEFACES

Bembo  
 Garamond  
 Griffo/DeAetna  
 Jannon  
 Janson  
 Kis  
 Poliphilus

#### DERIVATIVES

Arrighi  
 Berkeley Old Style  
 Blado  
 Californian  
 Centaur  
 Cloister Oldstyle  
 Daves  
 Deepdene  
 Eusebius  
 Forum  
 Galliard  
 Geraldus  
 Golden  
 Goudy Oldstyle  
 Horley Oldstyle  
 Imprint  
 Kennerley  
 Poetica  
 Sabon  
 Seneca  
 Van den Keere  
 Venezia





## NEOCLASSICAL

*After the basic necessities of life there is nothing more precious than books. The art of typography which produces them thus renders countless vital services to society. It serves to instruct, to spread progress in the sciences and arts, to nourish and cultivate the mind and elevate the spirit; the duty of typography is to be the agent and general interpreter of wisdom and truth—in short, it portrays the human spirit. One might therefore call it, above all others, the art of arts and the science of sciences.*

PIERRE SIMON FOURNIER

# I



**NEOCLASSICAL** letterforms mix Oldstyle with the advances and precision of more precise printing techniques. Dutch printers in the 16th century were the first to develop type suited for the demands of commercial printing. They increased the contrast between strokes, straightened the serifs, and added wedge shaped brackets to lower case letters to maintain the letterforms on press. In 1693, Phillipe Grandjean was commissioned by the Academy of Sciences and Louis XIV to create a new roman type based on mathematic precision, but it wasn't until the Englishman John Baskerville created type to suit his press that we see a refinement in transitional typeface design. Baskerville's press used brass plates and a hard, precise impression. He passed his paper through hot copper cylinders to smooth the paper texture and give it a bright white, glossy appearance. His inventions allowed for a more mechanically designed, delicate letterform than earlier roman type. The typeface Baskerville designed was influenced by writing masters in England who held their pens almost vertically from the line to create thick vertical strokes and thin horizontal strokes.

ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrstu

Baskerville • John Baskerville

**TYPEFACES**

Baskerville  
 Caslon  
 Fournier  
 Romain du Roi

**DERIVATIVES**

Bell  
 Bulmer  
 Caledonia  
 Georgian  
 Granjon  
 Scotch

Gradual Transition from Thick to Thin

Larger X-height

Diagonal Stress

Serifs Blend in Smoothly

Flat Base

SPECIFICATIONS			
1.	Diagonal stress, but moving towards vertical		
2.	Gradual transition from thick to thin strokes		
3.	Serifs blend in smoothly to thick strokes w/ flat bases		
4.	Some transitional faces show a tendency towards compression		
5.	Larger x-height compared to Oldstyle		
6.	Height of capitals equals the ascenders		
7.	Swollen cap E		

A13	CLASSIFICATION: neoclassical	DATE: 1693–1780	SPECIMEN: baskerville
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## MODERN

*No other art is more justified than typography in looking ahead to future centuries; for the creations of typography benefit coming generations as much as present ones.*

GIAMBATTISTA BODONI



**MODERN** types represent the last of scribe-inspired typeface design and the beginning of using type as an expression of style. Eighteenth century typefounders were inspired by the inventions of John Baskerville and copperplate engraving techniques. They experimented with letterforms that imitate the fine lines of an engraver's burin and the extreme contrast created by crow quill pens. In 1784 the French Didot family introduced a typeface that took advantage of the improved presses and fine woven paper capable of making a sharper impression. The family refined the typeface until the thin strokes became hairlines. Soon Giambattista Bodoni of Italy copied the Didot style and popularized the type style throughout Europe just as the Industrial Revolution gained momentum. Modern types became the type of choice for advertisers, whereas previously type was more often used in books. In the latter half of the 20th century Modern faces were viewed as sophisticated and elegant and became the classic fashion typeface.

ABCDEFGHIJKLMN  
 abcdefghijklmnopqr

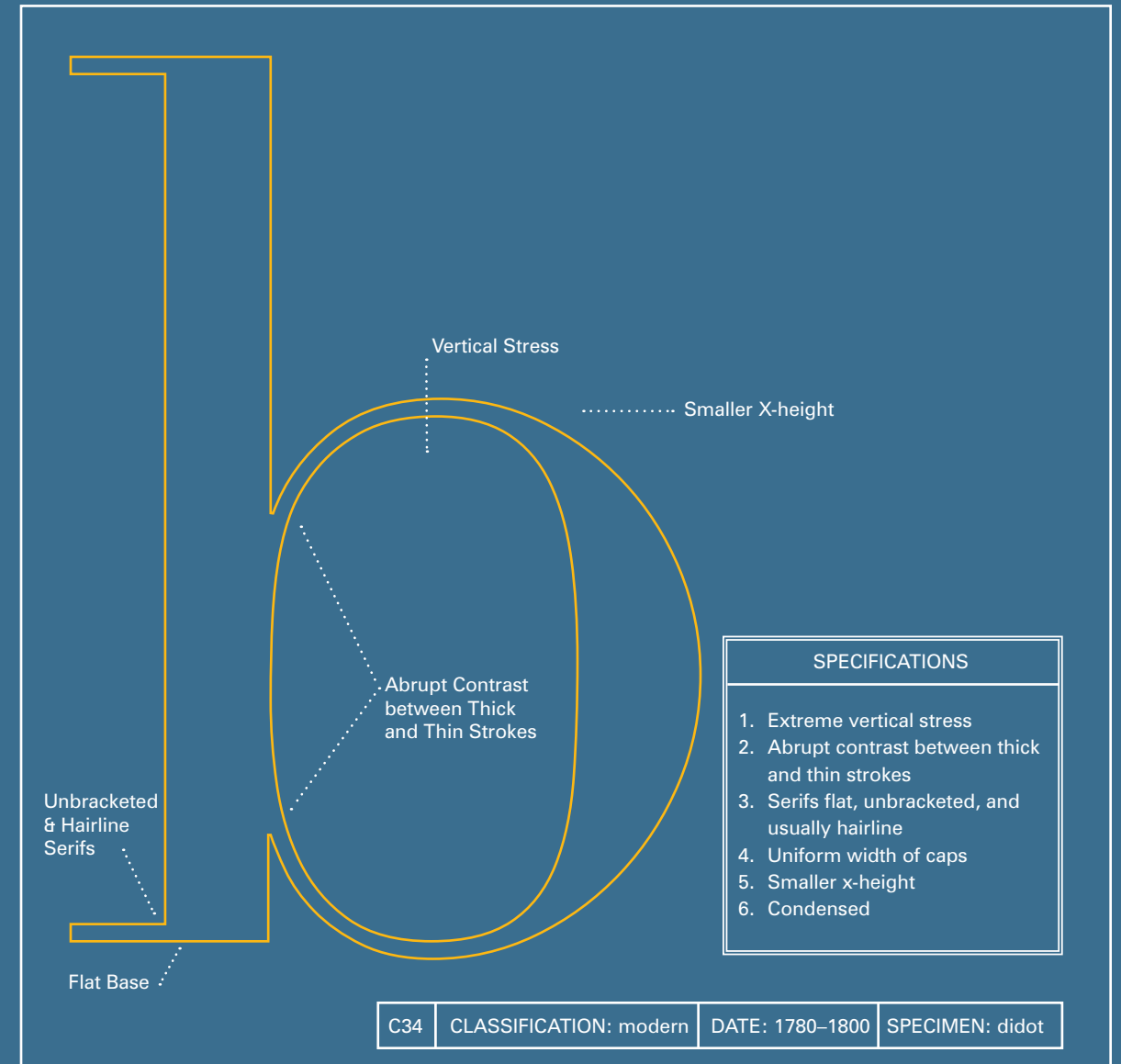
Didot • François Ambroise Didot

**TYPEFACES**

Bodoni  
 Didot

**DERIVATIVES**

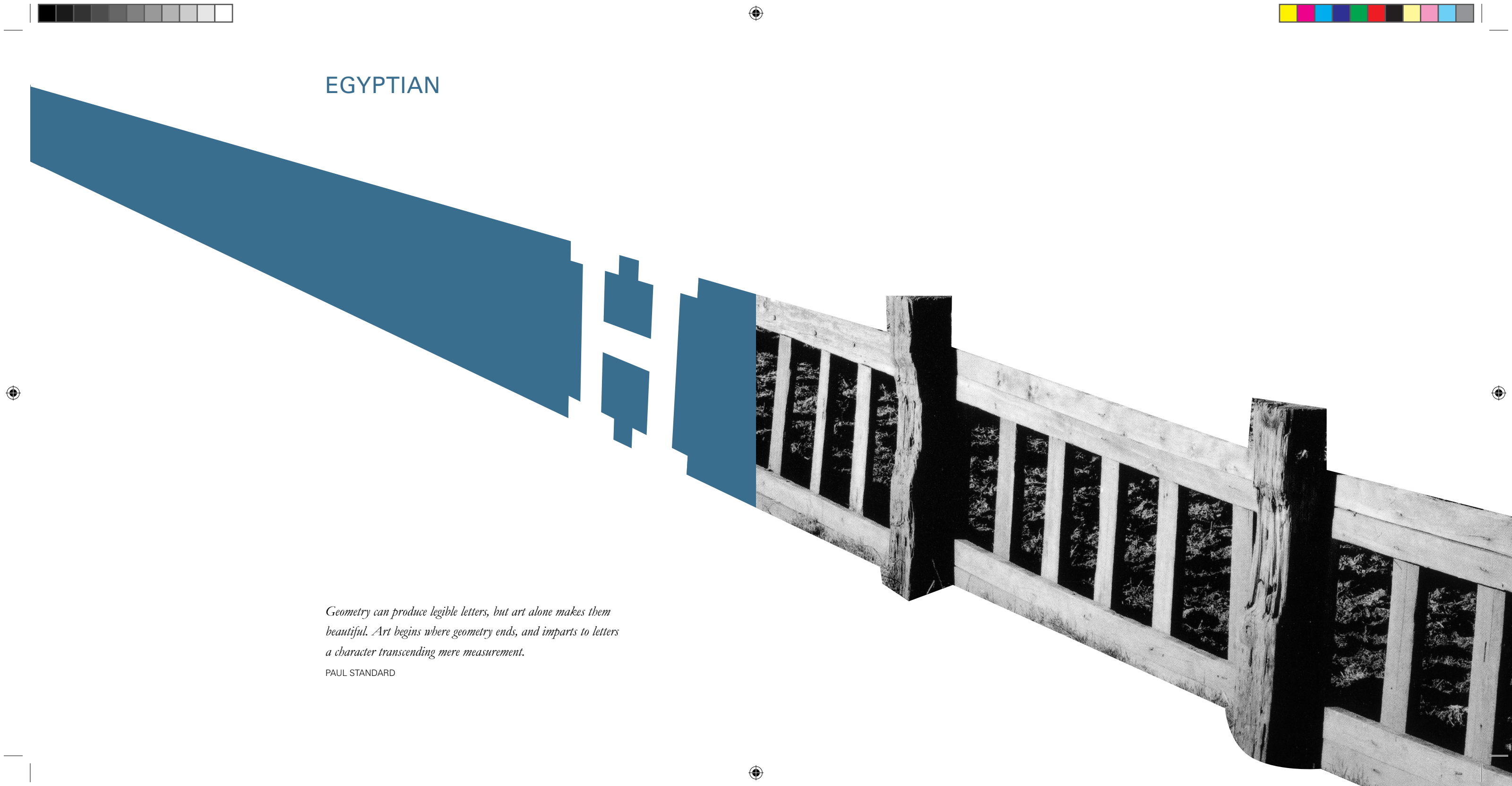
Centennial  
 Corvinus  
 Fenice  
 Madison  
 Pergamon  
 Welbaum



# EGYPTIAN

*Geometry can produce legible letters, but art alone makes them beautiful. Art begins where geometry ends, and imparts to letters a character transcending mere measurement.*

PAUL STANDARD



**THE INDUSTRIAL REVOLUTION** ushered in an advertising age to promote the abundance of mass-produced goods. At the same time magazines and newspapers proliferated, creating the first commercial printers. Sign writers began experimenting with heavier letterforms to suit the short copy on advertising signs. The fine serifs of Bodoni and Baskerville were not bold or distinctive enough to catch the attention of the busy passerby, and slabs were difficult to paint. In 1815, a London type founder, Vincent Figgins, introduced Antique to meet the demands for a display type. During the 1820s and 1830s, production of Egyptian typefaces exploded, and the style was taken to the extreme with extremely bold “fat faces” and decorations often associated with the Wild West. By the mid 19th century Egyptian type fell out of favor until the Art Deco movement of the 1920s and ‘30s renewed an interest in simplified geometric Egyptian types. Clarendon also saw a revival in the 1950s and early 1960s as a commercial and advertising typeface.

**A B C D E F G H I J K L M N O P**  
**a b c d e f g h i j k l m n o p q r s t**

Clarendon • Ronald Beasley

**TYPEFACES**

Antique  
 Clarendon  
 Egyptian

**DERIVATIVES**

Beton  
 Cairo  
 Consort\*  
 Courier  
 Egizio  
 Figaro\*  
 Fortune  
 Girder  
 Hidalgo\*  
 Italienne\*  
 Karnak  
 Melior  
 Memphis  
 Neutra  
 Playbill\*  
 Pro Arte  
 Rockwell  
 Serifa  
 Schadow  
 Szymie  
 Typewriter  
 Volta

Vertical Stress

Large X-height

No Differentiation between Strokes

Slab Serifs

Flat Base

Short Descender

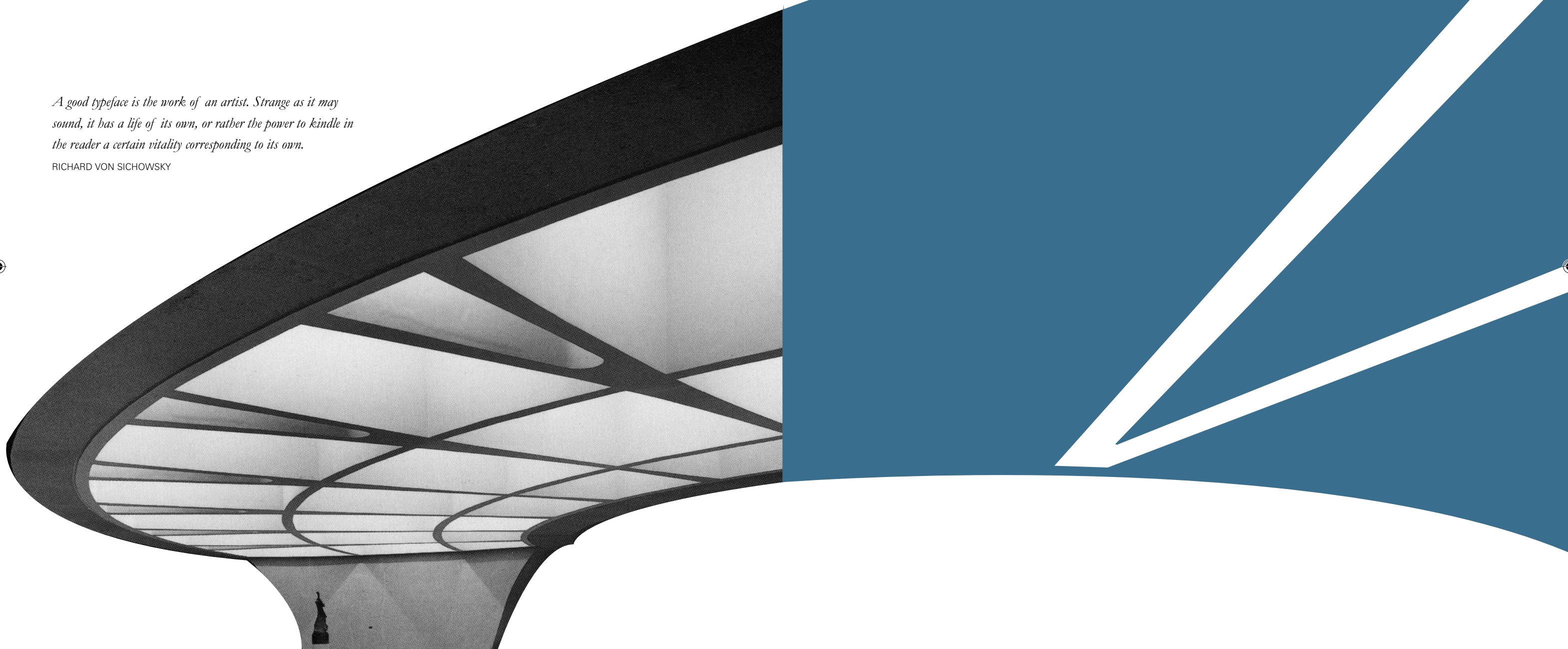
SPECIFICATIONS	
1.	Minimal or no differentiation between strokes
2.	Short ascenders and descenders
3.	Vertical stress
4.	Uniformity in width of capitals
5.	Large x-height
6.	Flat, slab serifs

E85	CLASSIFICATION: egyptian	DATE: 1815-1850	SPECIMENS: clarendon & memphis
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# SANS SERIF

*A good typeface is the work of an artist. Strange as it may sound, it has a life of its own, or rather the power to kindle in the reader a certain vitality corresponding to its own.*

RICHARD VON SICHOWSKY



**FOLLOWING** the success of the Egyptian typeface experimentation, a type face distinguished as the simplest form of type was born: sans serif. In an 1816 specimen book, William Caslon IV quietly introduced the world to the first known sans serif called "Two Lines English Egyptian." This was the first time a type design was not modeled on manuscript writing and created to take advantage of modern printing presses. These early sans serifs were heavy, black and uniform in width to suit the needs of advertisers. By the close of the 19th century sans serifs had grown in popularity and also went by the names gothic or grotesque. In the 1930s several artistic movements challenging the status quo were exploding; Bauhaus, DeStijl and Constructivism to name a few. Futura, designed by Paul Renner and based on geometric principles, became one of the most popular sans serif types. The 1950s and 60s saw a revival in gothic/grotesque type by the Swiss designers because it fit with their principles of asymmetrical organization. Later Adrian Frutiger designed the Univers type as a complete family that rivals a serif in readability.

ABCDEFGHIJKLMNO  
 abcdefghijklmnopqrst

Akzidenz Groesque/Standard • Berthold Type Foundry

**TYPEFACES**

- Akzidenz Grotesque
- Alternate Gothic
- Franklin Gothic
- Futura Globe Gothic
- Lightline Gothic
- News Gothic
- Venus

**DERIVATIVES**

- Folio
- Frutiger
- Gill Sans
- Helvetica
- Imago
- Kabel
- Lightline
- Mercator
- Neuzeit Grotesque
- Record Gothic
- Recta
- Univers

Ascender Equal to Capital

Large X-height

No Variation between Strokes

No Serifs

SPECIFICATIONS			
1.	Absence of serifs		
2.	Little or no variation between strokes		
3.	Larger x-height		
4.	No stress in rounded strokes		
5.	Ascenders equal to capitals		

A13	CLASSIFICATION: san serif	DATE: 1816-	SPECIMEN: akzidenz
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*No art is closer to architecture than typography. Like architecture, its first principle is the discriminative and proper adaptation of materials. Like architecture, it rests upon a system of definite conclusions. Its economies are fixed, it repudiates contorted eccentricities.*

HENRI FOCILLON



nmmn