History of Typography
Language is the dress of thought

Samuel Johnson

Typography is making language visible
Type is the means by which an idea is written and given visual form.
The modern Latin alphabet is a result of ongoing transition that has been performed over several millennia. For example, the modern letter ‘A’ was originally a pictogram representing an ox’s head but as Phoenicians wrote from right to left, the symbol was turned on its side.

The ancient Greeks turned it again as the Greeks wrote from left to right.

Finally, the Romans turned the character full-circle, Giving it the form that we recognize today.
Rebus

The rebus is a pictorial image that represents a spoken sound. Today the rebus is mostly used for amusement however it was a critical link in the development of the phonetic alphabet starting in Egyptian hieroglyphics.
Linda
<table>
<thead>
<tr>
<th>Column</th>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Eagle</td>
<td>(1)</td>
</tr>
<tr>
<td>A</td>
<td>Arm</td>
<td>(2)</td>
</tr>
<tr>
<td>B</td>
<td>Foot</td>
<td>(3)</td>
</tr>
<tr>
<td>C/K</td>
<td>Basket</td>
<td>(4)</td>
</tr>
<tr>
<td>D</td>
<td>Hand</td>
<td>(5)</td>
</tr>
<tr>
<td>E/I/Y</td>
<td>Two Strokes</td>
<td>(6)</td>
</tr>
<tr>
<td>F/V</td>
<td>Viper</td>
<td>(7)</td>
</tr>
<tr>
<td>G</td>
<td>Jar</td>
<td>(8)</td>
</tr>
<tr>
<td>H</td>
<td>House</td>
<td>(9)</td>
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<tr>
<td>H</td>
<td>Flax</td>
<td>(10)</td>
</tr>
<tr>
<td>I/Y/E</td>
<td>Reed</td>
<td>(11)</td>
</tr>
<tr>
<td>J</td>
<td>Cobra</td>
<td>(12)</td>
</tr>
<tr>
<td>L</td>
<td>Lion</td>
<td>(13)</td>
</tr>
<tr>
<td>M</td>
<td>Owl</td>
<td>(14)</td>
</tr>
<tr>
<td>M</td>
<td>Bar</td>
<td>(15)</td>
</tr>
<tr>
<td>N</td>
<td>Water</td>
<td>(16)</td>
</tr>
<tr>
<td>N</td>
<td>Crown</td>
<td>(17)</td>
</tr>
<tr>
<td>O/U/W</td>
<td>Lasso</td>
<td>(18)</td>
</tr>
<tr>
<td>P</td>
<td>Door</td>
<td>(19)</td>
</tr>
<tr>
<td>Q</td>
<td>Slope</td>
<td>(20)</td>
</tr>
<tr>
<td>R</td>
<td>Mouth</td>
<td>(21)</td>
</tr>
<tr>
<td>S/Z</td>
<td>Cloth</td>
<td>(22)</td>
</tr>
<tr>
<td>SH/CH</td>
<td>Pool</td>
<td>(23)</td>
</tr>
<tr>
<td>T</td>
<td>Loaf</td>
<td>(24)</td>
</tr>
<tr>
<td>TH</td>
<td>Rope</td>
<td>(25)</td>
</tr>
<tr>
<td>U/W/O</td>
<td>Chick</td>
<td>(26)</td>
</tr>
<tr>
<td>X</td>
<td>Basket/Cloth</td>
<td>(27)</td>
</tr>
<tr>
<td>Y/E/I</td>
<td>Double Reed</td>
<td>(28)</td>
</tr>
<tr>
<td>Z/S</td>
<td>Bolt</td>
<td>(29)</td>
</tr>
</tbody>
</table>
English is based on 26 characters--letters. Letters that are combined into words...and then into sentences...which tell a story.

Ancient Egyptian writing uses more than 2,000 hieroglyphic characters. Each hieroglyph represents a common object in ancient Egypt. Hieroglyphs could represent the sound of the object or they could represent an idea associated with the object.

A modern type of hieroglyphic writings would be a rebus. A rebus is a picture puzzle that can be "sounded out" by reading the sounds symbolized by the pictures. When these sounds are read aloud together, the statements often becomes obvious.
Some terms to be familiar with:

**PHONOGRAM**
A written symbol, letter, character or other mark that represents a sound, syllable, or word.

**IDEOGRAM**
A graphic element that represents an idea or concept.

**PICTOGRAM**
A graphic element that describes an action or series of actions through visual references or clues.

**SYMBOL**
A graphic element that communicates the idea and concepts that it represents rather than denoting what it actually is.
From natural depictions people developed simplified and abstracted pictorial depictions and symbols, which are called word-picture-writing or also picture-type.

Between 2000 and 1300 bc the Phoenicians developed a consonant-type, which might be seen as an inspiration for the Latin characters used today.

These characters were taken and widened by the Greeks about 1100 bc. They replaced some letters and added the vocals.
The letterforms we use today were not always as we see them now. Over the past 5000 years, they evolved, linked to the rise and fall of civilizations, different cultures adding their own distinct imprint on the symbols of language.
Development of Type
The Romans took the Greek characters and shaped – carved in stone – a pure capital letter type. In this way, already in 4 to 2 century b. c., the *Capitalis Monumentalis* aroused. It is the basis for today's roman capital letters.
History of Typography

Capitalis Monumentalis
The Phoenicians were responsible for what is arguably the development of the greatest invention of humanity. The alphabet of 22 magic signs that they are believed to have developed at Byblos and left to the world were the basis of subsequent languages such as Greek, Hebrew and Latin.

<table>
<thead>
<tr>
<th>A</th>
<th>Ox</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>House</td>
</tr>
<tr>
<td>C</td>
<td>Throw stick</td>
</tr>
<tr>
<td>D</td>
<td>Door</td>
</tr>
<tr>
<td>E</td>
<td>Window</td>
</tr>
<tr>
<td>F</td>
<td>Hook</td>
</tr>
<tr>
<td>Z</td>
<td>Weapon</td>
</tr>
<tr>
<td>H</td>
<td>Fence</td>
</tr>
<tr>
<td>TH</td>
<td>Token</td>
</tr>
<tr>
<td>I</td>
<td>Hand</td>
</tr>
<tr>
<td>K</td>
<td>Palm of hand</td>
</tr>
</tbody>
</table>

| L | Ox-goad |
| M | Water |
| N | Fish |
| S | Post |
| O | Eye |
| P | Mouth |
| TS | Javelin |
| Q | Knot |
| R | Head |
| SH | Tooth |
| T | Mark |
The Greeks adopted the characters of the Phoenician system, such as *aleph* (a) and *beth* (b), from which they developed their alphabet.

The word **ALPHABET** is the union of the Greek characters *alpha* and *beta*. 
The Romans took the Greek characters and shaped – carved in stone – a pure capital letter type. In this way, already in 4 to 2 century b. c., the *Capitalis Monumentalis* aroused. It is the basis for today's roman capital letters.
Ideogram-based languages

Ideogrammatic languages use characters or symbols to represent an idea or concept without expressing the pronunciation of particular word or words. Ideogrammatic languages have one-to-one relation between a symbol and an idea that functions in similar way to the red road sign with horizontal white bar that means ‘no entry’. The meaning is understood but there is no indication of how this is vocalized.

Ideogrammatic languages, traditionally written down the page, include Chinese, Japanese, Korean and Thai.

The important development in summary:
- Separation of sign and signified
- Coupling of ideogram to form words
- Using words to express abstract concepts
Chinese ideograms representing four seasons: spring, summer, autumn and winter.

These Chinese ideograms represent: sake, beautiful and sushi.

Hiragana and Kanji Japanese characters.
Korean words for (top to bottom)
Peace, angel, spirit, charm and
beauty (all made with ideograms).
The Japanese Katakana alphabet

Katakana is a phonetic alphabet usually used to represent what are commonly named ‘loan words’ from other languages. While the majority of ‘Japanese’ words are represented by the other phonetic alphabet, hiragana (and of course by kanji - 漢字), common words such as ‘stereo’ (ステレオ) and ‘clinic’ (クリニック) will be represented in katakana.
The Cyrillic alphabet was adopted by the Slavs in about the 9th century. Although it is named after St. Cyril (Constantine), it was not invented by St. Cyril. It is based on the system of Greek capital letters. If you know the Greek alphabet, many of the letters will be familiar to you.

The Cyrillic alphabet, with some modifications, is used by many nations in Europe and Asia, including Russia, Ukraine, Belorussia, Serbia, Macedonia, Bulgaria, Uzbekistan, Kazakstan, and Mongolia, to name only a few.
Semitic and Arabic languages

Aramaic developed from Phoenician around 900 BC in what is modern Syria and south east Turkey. It is Semitic language that was precursor for Arabic and Hebrew, which it closely resembles.

Arabic letterforms – 22 characters of the Arabic alphabet and their Latin equivalent

Modern day Arabic, like Phoenician, is written and read right to left. Arabic is based on the 22 Consonants of the Phoenician alphabet with an optional marking of vowels using diacritics.
SENATVS POPV
IMPCAESARIDIN
TRAIANOAVG
MAXIMOTRIBPE
ADDECLARANDV
MONSTLOCUSTA

IMP
AVG
The Romans used seven of their letterforms as base numerals, with each letter representing a numeric building block. For example 2006 is MMVI.
The modern alphabet

The modern Latin alphabet consists of 52 upper- and lower case letters with ten numerals and variety of symbols, punctuation marks and accents that are employed by various different languages.

Perpetua, Erick Gill, 1928

The characters above set in Perpetua are the full set for the English alphabet. Formal looking Perpetua is based on designs from old engravings and small, diagonal serifs and medieval numbers.
All alphabets are not the same

Although most European alphabets are Latin based they are not all the same, as some have more letters than others.
English has 26 letters, while traditional Spanish has 30, and Italian has only 21 letters, lacking ‘j’, ‘k’, ‘w’, ‘x’, and ‘y’.

English alphabet

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Italian alphabet

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Invention of a movable type
1436 – 1439?
A piece of cast metal type, Garamond style long s i ligature.

The long, medial or descending s (ſ) is a form of the minuscule letter s formerly used where s occurred in the middle or at the beginning of a word, for example "ſinfulneſs" ("sinfulness"). The modern letterform was called the terminal, round, or short s.
Many typographical terms originate with the different characteristics of these type blocks. The physical dimensions of the block dictated spacing and made negative spacing impossible, whereas computer technology makes spacing more flexible. While digitized type still adheres to the same conventions of the binding box (pictured) in terms of measurements, digitization allows these boxes to overlap, and indeed have negative tracking.
Johannes Gensfleisch zur Laden zum Gutenberg (c. 1398 – c. February 3, 1468) was a German metal-worker and inventor who achieved fame for his contributions to the technology of printing during 1448, including a type metal alloy and oil-based inks, a mold for casting type accurately, and a new kind of printing press based on presses used in wine-making.
The Gutenberg Press utilized movable types which were inked then transferred onto damp sheets of paper. The paper was pressed against the raised metal letters in order to make the transfer. This letterpress printing is a type of relief printing.

The development of the printing press allowed the mass production of books that the previously had to be written by hand. Movable type further improved this development by allowing text characters to be reused, providing further time and cost savings.
Timeline
TYPEFACE CLASSIFICATION

• Blackletter
• Venetian
• Geralde
• Transitional
• Didone (Modern)
• Slab Serif (Egyptian)
• Sans Serif (Grotesque)
• Decorative & Display
• Brush
• Script
Block, Blackletter, Gothic, Old English, black or broken typefaces are based on the ornate writing style prevalent during the Middle Ages. These ornate qualities can be seen in the woodblock letters.

- Textura
- Rotunda
- Schwabacher
- Fraktur
- Fraktur variants
- Textura
- Rotunda
- Schwabacher
- Fraktur
- Fraktur variants

TEXTURA

In the 11th Century letterforms with the letters moved closer together, thus obligedly breaking the bends, came from France. Gutenberg in his first Bible used the narrow Regular Textura of the 15th Century in 1452. Wider forms of Textura appeared later. The Gothic Bastarda developed into typefaces Schwabacher and Fraktur.
<table>
<thead>
<tr>
<th></th>
<th>Textur</th>
<th>Rotunda</th>
<th>Schwabacher</th>
<th>Fraktur</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
<td>a</td>
<td>a</td>
<td>a</td>
</tr>
<tr>
<td>d</td>
<td>d</td>
<td>d</td>
<td>d</td>
<td>d</td>
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<tr>
<td>g</td>
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<td>H</td>
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<td>H</td>
<td>S</td>
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<td>S</td>
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</tr>
</tbody>
</table>
Old Style faces are sub-divided into **Venetian** (or Humanist) and **Garalde** (or Aldine). Examples of **Venetian** old style typefaces include *Adobe Jenson, Arno, Berkeley Old Style, Centaur, Cloister, Fairfield, Legacy,* and **Trinité**. Examples of **Garalde** old style typefaces include *Bembo, Caslon, Galliard, Garamond, Goudy Old Style, Granjon, Janson, Palatino, Renard, Sabon,* and **VandenKeere**.
VENETIAN typefaces, which were better suited for the letterpress than the previous (Blackletter) faces, arose with the invention of the letterpress in 15th Century Italy. They were first used for printing in 1465.

Examples
Adobe Jenson
Arno
Berkeley Old Style
Centaur
Cloister
Fairfield
Legacy
Trinité
Venetian 300
Golden Type from William Morris
Trajan
Centaur
Schneidler
VENETIAN

Aldine

Duke Ellington
9:30 Club

ABCDEFHJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Adobe Jenson

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
nopqrstuvwxyz
1234567890
GERALDE typefaces have the same origins as Venetian. A refinement of the letter shape can be recognized during the further development of the letterpress. The well-known variant Garamond is considered the leading typeface of the renaissance and early baroque.

Examples
Garamond (Claude Garamond 1480 - 1561)
Palatino (Hermann Zapf 1948)
Weiss Antiqua
Trump
Goudy Catalog
Bembo
TRANSITIONAL (Baroque Old Style) This type forms the transition between Renaissance Old Style and Modern typefaces. With the change from the woodcut to copperplate engravings in the 17th Century, the lines of the letters became more fine and rich in contrast.

Examples

**Times** (Stanley Morison 1889-1967)
**Baskerville** (John Baskerville 1706-1775)
**Caslon** (William Caslon 1692-1766)
**Bookman**
**Plantin**
**Fournier**
**Perpetua**
**Bell**
Head serifs generally more horizontal

Vertical or almost vertical stress in the bowls of lowercase letters

Greater contrast between thick and thin (sub-) strokes

Head serifs generally more horizontal
The Industrial Revolution brought mechanization that allowed printing to speed up, photo-engraving which replaced handmade printing plates and line-casting machines that revolutionized typesetting and allowed for ever-increasing levels of detail and intricacy. The use of points as the measurement system was cemented during this period.
The first sans serif typeface, 1816

William Caslon developed a sans serif typeface called Egyptian in reference to public interest in Egypt following Napoleon campaign. It was not well received, however, and was called ‘grotesque’ and ‘Gothic’ (a style of architecture through a revival at the time). Egyptian has since come to slab serif typefaces, perhaps because the slabs mirror the construction of the pyramids.

**Akzidenz-Grotesk** is a realist sans-serif typeface originally released by the H. Berthold AG type foundry in 1896 under the title Akzidenz-Grotesk. It was the first sans serif typeface to be widely used and influenced many later neo-grotesque typefaces.
Lithography was invented in Austria by Alois Senefelder in 1796. Following refinements, by 1848 the process had been refined to print speeds of 10,000 sheets per hour, which made mass production of designs economically viable. Lithography allowed the merging of art with industry to produce posters and colour plates for books. The first person to mass produce posters with lithography was Jules Cheret (1836-1933) in Paris. Other early protagonists include Thomas Theodore Heine (1867-1948) and Henri de Toulouse-Lautrec (1864-1901).
Arts and Crafts Movement, 1850s

The Victorian Arts and Crafts Movement developed as a rejection of heavily ornamented interiors with many pieces of furniture, collection of ornamental objects and surfaces covered with fringed clothes. The Arts and Crafts Movement favored simplicity, and good craftsmanship and design. British artist and architect William Morris was a leading exponent of this new style that sought to re-establish a link between beautiful work and the worker, by rediscovering an honesty in design that is not found in mass-produced items.

Rennie Mackintosh letterforms
The Beginning of the Private Press


The Vale Press, 1900

Doves Press, 1900

Golden Cockerel Press, 1920 (including Eric Gill)

Nonesuch Press, 1922

The Cranach Press, 1913

The Village Press, 1903–1939 - Frederic Goudy
Typefaces of the era

Century Schoolbook, Morris Fuller Benton, 1901

Franklin Gothic, Morris Fuller Benton, 1904

Copperplate Gothic, Frederic Goudy, 1905
Italian Futurism 1909–1944

Shortly before WWI, Filippo Tommaso Marinetti, the originator and chief proponent for Futurism, wrote the first Futurist Manifesto declaring the end of art of the past and the beginning of the art of the future (le Futurisme). He exported his new aesthetic that endorsed speed, violence, industrialization, and dynamism from Italy to the rest of Europe through lectures and publication of his Futurist Manifesto.
FUTURISM

THE MUSEUM OF MODERN ART, NEW YORK

METALLICO
CRISTALLINO
GEOMETRICO
DINAMICO
LUMINOSO
RUMORISTA

La pittura divenne violentissima nei colori e nelle forme

ROSSO-BANDIERA
ARANCIO-FUOCO
VERDE-ANICE
VERDE-BILE
NERO-LACCA

oggetti e personaggi trasparenti e misteri, crepacci di fumo e velocità

ballerine attorcigliate nei rossi
gorghe dei dancing e trafitte da saett-
Futurist typography...
Filippo Marinetti - A Tumultuous Assembly, 1919
In Richard Lanham's the Electronic Word, he describes the Futurist deconstruction of language, text and typography:

"The book is seen as static, inelastically linear, sluggish; the new cinematographic form as dynamic, interactive, simultaneous, swift. This war on the book chose as its immediate target typographical convention, with results like SCRABrrRrraaNNG. here we see the book and all it represents in the act of deconstructing itself— all unawares the little children played, even as early as 1919— explosion at its center literally shattering typographical convention into distended fragments."
Modernism through the cubist, surrealist and Dadaist movements was shaped by the industrialization and urbanization of Western society. Modernists departed from the rural and provincial zeitgeist prevalent in the Victorian era, rejecting its values and styles in favor of cosmopolitanism. Functionality and progress became key concerns in the attempt to move beyond the external physical representation of reality through experimentation in a struggle to define what should be considered ‘modern’. Modernists typefaces often sought to force viewers to see the everyday differently by presenting unfamiliar forms.
De Stijl, 1917

De Stijl - ("The Style"), also known as neoplasticism, was a Dutch art and design movement founded in 1917. In a narrower sense, the term De Stijl is used to refer to a body of work from 1917 to 1931 founded in the Netherlands. De Stijl is also the name of a journal that was published by the Dutch painter, designer, writer, and critic Theo van Doesburg (1883–1931), propagating the group's theories.

De Stijl logo, designed by Theo Van Doesburg and Vilmos Huszár.
Typefaces of the era

Inspired by the geometric art and typography of the Dutch De Stijl Movement, 1917-1931.

Designers: Theo Van Doesburg and Richard Kegler
Constructivism, 1918

Constructivism was an artistic and architectural movement that originated in Russia from 1919 onward which rejected the idea of "art for art's sake" in favour of art as a practice directed towards social purposes. Constructivism as an active force lasted until around 1934, having a great deal of effect on developments in the art of the Weimar Republic and elsewhere, before being replaced by Socialist Realism. Russian Constructivism was influential to modernism through its use of black and red sans serif typography arranged in asymmetrical blocks.

Names to remember:
Alexander Rodchenko (1891-1956)
El Lissitzky (1890-1941)
Kazimir Malevich (1879 – 1935)
Wassily Wassilyevich Kandinsky (1866 -1944)
THE CONSTRUCTIVISM
El Lissitzky (1890-1941)

Rodchenko & Mayakovsky – Nipple
ТРЕТИЙ
ИНТЕРНАЦИОНАЛ

Мы идем
революционной левой,
Над рядами
Флаг пожаров в,
Наш вождь
миллионоглавый
Третий интернационал.
В стены столетий
воль вад
Бьет третий
интернационал.
One of the best-known progressive institutions for the teaching of art and design in the twentieth century. The school operated between World War I and World War II. Founded in 1919 in the city of Weimar by architect Walter Gropius. The school moved two times, first to Dessau in 1925, and then to Berlin in 1932. There the National Socialist party, led by Adolf Hitler, closed it definitively in 1933.
...Walter Gropius, saw the necessity to develop new teaching methods and was convinced that the base for any art was to be found in handcraft: "the school will gradually turn into a workshop". Indeed, artists and craftsmen directed classes and production together at the Bauhaus in Weimar. This was intended to remove any distinction between fine arts and applied arts.

Bauhaus catalog cover designed by Herbert Bayer.
Lissitzky

The abstract art style closely tied to Russian Constructivism, it was developed in the early 20th century and was heavily influenced by the ideas of De Stijl, Cubism and Futurism.

It was mastered by Lazar "El" Lissitzky and his mentor, Kasimir Malevich. The style was characterized by the use of diagonal lines, single geometric shapes and type elements, usually conveying a symbolic meaning.

El was a leading figure of the Russian avant-garde movement, who readily extended his talents to the fields of:

- Urban Engineering
- Exhibition Design
- Architecture
- Illustration
- Photography
- Typography
- Metalwork
- Teaching

1911 - Born November 23 in Rostov,
1918 - First contacts with the avant-garde,
1919 - "White Road" in the summer salon,
1920 - "Kul" in the winter salon,
1921 - "White Horse" in the spring salon,
1922 - "White Road" in the summer salon,
1923 - "White Horse" in the winter salon,
1924 - "A New Building for the People" in the winter salon,
1925 - "A New Building for the People" in the summer salon,
1926 - "A New Building for the People" in the winter salon,
1927 - "A New Building for the People" in the summer salon,
1928 - Married to Galina Ivanovna,
1929 - "A New Building for the People" in the winter salon,
1930 - "A New Building for the People" in the summer salon,
1931 - "A New Building for the People" in the winter salon,
1932 - "A New Building for the People" in the summer salon,
1933 - "A New Building for the People" in the winter salon,
1934 - "A New Building for the People" in the summer salon,
1935 - "A New Building for the People" in the winter salon,
Red neck (red neck) - Term for a member of the rural working class of the southern United States. In reference to farmers burning their necks working in the sun.

Bauhaus - A German school of applied arts of the early twentieth century. The school developed a style that was spare, functional, and geometrical.
Bauhaus

Perpetua, Eric Gill, 1928

Futura, Paul Renner, 1928
Futura is considered the major typeface development to come out of the constructivist orientation of the Bauhaus movement
1950s

Following the Second World War a new optimism emerged as a consumer boom erupted in the USA. The cultural scene also expanded, boosted by many European creatives and intellectuals who had fled Nazi Europe, and teenager emerged as both a market and creative force. Typographers such as Herman Zapf led the humanist movement, with the lines between serif and sans serif typefaces blurred as organic lines were reintroduced into typography. Humanist fonts have forms that are based on classic Romans, but without the serifs.
ITC Zapf Chancery

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Demi

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Bold
Optima was inspired by letters Zapf sketched on two 1,000 lire bank notes, based on grave plates cut c. 1530 that he saw while visiting the Santa Croce church in Florence. Optima is humanist sans serif blended with Roman and calligraphic styles, making it a smooth read and general purpose font, which became his most successful typeface. Letterforms are in the proportions of a golden ratio.
International Style (Swiss)

International Style (Swiss) was based on the revolutionary principles of the 1920s such as De Stijl, Bauhaus and Jan Tschichold’s *The New Typography* that became firmly established in the 1950s. Grids, mathematical principles, minimal decoration and sans serif typography became the norm as typography developed to represent universal usefulness more than personal expression.

Akzidenz Grotesk designed in 1896 for the H. Berthold AG type foundry. The face was a hallmark of the modernist Swiss Style.
Letters and lettering

http://www.gutenberg.org/files/20590/20590-h/20590-h.htm

The Letter A – Fonts.com

http://www.fonts.com/aboutfonts/articles/letterseries/lettera.htm

Typographic Vocabulary flashcards

http://quizlet.com/219825/typographic-vocabulary-flash-cards/

History of Type

http://luc.devroye.org/history.html
Pictograms
Ideograms
“Seeing elephants shot by men makes me cry”
Symbols