History of Moveable Type and the Printing Press

Johannes Gutenberg invented Moveable Type and the Printing Press in Germany in 1440. Moveable Type was first made of wood and replaced by metal.

Example of moveable type being set. Fonts were organized in wooden "job cases" by Typeface, Caps and Lower Case, and Point Size.

Type set on a printing press.
**Typography Terms**

From the Greek word *typos* meaning *form* and *graphe* meaning *writing*, Typography is the art and technique of arranging type to make language visible.

**Glyphs** – letters (A,a,B,b,C,c)

**Typeface** – The aesthetic design of an alphabet.

*Helvetica, Didot, Times New Roman*

**Type Family** – The range of variations and point size available within one Typeface.

**Font** (Font Face) – The traditional term for the complete set of a typeface as it relates to one point size (Font Face: Helvetica, 10 pt). This would include upper and lower case glyphs, small capitals, bold and italic. After the introduction of the computer, the word Font is now used synonymously with the word Typeface, i.e. “What font are you using? Helvetica!”

**Weight** – the weight of a typeface is determined by the thickness of the character outlines relative to their height (Hairline, Thin, Ultra-light, Extra-light, Light, Book, Regular, Roman, Medium, Demi-bold, Semi-bold, Bold, Extra-bold, Heavy, Black, Extra-black, Ultra-black).

**Point Size** – the size of the typeface (12pt, 14pt, 18pt). Points are the standard until of typographic measurement. 12 points = 1 pica, 6 picas = 72 points = 1 inch. *(Example right)*

A general rule is that body copy should never go below 10pt and captions should never be less than 8pt.
Leading — or line spacing is the spacing between lines of type. In metal type composition, actual pieces of lead were inserted between lines of type on the printing press to create line spacing.

Tracking — the adjustment of space between groups of letters and entire blocks of text. Tracking is only used in desktop publishing.

Kerning — the spacing between glyphs. Kerning is used to adjust the space between pairs of letters in headlines or other large type to make the word both legible and visually appealing. type.method.ac

How can the selection of a Typeface, Point Size, Tracking, Color, Symbols and Hierarchy bring meaning to form?
5 Classifications of Type

Blackletter

The first typefaces are modeled after calligraphic manuscripts of dense, dark handwriting called Blackletter. Popular during the Middle Ages, Blackletter was heavy and hard to read because of the numerous ligatures (characters that combine two or more letters into a single form).
1st Type Classification

Humanist (Old Style) – (1470 - 1725)

Replaces *Blackletter* with lighter, more open forms like the scripts of the Italian humanist writers. In 1470 the typographer, Nicolas Jenson develops the first *Roman* typeface in Venice.

Ex. Jenson, Kennerley, Centaur, Stempel Schneidler, Verona, Lutetia, Jersey, Lynton, Bembo, Calisto, Garamond, Goudy Old Style, Granjon, Janson, Palatino, Sabon, Weiss

Humanist letterforms demonstrate relatively thick strokes that are fairly consistent in size and contain heavily bracketed serifs *(bracket - curved area that connects the serif to the main stroke).*

*Italic* letters are introduced in Italy in 1501 as a standalone typeface Italic is modeled after a more casual style of handwriting.
Humanist
1478, Page from Plutarch’s Lives of Famous Men.
Printed in Venice by Nicholas Jenson.
A

Y A N T p e r d u d e l’ a u e u g l e v a i n q u e u r,
N o n s e u l e m e n t l e s e n t e m e n t d u c o è r,
M a i s d e s o n n o m , d i t s , & f a i t s l a
m e m o i r e ;

A y a n t p e r d u l e p o u i o r , & l a g l o i r e ,
E t l e p l a i s i r d e l a d o u c e e s c r i t u r e ,
O u t a n t i e f u x e n c l i n é d e n a t u r e ,
M e t r o u n a n t s e u l e e n l i e u s i s f o r t p l a i s a n t ,
Q u e l e h a u t C i e l s e r e n d o i t c o m p l a i s a n t

Par
2nd Type Classification

Transitional – (1692 - 1780)

Influenced by the Baroque period, and developed during the Age of Enlightenment, transitional type shows a departure from the desire to mimic handwriting and embraces the mechanical precision allowed by the printing press.

Ex. Baskerville, Bookman, Cheltenham, Clearface, Fournier, Joanna, Slimbach. Letterforms demonstrate a greater refinement in proportion, contrast between thick and thin strokes and serifs become more polished and sharp.

Transitional bridged the gap between the Humanist and Modern serif typeface.

The typographer Jacques Jaugeon designed King Louis XIV’s royal typeface on a finely meshed grid to perfect proportions.
The Book of Common Prayer,
And Administration of the Sacraments,
And Other Rites and Ceremonies of the Church,
According to the Use of the Church of England:
Together with the Psalter or Psalms of David,
Pointed as they are to be sung or said in Churches.

Cambridge,
Printed by John Baskerville, Printer to the University;
by whom they are sold, and by B. DOD, Bookseller,
in Ave-Mary Lane, London. M DCC LXI.
(Price Eight Shillings and Six Pence, unbound.)
3rd Type Classification

Modern – (1780 - 1810)

Developed during the Age of Enlightenment, Modern type reflects extreme refinement with a high, abrupt contrast between thick and hairline-thin strokes. Letters are straight on a vertical axis and serifs are unbracketed.

The first Modern typeface is attributed to Frenchman, Firmin Didot in 1784. However, the most influential designer of the time was the prolific Italian type designer, punchcutter and printer Giambattista Bodoni, who created hundreds of typefaces that, at first, were considered radical and abstract. Modern type was also referred to as Didone, a melding of the names Didot and Bodoni.
Modern typeface examples in current-day luxury brand logos.
Developed in Britain, Slab Serif type shows a return to very little contrast between thick and thin strokes, and has a heavy slab-like base. Slab Serif type produced the greatest variety in type than any previous century. Bold, Condensed and Extended typefaces were invented to satisfy the needs of advertisers.

Ex. Cairo, Century Expanded, Clarendon, Courier, Egyptienne, Karnak, Memphis, Playbill, Rockwell

1865, Slab Serif business signage, Hudson Street, Lower Manhattan.
Slab Serif ads were often painted on the sides of buildings in Manhattan. Many ads can still be found today such as C.O. Bigelow on 6th Ave at 9th Street.
The influence of the Modern & Slab Serif Type brought about more experimentation in Type Design throughout the United States and Europe.

**Art Nouveau** (1890 – 1910)

**German Expressionism** (1910 - 1930)
Russian Constructivism (1919 – 1922)

Art Deco (1920 - 1940)
5th Type Classification

Sans Serif – (1816 – Present)

Sans Serif type first appeared on building façades of late 18th century architecture, and was also referred to as “Grotesque” (meaning “carved stone”).

The first Sans Serif type published in a type sample book was in England by William Caslon IV in 1816, and it began to quickly spread over Europe and the United States.


Contemporary, streamline and sometimes geometric in appearance, “sans” (meaning “without” in French) reminds us that Sans Serif type contains no projecting serifs at the end of their strokes.
During the mid 20th century, signage on highways, airports, train/bus stations and subways is converted to Sans Serif because of its visual clarity.
Copy Terms

Body Copy – Standard body copy is never smaller than 10 points.

Captions – Standard caption copy is never smaller than 8 points.

Rag – the soft edge that text creates in centered or flushed copy.

Flush Left (Left Justified) – Hard edge of text on left column, rag on right.

Centered – Rag on both sides.

Justified – Hard edge of text on left and right column.

Rules for Body Copy

Never Justify the last line of text if there are big gaps.

Never leave a Widow. A Widow is when one word is left alone on a line all by itself :(  

Flush Right copy is almost never used even in small captions.
**Style Guide**

A style guide is a list of the design elements consistently used in the branding of a company. This would include variations in a logotype, symbol and tagline, selected typography and its application, and a color pallet with the RGB or CMYK breakdown. Style Guides allow you to ensure consistency in your design.

In a 1-page design, you never want to use more than 2 typefaces. More often, 1 Type Family will offer enough variation so that you only need one typeface.

Type application can also be specified in a Style Guide for consistency.

**Heading – Futura Condensed Extra Bold, 18 pt**

**Sub Heading – Futura Medium 14 pt bold**

**Body Copy – Futura 10 pt.**

**Caption Copy – Futura 8 pt.**

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**FlutterScape - Style Guide**

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