

# *Specimen Book*

*by Ho Yin Szeto*

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**Garamond**

# Claude Garamond France

*Born: Paris*

*Died: Paris, 1561*

*French punchcutter, typefounder and printer from the first half of the sixteenth century, the best known of those who introduced Aldus' romana into Paris, establishing the style familiar to us all. Trained by Antoine Augereau. Garamond is an unsurpassed classical designer and craftsman.*

Fonts by Claude Garamond  
Granjon  
Garamond No. 3  
Garamond No. 5  
ITC Garamond,  
Adobe Garamond  
Simoncini Garamond

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**Caslon**

# William Caslon I United Kingdom

Born: Cradley, Worcestershire, 1692

Died: Bethnal Green, London, 1766

Mid-eighteenth century British punchcutter and typefounder, who solidly established British typesetting with well-crafted copies of earlier Dutch designs.

Caslon started work as apprentice to a London gunsmith, and set up his own business in 1716 engraving gunlocks and bookbinding tools. His great reputation stems largely from his specimen of 1734, showing types that were (and often still are) reckoned to be superior to the Dutch types that inspired them. His success meant the English reliance on Dutch types came to an end. His types were just as highly regarded in colonial America, and the Declaration of Independence was set in Caslon.

Fonts by William Caslon I

ITC Founder's Caslon, ITC Founder's Caslon Ornaments, Caslon Graphique, ITC Caslon No. 224, Caslon Old Face, Big Caslon

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# John Baskerville United Kingdom

Born: Wolverley, Worcestershire, 1706

Died: Birmingham, 1775

English writing master, stonecutter, letter designer, typefounder and printer. Although in his lifetime he was underappreciated compared with his close contemporary William Caslon, he is now recognized as the other half of the duo that transformed English printing and type founding.

He was much admired, notably by Fournier, Bodoni and Benjamin Franklin. The modern revival of Baskerville's designs began in the 1920s, championed by Bruce Rogers.

Fonts by John Baskerville

Baskerville, Baskerville, John Baskerville



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Didot

# Didot Family France

Didot is the name of a family of French printers, punch-cutters and publishers. Through its achievements and advancements in printing, publishing and typography, the family has lent its name to typographic measurements developed by François-Ambroise Didot and the Didot typeface developed by Firmin Didot.

Along with Giambattista Bodoni of Italy, Firmin Didot is credited with designing and establishing the use of the “Modern” classification of typefaces. The types that Didot used are characterized by extreme contrast in thick strokes and thin strokes, by the use of hairline serifs and by the vertical stress of the letters. (Wikipedia)

François Didot 1689 -1757  
François-Ambroise Didot 1730 - 1804  
Pierre-François Didot 1732-1795  
Pierre Didot 1760 -1853  
Firmin Didot 1764 -1836  
Henri Didot 1765 - 1862  
Saint-Léger Didot 1767 - 1829  
Jules Didot 1794 - 1871  
Ambroise-Firmin Didot 1790 - 1876  
Edouard Didot 1797 - 1825

Fonts by Firmin Didot  
Linotype Didot and HTF Didot

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Bodoni

# Giambattista Bodoni Italy

Born: Saluzzo, Piedmont, 1740

Died: Parma, 1813

Italian punchcutter, typefounder and printer of Parma, admirer of Baskerville. He led in the development of the letterform we call 'modern' or 'didone', in the last years of the eighteenth century. Bodoni is still one of the most identifiable type faces in the Western World.

Fonts by Giambattista Bodoni

ATF Bodoni, Bodoni, Bodoni Classico, Bodoni EF, ITC Bodoni Six,  
ITC Bodoni Twelve, ITC Bodoni Seventy-Two,  
Bauer Bodoni, Linotype Gianotten

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# Century Oldstyle

Century Oldstyle

# Miller & Richard United Kingdom

## Edinburgh

Established by William Miller in Edinburgh in 1809, became Miller & Richard in 1838. Closed in 1952, when the designs passed to Stephenson Blake. Miller & Richard built a strong tradition of typographic innovation; their biggest successes were: the Miller & Richard Oldstyle and its boldface, which we know as Old Style or Century Oldstyle; and Antique Old Style, or Bookman.

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**Goudy**

# Frederic W. Goudy USA

Born: Bloomington, Illinois, 1865

Died: Marlboro on Hudson, New York, 1947

**P**rolific American book and type designer active 1896-1941 whose consciously archaic style is readily recognizable, associated with ATF, Continental and Lanston Monotype. Goudy taught himself printing and typography while working as a book-keeper. In 1895, in partnership with a teacher of English, C. Lauren Hooper, he set up the Camelot Press in Chicago, which printed the *Chapbook*, widely praised as the best American graphic design magazine...

Fonts by Frederic W. Goudy

ITC Berkeley Oldstyle, FB Californian, Copperplate, Copperplate Gothic, Goudy 38 RR, Goudy Catalogue, Goudy Handtooled, Goudy Heavyface, Goudy Modern MT, Goudy Old Style, ITC Goudy Sans, Goudy Sorts, Goudy Stout CT, Goudy Text MT, Goudy Trajan, Goudy WTC, Hadriano, Italian Old Style, Kennerley, Village



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# *Century* ***Schoolbook***

# Morris Fuller Benton USA

Born: Milwaukee, Wisconsin, 1872

Died: Morristown, New Jersey, 1948

His father, Linn Fuller Benton, was a type-founder and the inventor of the matrix-cutting machine, which revolutionised printing. Moris graduated as a mechanical engineer from Cornell and went to work with his father in the newly established type design department of the American Typefounders Company. He went on to become the most prolific designer in America, producing more than 180 types of great diversity. These include Cloister Old Style, Franklin Gothic, Bulmer, and Century Schoolbook. He became known for his humorous novelty designs such as Hobo, Stymie, and Broadway.

Benton is also accredited with creating some order out of chaos in the typographical world, by establishing the concept of dividing up typefaces or fonts into families. He was also responsible for some of the most successful revivals in typographic history when he interpreted the Bodoni and Garamond typefaces.

Fonts by Morris Fuller Benton  
Agency FB, Alternate Gothic, American Text, Bank Gothic, Basic Commercial LT, Bodoni, ATF Bodoni, Bodoni No 2, FB Bodoni, Broadway, Bulmer MT, Canterbury Old Style RR, Century, Century Expanded, ITC Century Handtooled, Century Oldstyle, Century Schoolbook, Century Schoolbook Monospaced, New Century Schoolbook, FB Cheltenham, Clearface Gothic, Cloister Black, Cloister Open Face, Commercial Script, Constructa, Empire, Engravers' Old English, ATF Franklin Gothic, Franklin Gothic, ITC Franklin Gothic, Garamond No. 3, Hobo, Lightline Gothic, LinoScript, Linotext, News Gothic, Parisian, Piranesi, ITC Souvenir, Stymie, Ty

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Futura

Futura

# Paul Renner Germany

Born: Wernigerode, 1878

Died: Hödingen, 1956

German typographer Paul Renner [1878-1956] is best known as the designer of the typeface Futura, which stands as a landmark of modern graphic design. This title is the first study in any language of Renner's typographic career. It details his life and work to reveal the breadth of his accomplishment and influence.

Renner was a central figure in the German artistic movements of the 1920s and 1930s, becoming an early and prominent member of the Deutscher Werkbund while creating his first book designs for various Munich-based publishers. As the author of numerous texts such as *Typografie als Kunst* (Typography as Art) and *Die Kunst der Typographie* (The Art of Typography) he created a new set of guidelines for balanced book design. Renner taught with Jan Tschichold in the 1930s and was a key participant in the heated ideological and artistic debates of that time. Arrested and dismissed from his post by the Nazis, he eventually emerged as a voice of experience and reason in the postwar years. Throughout this tumultuous period he produced a body of work of the highest distinction.

Fonts by Paul Renner

Futura, Futura Black, Plak, Tasse

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Gill Sans

# Eric Gill United Kingdom

Born: Brighton, 1882

Died: Uxbridge, 1940

*An English sculptor, sign painter, type designer, wannabe social reformer, devout Catholic with unusual sexual behaviour. 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 London Transport 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 Joanna, named after his daughter.*

Fonts by Eric Gill

Aries, Gill Display Compressed, Gill Sans, ITC Golden Cockerel, ITC Golden Cockerel Initials & Ornaments, Joanna, Perpetua

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*Times Europa*  
*Times Europa*  
Times Europa

## Stanley Morison United Kingdom

Born: Wanstead, Essex, 1889

Died: London, 1967

British typographer, typographic theoretician and type designer, Typographic Advisor to The Times of London, Typographic Advisor to the Monotype Corporation, responsible for the imaginative growth of its type library from 1920 until after the Second World War. Times Roman is one of the most popular fonts in the Western World.

Fonts by Stanley Morison

Blado, Times Europa, Times Roman



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*ITC Zapf Book*

# Hermann Zapf Germany

Born: Nuremberg, 1918

Contemporary German calligrapher, teacher, book designer and type designer associated with Stempel, Linotype, Hell, ITC, and Bitstream.

Zapf has designed some of the 20th century's most important fonts, including Palatino and Optima. He recently worked with David Siegel, Apple, and Linotype to create Zapfino, a font of his calligraphic handwriting; special features enable it to adapt itself to the text it is displaying. Redesigned Palatino

## Fonts by Hermann Zapf

Aldus, Aurelia, Edison, Kompakt, Marconi, Medici Script, Melior, Noris LT, Optima, Optima Nova LT, Orion LT, Palatino, Saphir, Sistina, Vario, Venture LT, ITC Zapf Book, ITC Zapf Chancery, ITC Zapf Dingbats, Zapf Essentials LT, ITC Zapf International, Linotype Zapfino, Zapf Renaissance

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# ITC Lubalin Graph

# Herb Lubalin USA

Born: New York, New York, 1918

Died: New York, New York, 1981

New York graphic designer, dean of American art directors since World War II, type designer since 1970. A founder of ITC, he edited its magazine U&lc until his death in 1981.

In 1984 he was posthumously awarded the TDC Medal, the award from the Type Directors Club presented to those “who have made significant contributions to the life, art, and craft of typography”.

Fonts by Herb Lubalin

ITC Avant Garde Gothic, ITC Busorama, ITC Lubalin Graph, ITC Ronda,  
ITC Serif Gothic

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# Peignot

d h k i b f

CASSANDRE

## A. M. Cassandre Ukraine

Born: Kharkov, Russia, 1901

Died: Paris, France, 1968

A pseudonym of Adolphe-jean-marie Mouron graphic artist, stage designer, and painter whose poster designs greatly influenced advertising art in the first half of the 20th century. Famous as a poster artist for "Étoile du Nord" (1927) and "Dubon Dubon Dubonnet" (1932). The Dubonnet

Fonts by Adolphe Mouron Cassandre

Anisette, Cassandre, EF Cassandre Initials, Peignot Cassandre

CASSANDRE

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Helvetica

# Edouard Hoffmann Switzerland

## Max Miedinger Switzerland

Born: Zurich, 1910

Died: Zurich, 1980

Swiss director who in the fifties established the Haas Typefoundry as the center of the Swiss movement in design of typefaces; he directed Max Miedinger in the design of Helvetica and Hermann Eidenbenz in Clarendon.

Fonts by Edouard Hoffmann and Max Miedinger  
Helvetica, Helvetica Inserat, Helvetica Monospaced,  
Helvetica Rounded, Neue Helvetica



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Univers

# Adrian Frutiger, Swiss

Born: 1928

Adrian Frutiger is one of the twentieth century's most important and influential typeface designers. Frutiger is best known for his typefaces Univers and Frutiger.

Univers is based on the 1896 face Akzidenz Grotesk and is made of a few basic shapes, composed on a simple grid, relatively unvarying in their strokes and highly modular, comprising, in total, a family of 21 basic variants, keyed by an index number (unlike the normal designation i.e. regular, bold, italic etc.) to stroke thickness, slope, and character width.

Fonts by Adrian Frutiger

Meridien, Egyptienne, Univers, Serifa, OCR-B, Iridium, Frutiger, Glypha, Icone, Breughel, Versailles, Avenir, Vectora, Didot revised

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Verdana

A large, stylized graphic of the letter 'V' in a light orange color, centered on the page. The 'V' is composed of two thick, slightly curved strokes that meet at a sharp point at the bottom. The background of the slide is a soft, multi-colored gradient transitioning from light green at the top to light yellow at the bottom.

# Matthew Carter United Kingdom

Born: 1937

Contemporary British type designer and ultimate craftsman, Carter co-founded Bitstream with Mike Parker in 1981. In 1991 he formed Carter & Cone with Cherie Cone.

He has in recent years designed Verdana and Georgia for Microsoft; these fonts are tuned to be extremely legible even at very small sizes on the screen.

In 1997 he was awarded the TDC Medal, the award from the Type Directors Club presented to those “who have made significant contributions to the life, art, and craft of typography”.

## **Fonts by Matthew Carter**

Auriol, Bell Centennial, Cascade Script, Big Caslon, New Century Schoolbook, Bitstream Charter, Cochin, ITC Galliard, Gando, Georgia, Helvetica, Helvetica Compressed, Mantinia, Miller, Olympian, Shelley Script, Skia, Snell Roundhand Script, Sophia, Tahoma, Verdana

# Glossary

## Punctuation

In early Greek and Roman writing, there was no punctuation. Words were either run together or separated with a dot or slash. It was not until the fifteenth century, with the advent of printing, that the rules of punctuation began to become formalized.

## Regular

The standard weight of a typeface also referred to as normal. Regular is the basic form and weight from which all the other variations are derived.

## Roman

The upright letterforms derived from the historic characters developed by the Romans. The majority of typeset copy is roman. Regular would be a more accurate name (see above).

## Roman Alphabet

The Romans adopted and modified the Greek alphabet. Thirteen letters were accepted unchanged from the Greek: A, B,

E, H, I, K, M, N, O, T, X, Y, Z. Eight letters were revised: C, D, G, L, P, R, S, V. Two letters were added: F and Q. The letters U and W were added to the alphabet about a thousand years ago, and J added five centuries later.

## Serif and Sans Serif

The finishing strokes that project from the main stroke of a letter are called the serifs. Serifs originated with the Roman masons, who terminated each stroke of a letter carved into a slab of stone with a serif to enhance its appearance. Type having no serifs at all is called sans serif meaning without serif.

## Small Caps

A complete alphabet of caps that are the same size as the body, or x-height, of the lowercase letters: A, B, C, D, E, F, G, etc.

## Small Letters

Small (minuscule) letters were a natural outgrowth of writing and rewriting capital letters with a pen. At first only a few

minuscules were consistently written, but eventually a full set of majuscules and minuscules was being used. There were two popular schools of writing in Western Europe: Black Letter in Germany and the North and the round Humanistic hand in Italy. It was the Black Letter forms that were used as the models for the typeface designed by Gutenberg in 1455. The Humanistic hand was a revival of the Carolingian minuscule of the ninth century and is the basis of our small letters. A flowing form of this same hand is the basis of our italic.

## Typefaces

Typeface refers to the specific design of an alphabet. Each typeface is identified by a name. A typeface may be named after the individual who designed it (Baskerville, Bodoni, Caslon) or refer to a country (Caledonia, Helvetica), or be named to describe its appearance or character (Futura, Eurostyle, Modern).

## Type Families

If we combine all the fonts of all the typestyles of a given typeface (roman, italic, bold, condensed, etc.) we have a family of type. Most type families are relatively small, containing roman, italic, and bold typestyles.

## Typestyles

Most of these typestyles are distinguished by variations in the weight or width of the letterforms. Although some typefaces are available in a wide variety of styles, the majority offers only a few variations, such as roman, italic, and bold.

## Type Classifications

A typical type classification contains typefaces sharing similar visual characteristics. The most familiar type classifications are Old Style, Transitional, Modern, Slab Serif, Sans Serif, Script, Black Letter, and Decorative.

## Uppercase

The capital letters, or caps, of the alphabet. The term derives from the early days of handset type when capital letters were stored in the upper section of the typecase. The small letters were kept in the lower portion and called lowercase. When abbreviated, capital letters are indicated as Caps, U.C. or simply C.

## X-height

The height of the body, or main element, of the lowercase letterform, which falls between the meanline and baseline. This measurement is called the x-height because the strokes of the lowercase x end at the baseline and the meanline.