

ISSUE 1

TYPE AND DESIGN

BY NIK WILCOX

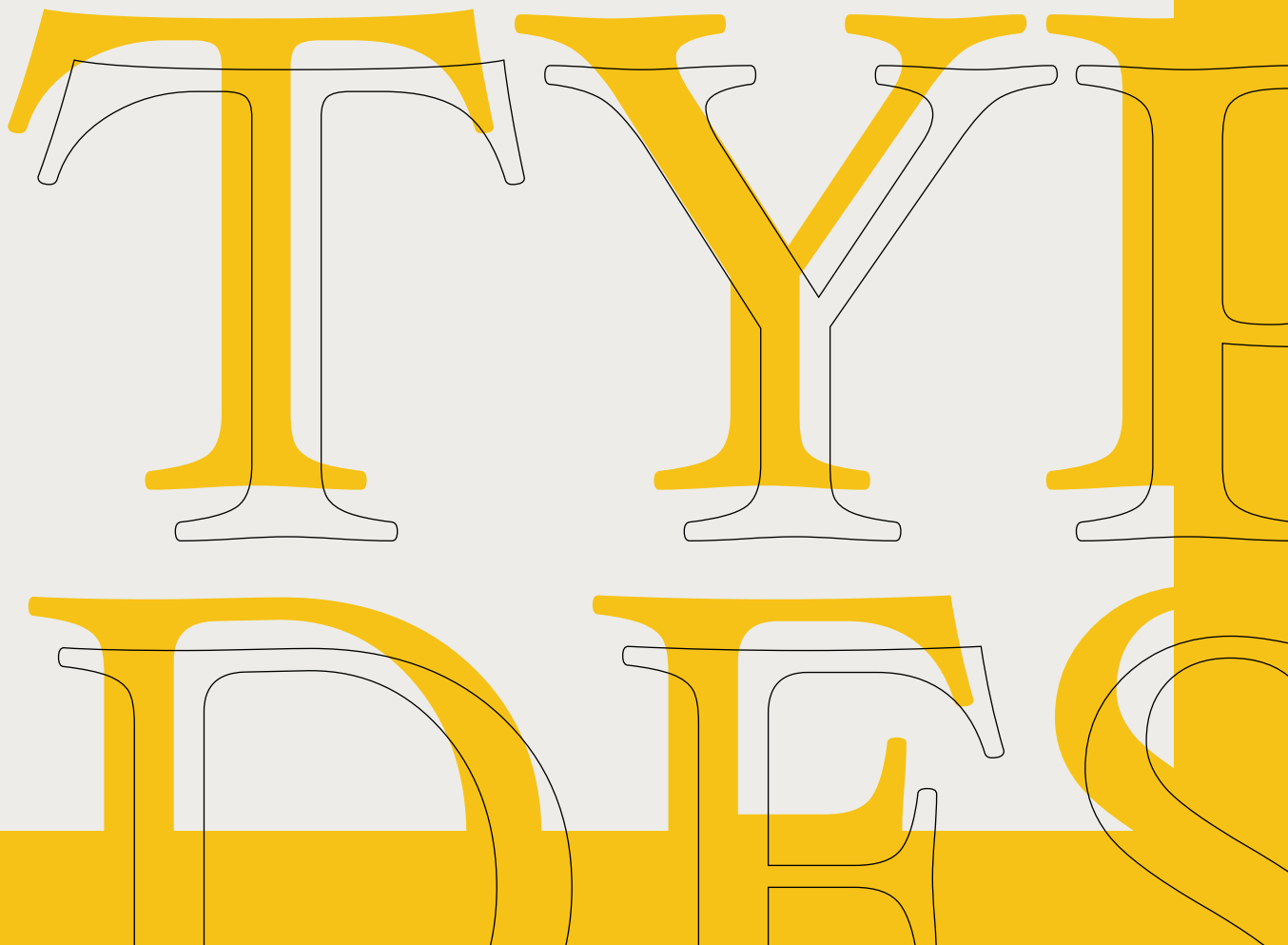


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OE AND

AND

LETS TALK TYPE!

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Three
Two One
Till I
Die

HAND LETTER WORD MARK

Created by Nik Wilcox

TYPE CLASSIFI- CATIONS

Blackletter, Old Style, Transitional, Modern,
Slab, San Serif, and Contemporary.

READ MORE >

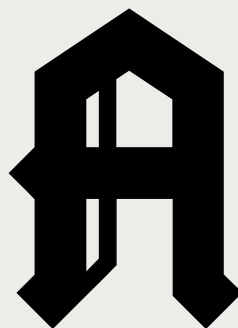


CHARACTERISTICS
Metal Blackletter

Left-leaning axis or stress

Dramatic difference between thick and thin strokes

Diagonal flat serifs



CHARACTERISTICS
Garamund Pro

Left-leaning axis or stress

Medium Contrast



Scooped serifs

Soft rounded serifs

OLD STYLE
GARAMUND PRO

In typography, Old Style is a style of serif font developed by Renaissance typographers in the 15th century. It replaced the Blackletter style of type that was in popular use in hand-lettered writings of the day. Many of the letterforms were based initially on pen-drawn strokes.



FOUR TYPES OF
BLACKLETTER

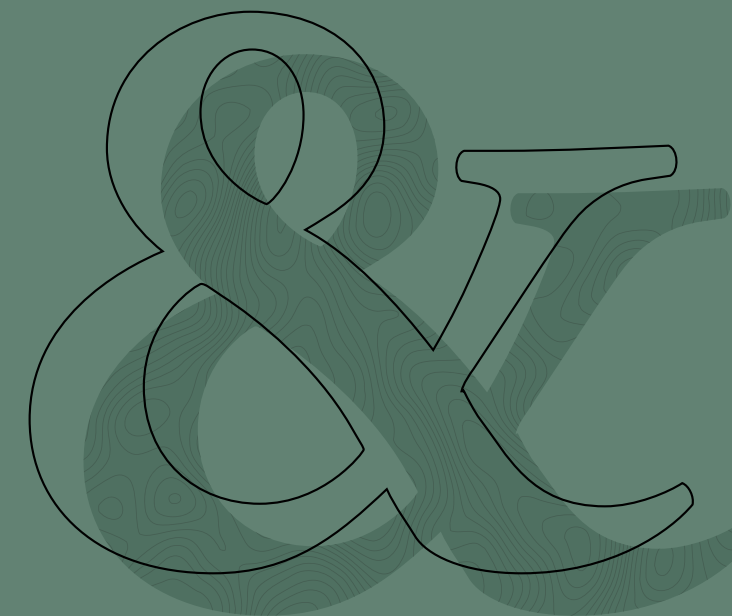
- Textura
- Rotunda
- Schwabacher
- Fraktur

TYPEFACES

EXAMPLES

TYPEFACES OF
OLDSTYLE

- Garamund Pro
- Bembo
- ITC Berkeley
- Sabon Next



Garamund Pro



BASKERVILLE

BODONI

— FOUR TYPES OF TRANSITIONAL

- Baskerville
- Americana
- Bulmer
- Perpetua

TYPEFACES

EXAMPLES

— TYPEFACES OF MODERN

- Bodoni
- ITC Fenice
- Adobe New Caledonia
- Berthold Walbaum

TRANSITIONAL

BASKERVILLE

This type was introduced by John Baskerville, a notable English printer and typographer from the mid-18th century. This style represents the modification of Old Style types and neoclassical designs, while adapting some definitive characteristics of its own.

MODERN

BODONI

These were born in the late 18th century. The Italian type designer Giambattista Bodoni is one of the most prominent figures related to this style type. These typefaces are most commonly used today in high-end fashion magazines because they are elegant, unhurried, calm and controlled.

CHARACTERISTICS

Baskerville

Almost Vertical axis

Greater contrast

ke

Low x-height

Less heavily bracketed serifs

CHARACTERISTICS

Bodoni

Vertical axis

Strong contrast

ke

Low x-height

Abrupt serifs

SLAB

CENTURY EXPAND

In typography, Old Style is a style of serif font developed by Renaissance typographers in the 15th century. It replaced the Blackletter style of type that was in popular use in hand-lettered writings of the day. Many of the letterforms were based initially on pen-drawn strokes.

CHARACTERISTICS

Century Expand

Very little stress

Little contrast

ke

Medium x-height

Thick serifs

CHARACTERISTICS

Helvetica

Very little stress

Little contrast

ke

Large x-height

No serifs

FOUR TYPES OF SLAB

- Century Expand
- Archer
- Officina Serif
- Rockwell

TYPEFACES

EXAMPLES

TYPEFACES OF SAN SERIF

- Helvetica
- Gilroy
- Gothem
- Futura

Helvetica



Helvetica



AUTHOR CREATED TYPEFACE
ARTE DORMER

Inspiration for creating

ARTE DORMER IS A SERIF HEADER TYPEFACE. IT IS INSPIRED BY MARK VANS LEEUWEN HANDLETTERING WORK. HAS A SOUTHWEST INFLUENCE TO THE DESIGN.

CONTEMPORARY

ARTE DORMER

Contemporary Sans is a unique grotesque with a distinct contrast between its horizontal and vertical strokes that gives it a lively and elegant appearance. Friendly, subtly formed strokes and individual letter forms make it both legible and pleasant to read at small sizes, and striking at display sizes.

CHARACTERISTICS

Arte Domer

Left-leaning axis or stress

Medium Contrast

High x-height

Sharp serif



— FOUR TYPES OF CONTEMPOAIRY

Arte domer

Altero

Botera

VisionW

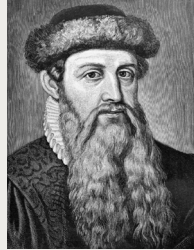
TYPEFACES

EXAMPLES

A BRIEF HISTORY OF TYPE

An infographics of important Early typographer from the 1450s to the 1974.

READ MORE >



Johannes Gutenberg

I450⁰¹

● **JOHANNES GUTENBERG**
BLACK LETTER

He invented the mechanical movable type printing press. Which dramatically impacted the world during the Renaissance.

More info on page | 03

I470⁰²

● **NICOLAS JENSEN**
ROMAN TYPE JENSON

Nicolas Jenson didn't make his name until the last decade of his life. After he was 50 years old.

I495⁰³

● **ALDUS MANUTIUS**
ALDINE

He Started the first Greek and Italics Fonts to the world. He also published Works from the ancient philosophers.

I490⁰⁴

● **CLAUDE GARAMOND**
GARAMOND

He was one of the first punch cutters to work independently of printers. His punch cutters was used for 150 years.

More info on page | 03

I800⁰⁸

● **GIAMBATTISTA BODONI**
BODONI

By 1790 Bodoni had become widely known; important travelers visited his press, and collectors sought his books.

More info on page | 06

I484⁰⁷

● **FIRMIN DIDOT**
DIDOT

The Didot family were printers, publishers, typeface designers, inventors and intellectuals. Well known family in the 14 hundreds.

I757⁰⁶

● **JOHN BASKERVILLE**
BASKERVILLE

He became a writing master at Birmingham but in 1740 established a Successful japanning business.

More info on page | 06

I734⁰⁵

● **WILLIAM CASLON**
CASLON

Caslon began his career as an apprentice to an engraver of gunlocks and barrels. which led him to be a well known successful typographer.

“O”
“WHEN IN DOUBT, USE CASLON.”

-William Caslon

1815⁰⁹

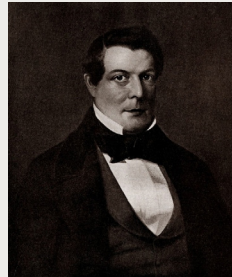
- **VINCENT FIGGINS**
ANTIQUA / EGIZIANO BLACK

The earliest form of Ionic was brought out by Vincent Figgins in 1821 and was intended for display work.

1816¹⁰

- **WILLIAMS CASLON IV**
EGYPTIAN

He was the great grandson of the original William Caslon, son of William Caslon III who had purchased the Joseph Jackson foundry,



Williams Caslon IV

1845¹¹

- **ROBERT BESLEY**
CLARENDON

This typeface was named after Oxford's Clarendon Press, for the Fann Street Foundry, as one of the last new developments in 19th century.

“O”
“ALL THE
OLD FELLOWS
STOLE OUR
BEST IDEAS.”

-Frederic Goudy

1915¹²

- **FREDERIC GOUDY**
GOUDY OLD STYLE

In full Frederic William Goudy, American printer and typographer who designed more than 100 typefaces.

STOP

“SOMETIMES
YOU SACRIFICE
LEGIBILITY TO
INCREASE
IMPACT.”

-Herb Lubalin

1974¹⁶

- **HERB LUBALIN**
ITC LUBALIN GRAPH

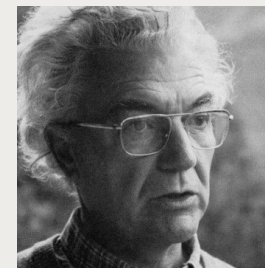
Was an American graphic designer. He collaborated with Ralph Ginzburg on three of Ginzburg's magazines, which helped him get into type.

1957¹⁵

- **MAX MIEDINGER**
HELVETICA

He spent nearly a decade as a typeface sales representative and customer counselor at the Haas Type Foundry.

More info on page | 07



Adrian Frutiger

1957¹⁴

- **ADRIAN FRUTIGER**
UNIVERS

He was a Swiss typeface designer. He was known for typing name of cities and towns on road signs, which led him in creating Univers.

1927¹³

- **PAUL RENNER**
FUTURA

He was a remarkable painter and teacher. He strongly supported the Bauhaus movements principles and aims.

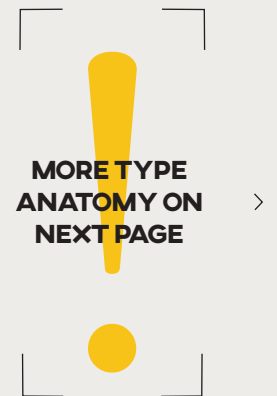
TYPE ANATOMY

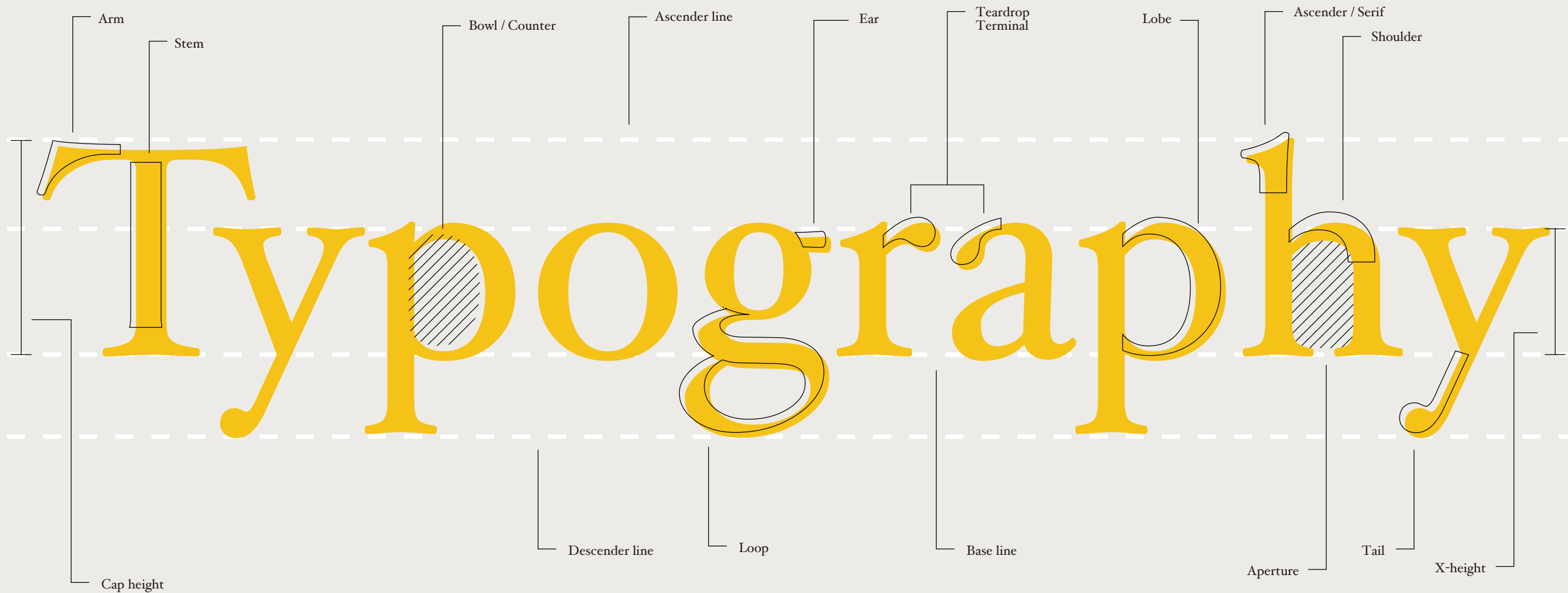
Ascender/ Base/ Descender line, Cap
Height/ x-Height, Crossbar, Bowl, Ear, Counter,
Stem, Serif, Spine, Loop, Aperture, Shoulder, Tail,
and Terminal.

READ MORE >

“THERE IS ONLY ONE
TYPE OF DESIGNER
– THE TYPE THAT
CARES ABOUT TYPE.”

–Rohan Nanavati







“THE PERFECT STATE OF CREATIVE BLISS IS HAVING POWER (YOU ARE 50) AND KNOWING NOTHING (YOU ARE 9). THIS ASSURES AN INTERESTING AND SUCCESSFUL OUTCOME.”

—Tibor Kalman

FAVORITE DESIGNER

TIBOR KALMAN

Tibor was born in 1949, in Budapest, Hungary. Because of the Soviet invasion of Hungary Tibor quickly fled Hungary and moved to Poughkeepsie, New York. Shortly after that Tibor attended NYU to be a journalist, but soon realized that wasn't his dream and dropped out of college his first year. In 1970 Tibor worked his way up the ladder in a small book store until he became the supervisor the design department. You've probably heard of this bookstore today. This book store became Barnes and Noble later on. In 1979 Tibor, Carol Bokuniewicz, and Liz Trovato created a company known as the design firm M & Co. This design firm got Tibor on the radar. M & Co was known for doing work for the band Talking Heads, and for New York City's Meatpacking District. Soon after in the early 1990's Tibor became the creative director of Interview magazine. Here he worked with the entertainment world where he worked

with a lot of the celebrities. In 1993 Tibor got an offer to work for Colors magazine, so he left M & Co and moved to Rome to work for Colors magazine. Where he finally can work for controversial subjects and put his beliefs into his work. Where before his work wasn't controversial or big impacting on an activist level. After making an impact on Colors Magazine Tibor moved back to the states because he was fighting Non-Hodgkin's lymphoma. In 1997 being back in the states, he reopened his design firm M & Co again. Two years later he could fight the disease any longer. Tibor Kalman Died passed again in 1999. The American Institute of Graphic Arts gave Tibor an AIGA Medal in the highest honor of graphic arts. Princeton Architectural Press published a book in memory of him about Tibor Kalman and his creation of M & Co called "Tibor Kalman: Perverse Optimist."



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