

Chapter 1 : Download & Streaming : konzeptz Favorites : Internet Archive

These records document primarily the history of typeface development at the Mergenthaler Linotype Company of Baltimore, Maryland. The company supplied most of the typesetting machines used in the printing industry, both in America and worldwide.

Serif font with serifs highlighted in red Typefaces can be divided into two main categories: Serifs comprise the small features at the end of strokes within letters. The printing industry refers to typeface without serifs as sans serif from French sans, meaning without , or as grotesque or, in German , grotesk. Great variety exists among both serif and sans serif typefaces. Both groups contain faces designed for setting large amounts of body text, and others intended primarily as decorative. The presence or absence of serifs represents only one of many factors to consider when choosing a typeface. Typefaces with serifs are often considered easier to read in long passages than those without. Studies on the matter are ambiguous, suggesting that most of this effect is due to the greater familiarity of serif typefaces. As a general rule, printed works such as newspapers and books almost always use serif typefaces, at least for the text body. Web sites do not have to specify a font and can simply respect the browser settings of the user. But of those web sites that do specify a font, most use modern sans serif fonts, because it is commonly believed that, in contrast to the case for printed material, sans serif fonts are easier than serif fonts to read on the low-resolution computer screen. Proportion[edit] A proportional typeface contains glyphs of varying widths, while a monospaced non-proportional or fixed-width typeface uses a single standard width for all glyphs in the font. Duospaced fonts are similar to monospaced fonts, but characters can also be two character widths instead of a single character width. Many people generally find proportional typefaces nicer-looking and easier to read, and thus they appear more commonly in professionally published printed material. However, many proportional fonts contain fixed-width tabular figures so that columns of numbers stay aligned. Monospaced typefaces function better for some purposes because their glyphs line up in neat, regular columns. No glyph is given any more weight than another. Most manually operated typewriters use monospaced fonts. So do text-only computer displays and third- and fourth-generation game console graphics processors, which treat the screen as a uniform grid of character cells. Most computer programs which have a text-based interface terminal emulators , for example use only monospaced fonts or add additional spacing to proportional fonts to fit them in monospaced cells in their configuration. Monospaced fonts are commonly used by computer programmers for displaying and editing source code so that certain characters for example parentheses used to group arithmetic expressions are easy to see. In LaTeX , the verbatim environment or the Teletype font family e. Any two lines of text with the same number of characters in each line in a monospaced typeface should display as equal in width, while the same two lines in a proportional typeface may have radically different widths. This occurs because in a proportional font, glyph widths vary, such that wider glyphs typically those for characters such as W, Q, Z, M, D, O, H, and U use more space, and narrower glyphs such as those for the characters i, t, l, and l use less space than the average. In the publishing industry, it was once the case that editors read manuscripts in monospaced fonts typically Courier for ease of editing and word count estimates, and it was considered discourteous to submit a manuscript in a proportional font. Font metrics[edit] The word Sphinx, set in Adobe Garamond Pro to illustrate the concepts of baseline , x-height , body size, descent and ascent. Typographic unit and Metric typographic units Most scripts share the notion of a baseline: In some scripts, parts of glyphs lie below the baseline. The descent spans the distance between the baseline and the lowest descending glyph in a typeface, and the part of a glyph that descends below the baseline has the name descender. Conversely, the ascent spans the distance between the baseline and the top of the glyph that reaches farthest from the baseline. The ascent and descent may or may not include distance added by accents or diacritical marks. In the Latin , Greek and Cyrillic sometimes collectively referred to as LGC scripts, one can refer to the distance from the baseline to the top of regular lowercase glyphs mean line as the x-height , and the part of a glyph rising above the x-height as the ascender. The distance from the baseline to the top of the ascent or a regular uppercase glyphs cap line is also known as the cap height. The ratio between the x-height and the ascent or cap height often serves to

characterize typefaces. For instance, the open-source Liberation fonts and Croscore fonts have been designed as metrically compatible substitutes for widely used Microsoft fonts. It was a natural process to vary a design at different sizes, making it chunkier and clearer to read at smaller sizes. The art of designing fonts for a specific size is known as optical sizing. Others will be offered in only one style, but optimised for a specific size. Designs intended to be printed small may feature larger lower-case letters, chunkier stroke weights and thicker serifs, while fonts intended for display may be more slender. Optical sizes are particularly common for serif fonts, since the fine detail of serif fonts can need to be bulked up for smaller sizes. Typefaces may also be designed differently considering the type of paper on which they will be printed. Designs to be printed on absorbent newsprint paper will be more slender as the ink will naturally spread out as it absorbs into the paper, and may feature ink traps: These corrections will not be needed for printing on high-gloss cardboard or display on-screen. Fonts designed for low-resolution displays, meanwhile, may avoid pure circles, fine lines and details a screen cannot render. Proportional left-side and tabular right-side numeric digits, drawn as lining figures. Most typefaces, especially modern designs, include a complementary set of numeric digits. Non-lining figures, styled to match lower-case letters, are often common in fonts intended for body text, as they are thought to be less disruptive to the style of running text. They are also called lower-case numbers or text figures for the same reason. The horizontal spacing of digits can also be proportional, with a character width tightly matching the width of the figure itself, or tabular, where all digits have the same width. Proportional spacing places the digits closely together, reducing empty space in a document, and is thought to allow the numbers to blend into the text more effectively. However, many fonts that are not monospaced use tabular figures. More complex font designs may include two or more combinations with one as the default and others as alternate characters. List of typefaces and Vox-ATypI classification Illustration of different font types and the names of specific specimens Because an abundance of typefaces has been created over the centuries, they are commonly categorized according to their appearance. At the highest level in the context of Latin-script fonts, one can differentiate Roman, Blackletter, and Gaelic types. Roman types are in the most widespread use today, and are sub-classified as serif, sans serif, ornamental, and script types. Historically, the first European fonts were blackletter, followed by Roman serif, then sans serif and then the other types. The use of Gaelic faces was restricted to the Irish language, though these form a unique if minority class. Typefaces may be monospaced regardless of whether they are Roman, Blackletter, or Gaelic. Symbol typefaces are non-alphabetic.

Chapter 2 : List of typefaces designed by Frederic Goudy - Wikipedia

by Huxley 1 edition - first published in Mergenthaler VIP Typefaces Catalog Vol 2 by Wesley A. Volk, Huxley 1 edition - first published in

He worked under the influence of the Arts and Crafts movement , and many of his designs are old-style serif designs inspired by the relatively organic structure of typefaces created between the fifteenth and eighteenth centuries, following the lead of earlier revivalist printers such as William Morris. He completed *A Half-Century of Type Design and Typography*, a two-volume survey of all his designs, late in life, in which he discussed all of his work. Indeed, in his autobiography Goudy sometimes said he had little memory of some of his earlier designs. He worked extensively with his wife Bertha , who particularly collaborated with him on printing projects. He listed his typefaces with numbers in a similar way to the opus numbers used by composers. He generally avoided sans-serif designs, though he did create the nearly sans-serif Copperplate Gothic , inspired by engraved letters, early in his career and a few others later. As an independent artist and consultant, Goudy needed to undertake a large range of commissions to survive, and sought patronage from companies and, especially later in life, universities who would commission a typeface for their own printing and advertising. New pantograph engraving technology made it easier to rapidly engrave matrices , the moulds in which metal type would be cast or the punches used to stamp them in copper. Both allowed metal type to be quickly cast under the control of a keyboard, eliminating the need to manually cast metal type and slot it into place into a printing press. With no need to keep type in stock, just the matrices used as moulds to cast the type, printers could use a wider range of fonts and there was increasing demand for varied typefaces. He noted as an example how his "Bertham" type, named in memory of his late wife "Bertha M. Typefaces designed by Goudy In the following list, italics are listed where Goudy created them, and in some cases other complementary designs completed in a family by designers other than Goudy. As many early digitisations were relicensed, several of these may represent the same digitisation marketed by different rights-holders, possibly upgraded with modern features such as contextual ligature substitution and small caps. Phinney or his team. A delicate Art Nouveau-inspired display face with small wedge serifs. It was neither accepted nor cast, but Goudy numbered it among his faces. Display Roman , nc , based on some lettering in an issue of the British magazine *The Studio*. Goudy numbered it among his designs, though even he was unsure of what exactly it was beyond being "a display letter leaning to the bold side" or if it had ever been manufactured. Cast by ATF with the proviso that the department store would have the exclusive use of the font for a time before it would be offered to the public. The design had a strikingly low x-height. Cut by Robert Wiebking , who would work extensively with Goudy in the following years. Several of his early typefaces were inspired by or similar to his work in this volume. Powell , Keystone Foundry , commissioned by one Mr. Powell, then advertising manager for Mandel Brothers department store earlier he had commissioned Pabst Old Style for another store , and named after him. Goudy reported in his autobiography that Keystone later created a matching italic. The matrices are still extant and cast by Dale Guild Foundry. A companion to the No. Chushing Italic Goudy thought that Clarence C. However, Goudy was unsure whether they ultimately used his design, and ATF catalogs show it as existing as early as Goudy wrote in that he had no knowledge of what became of the design and little memory of what it was. Goudy was uncertain if this type had ever been cast. Frazier, no great fan of sans-serif types, wrote of it in that it was a popular choice for the stationery of professionals such as lawyers and doctors: Sans-serif design with variable stroke width. Goudy wrote that it "is the least satisfactory to me of all my types. Phinney paid me a sum that at that time I considered liberal, and I have never been able to free my mind from the suspicion that he wished to help me financially more than he required such a type for his foundry". Gerry Powell of A. Caslon was a very popular typeface in the American printing of the period, becoming almost a genre with many derivatives and expansions. Clarence Marder of A. Goudy was unsure what became of the font, although he held a specimen of it and reproduced it in his memoir. Some were private commissions, others were cut first and then offered for sale. Sherman , privately cast for publisher Frederick Sherman who never used it. After the death of Sherman and new ownership by his niece, Elizabeth

Sherman Engelhardt, original proofs and remaining metal type were donated to Syracuse University for use exclusively by its faculty and students. The Sherman typeface was brought back to life and digitally redrawn by Chester Jenkins in 1975. When Lanston Monotype bought and issued the face, it was again renamed, in honour of Tolbert Lanston; it was originally called Goudy Antique. Issued in England, with some alterations, by Caslon under the name Ratdolt. Goudy Roman, originally designed for Louis Orr of the Bartlett Press who was supposed to have them cast by Caslon Foundry, but Caslon refused to take on new work due to a "war scare". It is unclear if the type was ever cast in quantity. Goudy Cursive is effectively Goudy Old Style with swash caps. The bold and tooled fonts were not drawn by Goudy see below. Goudy Old Style became particularly commonly used for display and advertising use. He scrapped the face and the drawings are now in the Library of Congress. Based on the appearance of worn stone capitals. Hadriano Lower Case, nc, designed by Goudy for Monotype but never cut. In 1907 Monotype released a full-font that consisted of Hadriano Title matched with Kennerley Bold lower case letters. An open face design similar to Imprint Shadowed but influenced by Didone or Modern serif fonts, such as Didot and Bodoni. The normal italic was this time made first, then the open design. Drawings for this face were complete, but when Wiebking was late in cutting the matrices, the order was cancelled and Goudy lost interest in the design. Writing in 1907, he noted that had he resumed work, he could have anticipated Kabel and Futura with the design. It is also strikingly similar to Albertus of over a decade later. Nabisco, privately cast, cut for the National Biscuit Company based on the hand-lettered logotype he had done for them twenty years ago, matrices cut by Wiebking. Mosley has described it as "a lively type, underappreciated I think. It was also used by the Grabhorn Press, who used it in an edition of Leaves of Grass. A revised version of this design was sold to Lanston Monotype in 1907, but Monotype apparently did not release it. Venezia Italic, Monotype Ltd. Jones to accompany his Venezia Roman. After he ceased casting his own fonts and they were cast for Continental by the New England Type Foundry. A medieval-inspired design with upper- and lower-case. Created with a very full character set, including italic swash caps and small capitals. A set of matrices survives in the collection of the Tampa Book Arts Studio. Notable for a nearly-upright italic. Deepdene Medium, nc, designed for Lanston Monotype but evidently never cast. Record Title, inspired by Roman capitals, privately cast for Architectural Record magazine at the commission of Charles DeVinne, grandson of the famous printer and type designer, Theodore Low De Vinne. Based on the handwriting of a letter from a correspondent in the Netherlands, rather than on Dutch printing styles. Goudytype, ATF, designed and cut in 1907, not cast and sold until later. Tracy admired it as "wholly admirable These were intended to be used with Kennerley Old Style small caps to form a Greek font. Considered little-used by Goudy in his memoir, although digitised and revived several times since. Apparently little-used, but Goudy retained a proof, shown in his autobiography. Goudy Stout in a modern digitisation Goudy Stout, only cut in 24 pt. Goudy described it as unpopular in his lifetime, but revived several times since. A blackletter font for titles and headings, intended to complement but not match Deepdene. Mostert, nc, inspired by the calligraphy of Annelise Mostert. Project never progressed beyond first round of proofs. Capitals later cannibalized for New Village Text. Goudy, who had died the year before. Pax, nc, matrices were cut, but Goudy was disappointed with the results and never cast the type. Ampersands, nc, a collection of 65 ampersands engraved for the Typophiles club in New York for an article on the topic. Inspired by uncial script but with an upper and lower case. Murchison, Photostat Corporation: Named for the president of Photostat Corporation. Bulmer, nc, an attempt to design a lower-case for fine capitals by William Bulmer, never completed. Commissioned by college librarian Dorothy Drake, it was intended for the use of students interested in book making. Later released by Monotype. Later the design was given to Syracuse University and named for H. Lyle Spencer, dean of the School of Journalism. Though a complete design, only the letters to print "Certificate of Honor" were ever cut. No casting information available. Goudy finished work on it in 1907 and Monotype waited several years after his death in 1907 before issuing the font. Lawson reports that it was not a great financial success for Monotype, as blackletter type was unfashionable at the time, but that Bruce Rogers was a great admirer of the design. Goudy claimed that this had been copied from lettering he had done for a book of verses for children.

Chapter 3 : Mergenthaler Linotype Company Records Â· SOVA

A specimen book of typefaces supplied as matrix fonts for the Ludlow Typograph Machine, a non-composing linecaster. This is the hardcover specimen book, produced in four editions (the first was an edition without letter designation which I believe is from June , then there was an edition B, then an as-yet-unattested edition C, and finally this, edition D).

And, once the verdict is in and the punishment dealt, we must then consider both parties cleared by the decision they have accepted. Nixon had never had a trial; there was no way to consider him guilty or cleared. But if I am only for myself. Mitt ar what am I? And if not now when? The words in Hebrew sing. Firmly on the earth. He is and hidebound, there is a section not a dreamer he has to be a realcalled Pirke Aboth, which transist But the otherfoot is on its way lated means Sayings or Ethics of somewhere. Thefirstfoot is that he the Fathers. The otherfoot on sayings, and they were collected and assembledover years ago. He is pulling mitzvahed out in Chicago where we somebody along after him because lived and, as one of thefine gifts he is not onlyfor himself. And all the while was a little volume in English and he is doing this, someone else is Hebrew with comments. It was printed in England by the Concino helping him. My inwe know and needs to be looked quisitiveness and the prettiness of on as a garden. She is, obviously good ideafor me to exhibit my work enough, of Oriental background, in his gallery, I thought to myself: Besides the portrait of the fifty-six signers of the Declaration, Sam Fink provides brief and trenchant profiles of each, revealing with extraordinary insight their individual purposes and highly dissimilar personalities. The author-illustrator shows who was old, who was brave, who was doubtful, rich, bold, modest, plain, fancy, ambitious. And enables you uniquely to understand how all of these unlike personalities were able to band together and compromise in order to produce one of the two greatest documents ever put on parchment. William Whipple was a merchant from Portsmouth. In his youth he was a sailor. Became master of a ship at Josiah Bartlett, Bartlett, often listed twenty-one. Saved his money first because he represented as he sailed the seven seas and went into business New Hampshire, which was with his brother Joseph bethe first delegation called fore he was thirty. As the fire for indepenHis signature is straightdence got hotter he decided forward and sure. He was sour on Endoctor. Became a colonel in gland and the taxes. Because of ers who was active in the this he was dismissed as combat. Sogood was he as a genWhen spiteful Tories eral that in New Hampshire burned his house and poshe is remembered as Gensessions, his finances suferal Whipple. Today some fered a severe blow. Toward the end of his Matthew Thornton was a career he was elected chief physician. He was sixty-two, executive of New Hampshire. Born in Ireland to Scottish parents, he came to America when he was four. A very serious man. You can see it in his signature. Hardly a wasted stroke. Yet it is said that he was an entertaining storyteller. In he served as undersurgeon with the New Hampshire troops on the Louisburg expedition. He was then appointed colonel of the militia, a title he held for some years. He remained active until he died at eighty-nine. His tombstone in Merrimack, New Hampshire, simply says: He inherited a fortune from his uncle, Thomas Hancock, who had raised him from age seven, after his own father had died. He wore his money well and was quite generous. One of the reasons he opposed British rule was that it hurt his business. A little flamboyant at times, particularly in his dress, he did put his fortune on the line when he sided with the Patriots. He contributed sums of money as well as his time and energy. After the war he was elected governor of Massachusetts nine consecutive times. For the Declaration he signed his name bigger than usual. Samuel Adams was fiftythree. A Harvard man, he lived his entire life in Massachusetts. Bored with his malthouse, a family business, he turned his attention to public af- fairs. Did his most effective work behind the scenes. While he chased his dream of independence, his second wife, Elizabeth Wells, struggled with the family finances Somehow her patience and love kept the household going. He was a devout, compassionate man. His greatest contributions to the country were made before the Revolution. His star dwindled and dimmed after the war. It is said he instigated the Boston Tea Party. Instead he chose law. Was a member of the First Continental Congress. Although he was a Patriot, he believed there could be reconciliation with the mother country. He was a questioner, an objection raiser, a doubter. Nevertheless, when the time arrived for independence and revolution, he went along. He signed his name in one swift move, never lifting his quill. After the war he

helped to draft the state constitution for Massachusetts and was appointed to the state supreme court. Q Elbridge Gerry, a dapper little man with a dapper little signature. He was only thirty-two when he signed, yet he was wealthy. His father had built a shipping business at Marblehead, Massachusetts, where Elbridge grew up. Third of a dozen children, he thought to study medicine at Harvard. Changed his mind and joined his father in business and 15 helped the venture prosper. He was suspicious, had no sense of humor, and stuttered. A controversial figure, getting in and out of trouble all his life because of his inconsistencies. He died burdened with debt. The Congress had to pay for his burial. He died in his seventyfirst year as vice-president to James Madison. One of the prime sparks that helped to ignite the flame of independence. Studied at Harvard and practiced law. A deeply learned man, he was on the dumpy side and got fatter as time passed. Unlike his cousin Sam, his star rose after the Revolution. He was in the foreign service and was the first vice-president of the United States and second President. He was devoted to his wife, Abigail. There is much correspondence between them. He always found time to write to her no matter where he was. Their son, John Quincy Adams, achieved the presidency years later. And there followed a long line of Adamses who made noteworthy marks in government and the world of letters. A self-taught man through lots of reading, he entered public life when he was twenty-five. A man of modest means, his long, practical experience brought balance to the Congress. He had been a surveyor, a farmer, a merchant. He had served as chief justice of Rhode Island and had been elected governor nine times. A patriot to the bone, he knew the high cost of liberty. For him war was the only way. Though not an excessive drinker, it was bandied about that when he had a few he liked to stay up all night and talk. Just so long as he had company. His signature wobbles, scratches, and stutters. He suffered from palsy and writing was very difficult. His great-grandfather arrived in America in the middle of the s. By the time William Ellery came along the family was well established. His career began as a so-so merchant in Newport. He was forty-eight when he signed and he lived in Newport, Rhode Island, until he was ninety-two. In President Washington appointed him collector of customs for Newport. He held the post for thirty years. When the Declaration was signed, he stationed himself where he could study the faces of each of the signers.

Chapter 4 : Typeface - WikiVisually

Mergenthaler Linotype Company Records calendrierdelascience.com Page 1 of Collection Overview Repository: Archives Center, National Museum of American History.

He generally avoided sans-serif designs, though he did create the nearly sans-serif Copperplate Gothic , inspired by engraved letters, early in his career and a few others later. As an independent artist and consultant, Goudy needed to undertake a large range of commissions to survive, and sought patronage from companies and, especially later in life, universities who would commission a typeface for their own printing and advertising. New pantograph engraving technology made it easier to rapidly engrave matrices , the moulds in which metal type would be cast or the punches used to stamp them in copper. Both allowed metal type to be quickly cast under the control of a keyboard, eliminating the need to manually cast metal type and slot it into place into a printing press. With no need to keep type in stock, just the matrices used as moulds to cast the type, printers could use a wider range of fonts and there was increasing demand for varied typefaces. He noted as an example how his "Bertham" type, named in memory of his late wife "Bertha M. Typefaces designed by Goudy[edit] In the following list, italics are listed where Goudy created them, and in some cases other complementary designs completed in a family by designers other than Goudy. As many early digitisations were relicensed, several of these may represent the same digitisation marketed by different rights-holders, possibly upgraded with modern features such as contextual ligature substitution and small caps. Phinney or his team. A delicate Art Nouveau-inspired display face with small wedge serifs. It was neither accepted nor cast, but Goudy numbered it among his faces. Display Roman , nc , based on some lettering in an issue of the British magazine *The Studio*. Goudy numbered it among his designs, though even he was unsure of what exactly it was beyond being "a display letter leaning to the bold side" or if it had ever been manufactured. Cast by ATF with the proviso that the department store would have the exclusive use of the font for a time before it would be offered to the public. The design had a strikingly low x-height. Cut by Robert Wiebking , who would work extensively with Goudy in the following years. Several of his early typefaces were inspired by or similar to his work in this volume. Powell , Keystone Foundry , commissioned by one Mr. Powell, then advertising manager for Mandel Brothers department store earlier he had commissioned Pabst Old Style for another store , and named after him. Goudy reported in his autobiography that Keystone later created a matching italic. The matrices are still extant and cast by Dale Guild Foundry. A companion to the No. Chushing Italic Goudy thought that Clarence C. However, Goudy was unsure whether they ultimately used his design, and ATF catalogs show it as existing as early as Goudy wrote in that he had no knowledge of what became of the design and little memory of what it was. Goudy was uncertain if this type had ever been cast. Frazier, no great fan of sans-serif types, wrote of it in that it was a popular choice for the stationery of professionals such as lawyers and doctors: Sans-serif design with variable stroke width. Goudy wrote that it "is the least satisfactory to me of all my types. Phinney paid me a sum that at that time I considered liberal, and I have never been able to free my mind from the suspicion that he wished to help me financially more than he required such a type for his foundry" Gerry Powell of A. Caslon was a very popular typeface in the American printing of the period, becoming almost a genre with many derivatives and expansions. Clarence Marder of A. Goudy was unsure what became of the font, although he held a specimen of it and reproduced it in his memoir. Some were private commissions, others were cut first and then offered for sale. Sherman , privately cast for publisher Frederick Sherman who never used it. After the death of Sherman and new ownership by his niece, Elizabeth Sherman Engelhardt, original proofs and remaining metal type were donated to Syracuse University for use exclusively by its faculty and students. The Sherman typeface was brought back to life and digitally redrawn by Chester Jenkins in When Lanston Monotype bought and issued the face, it was again renamed, in honour of Tolbert Lanston; it was originally called Goudy Antique. Issued in England , with some alterations, by Caslon under the name Ratdolt. Goudy Roman , originally designed for Louis Orr of the Bartlett Press who was supposed to have them cast by Caslon Foundry , but Caslon refused to take on new work due to a "war scare". It is unclear if the type was ever cast in quantity. Goudy Cursive is effectively Goudy Old Style with

swash caps. The bold and tooled fonts were not drawn by Goudy see below. Goudy Old Style[edit] Main article: Goudy Old Style became particularly commonly used for display and advertising use. He scrapped the face and the drawings are now in the Library of Congress. Based on the appearance of worn stone capitals. Hadriano Lower Case , nc , designed by Goudy for Monotype but never cut. In Monotype released a full-font that consisted of Hadriano Title matched with Kennerley Bold lower case letters. An open face design similar to Imprint Shadowed but influenced by Didone or Modern serif fonts, such as Didot and Bodoni. The normal italic was this time made first, then the open design. Drawings for this face were complete, but when Wiebking was late in cutting the matrices, the order was cancelled and Goudy lost interest in the design. Writing in , he noted that had he resumed work, he could have anticipated Kabel and Futura with the design. It is also strikingly similar to Albertus of over a decade later. Nabisco , privately cast , cut for the National Biscuit Company based on the hand-lettered logotype he had done for them twenty years ago, matrices cut by Wiebking. Mosley has described it as "a lively type, underappreciated I think. It was also used by the Grabhorn Press , who used it in an edition of Leaves of Grass. A revised version of this design was sold to Lanston Monotype in , but Monotype apparently did not release it. Venezia Italic , Monotype Ltd. Jones to accompany his Venezia Roman. After he ceased casting his own fonts and they were cast for Continental by the New England Type Foundry. A medieval-inspired design with upper- and lower-case. Created with a very full character set, including italic swash caps and small capitals. A set of matrices survives in the collection of the Tampa Book Arts Studio. Notable for a nearly-upright italic. Deepdene Medium , nc , designed for Lanston Monotype but evidently never cast. Record Title , inspired by Roman capitals, privately cast for Architectural Record magazine at the commission of Charles DeVinne, grandson of the famous printer and type designer, Theodore Low De Vinne. Based on the handwriting of a letter from a correspondent in the Netherlands, rather than on Dutch printing styles. Goudytype , ATF , designed and cut in , not cast and sold until later. Tracy admired it as "wholly admirable These were intended to be used with Kennerley Old Style small caps to form a Greek font. Considered little-used by Goudy in his memoir, although digitised and revived several times since. Apparently little-used, but Goudy retained a proof, shown in his autobiography. Goudy Stout in a modern digitisation Goudy Stout, only cut in 24 pt. Goudy described it as unpopular in his lifetime, but revived several times since. A blackletter font for titles and headings, intended to complement but not match Deepdene. Mostert , nc , inspired by the calligraphy of Annelise Mostert. Project never progressed beyond first round of proofs.

Chapter 5 : List of typefaces designed by Frederic Goudy | Revolv

Mergenthaler Vip Typeface Catalogs No Need For Tenchi Vol 10 Mother Planet The Prey (the Hunt, #2) By Andrew Fukuda.

F Music Antiqua with music notes D. Stempel AG ; F Kalendar zeichen ; zodiac signs and astronomical symbols. M Palatino Kursiv D. Stempel AG ; released in two series, the first with 30 designs and the second with F Palatino Kursiv with Swash D. Stempel AG ; originally called Aurelia Titling. F Saphir [Sapphire] D. Stempel ; only cut in 20, 28 and 36 pt. F Artemis Greek D. F Phidias Greek D. Stempel AG ; designed to accompany Virtuosa. F Heraklit Greek D. Stempel AG ; only cut in 24 pt and 48 pt sizes. F Janson Kursiv D. Stempel AG ; cut in 6, 8, 9 and 10 pt sizes. F Trajanus Cyrillic Kursiv D. F Trajanus Cyrillic Halbfett D. Stempel AG ; originally called Neu Antiqua. F Optima Kursiv D. See What Our Lettering Needs. P Optima Black D. P [Stempel did not produce typefaces for photocomposition. Presumably Zapf has listed them as the manufacturer because the base design for Optima originated with them. But these faces were probably issued by Mergenthaler Linotype Corp. P Missouri Hallmark Cards, Inc. Derived from Optima; with an electronic cursive. With an electronic cursive. P [The difference between the medium and the semibold is unclear. Rudolf Hell GmbH ; with an electronic cursive available on the Digiset machine. M; Michael Anderson now owns the matrices which Duensing cut pantographically. M Jim Escalante, a graduate student working with Hamady in , recalls that Paul Hayden Duensing was supposed to do the casting of the typeface but whether it actually got done is a mystery. Attempts to get information from Hamady and his colleagues were unsuccessful. Dates of digitization are needed. It was supposedly adjusted later, but by who and when? Palatino 1 was available with PostScript System 7 in light, medium and heavy weights. Palatino 2 PostScript type 1 format was interpolated from Palatino 1. It was available from Adobe, Linotype, Monotype and Agfa. It came with Ariadne Initials as swash capitals instead of Palatino swash caps. However, it is not mentioned in Saul Bass: Laurence King Publishing, Several unusual ligatures designed for this typeface are shown on p. Originally, the family had separate fonts for oldstyle figures and small caps, but they are all together in the Pro version. The design is Naskh in style but with some Thuluth influence. It is only available in one weight. Oblik Classic has a different x-height and the strokes have no tapering. Is this based on the German Linotype version or the Stempel foundry version? Palatino Sans Arabic Regular and Bold. This could be the same situation as URW Classico. Palladio is routinely cited as one example of a pirated version of Palatino which means that if this information is correct that the situation is messier than generally believed. The E and F have a midarm serif; there are serifs on y but not x; and the R is unpleasant. Which version of Palatino is this copying? These can be seen on p. There is no bold and no Greek Frederika. It is far from complete and its accuracy is not wholly guaranteed. I have done my best to corroborate sources but this is a complicated area, full of strident allegations, brazen countercharges and shifty defenses. Dates are hard to come by and information on companies is even more slippery, which is astonishing for events that happened within the past forty years. Castcraft Industries, Lancaster, Pennsylvania: Itek Graphic Products, c. Lawson and Archie Provan and Frank J. Elsewhere the catalogue includes Palatino. Scangraphic Digital Type Collection [vol. Most online information about pirated typefaces can be traced back to this document. Lund Humphries Publishers, Ltd. Therefore I wanted to inform Mike Parker about my decision to do more work in future as a free lance designer for other companies too. I would like if you inform Mr. Grieco [of RCA] about my situation and about the delay of my answer. Wallis says the Videocomp was introduced in Did he succeed in getting Zapf and RCA together? The issue of piracy became heated after Compugraphic drastically lowered the cost of photocomposition machines in His essay focuses not on Palatino but on Optima. But I doubt that it took until to make one. Instead it discusses 26 other typefaces, among them Melior. The Optima Agency family included such monstrosities as outline, shadow and drop shadow versions while Melior Classic included flair swashes! Oddly enough, there are no Palatino clones in the catalogue. The issue of piracy, however, was not settled. Although a number of companies accused of selling pirated typefaces had gone out of business by this time, this list includes many others e. AM International and Compugraphic. It was a re-do

of their first version called Mallard in Hanover was a Varityper font named for E. Later they did Ballardvale and expunged this font. Compugraphic pushed out fonts in 1980 and realized how bad they were. Many were re-done in 1980. After that, they focused on ITC and original fonts. They used the first two letters of the original font name so this is Melior. P Millo before 1980 no details available. P Uranus Alphatype, 1980 not to be confused with the Uranus that is a knock-off of Univers. P Venture Graphic Systems Inc. P Chelmsford Compugraphic, P [Romano: Goodman; acquired by Expert Software, Inc. There were many small companies doing this but we survived because our font clones were digitised accurately at high resolution and were better quality than most. Anyone with sufficient time and skill can make an original representation of a typeface as a scalable font and copyright it. For information on font copyright laws in the USA and elsewhere refer to the links at the left or consult a lawyer. Instead, we decided to maintain and improving [sic] our existing fonts, concentrating on adding better hinting and producing better TrueType versions. Oracle in and II version in when they re-did the library. Later replaced by Chelmsford. P Ottawa Corel, ? D Roma before 1980 no details available. P Stellara before 1980 no details available. Did they distance themselves from their earlier copy of Palatino and try to shift the blame to other companies that may have taken on those designs?

Chapter 6 : Huxley | Open Library

// *Mergenthaler VIP Typefaces Catalog Vol 2* / Wesley A. Volk, Huxley // *Dictionary of Food Ingredients* / Robert S. Igoe
 // *Mastering the Sas System* / Jay A., Ph.D. Jaffe.

Consistent contradictions his studio for photography and his audio equipment. He did beautiful deliare the norm when one probes the clancate work, but the automobile was foreign destine personality of a complex public figure. The certainty that surfaces is the to him. The fact is, he was untrustworthy consistency of inconsistency. My call for with an automobile. He had no feeling the real Mehemed Fehmy Agha to stand for what it could or could not do. You pushed a button, and it went ahead,very up and separate from the legendary M. It was supposed to have its own. Vis-a-vis a few flourishing fantasies He would drive to the village center where are a few firm facts. For starters, this terrific tractor trailers rolled West, and Kiev-born son of a wealthyTurkish family steer his car across the roadway,waving was known to his colleagues and to his his hand to signal, scorning the mechanvery few intimates as either Doctor or ical devices: Although not medical, the Doctor A close male friend thought of Agha as a title is his, rightly, as Doctor of Political sardonic, cynical smart-aleck of absoScience. He possessed also a graduate lutely no empathy,who claimed the great degree in economics from the Emperor asset of an instinctive sense of doublePeter the Great Polytechnic Institute of entry book-keeping. A close female Czarist Russia. He told another A colleague: Before he greater scope. He wanted to He brought his portfolio to our Vogue be standoffish. He had a habit of sitting editor, who thought highly enough of it at his desk, legs apart, hands on knees, a monument to himself. He was always sending you back to outdo self-assured voice and unerring taste became an "organic function of modern yourselfâ€”" urging you to go deeper into the subject, not to take the easy way out: His technical short-sighted people, seem cruel and background invaded engraving and unjustified, but I submit that an artist printing shops, demanding fidelity to who is suspicious of his own work is original art. Agha had that ability to Cipe Burtin, his assistant at Conde Nast: He could place it in 10 or 12 ways. Until then, there he did with what we call concepts. He was a border of white space around every stretched everybody. It was second nature for him to stretch himself. He himdrove him on. He went good enough. If someone else had done it, deeply into the area of studio lighting, he could redo it in a fashion that was emptied a room at Conde Nast and more attractive, more functional, more installed electrical equipment to document lighting. Exact timing was recorded, professional: He was came from: He liked absolutely nothing. I was a fairly important editor, From another source: This sketchy chronology is as complete as we can make it: Died in Pennsylvania He acted as graphics and directorial consultant for numerous corporations, department stores and publishing companies. He was president of the American Institute of Graphic Arts. It had no significance. He would make me cry, and then we went to lunch. Just a way of exerting his importance. He was very,very important, and he did all sorts of things for Vogue of enormous advantage to it. It was part of his spirit. If you stood up to him, he admired it. Had he voiced a personal political point of view? A Conde Nast colleague: He never offered any opinions: He revealed his politics by what he encouraged to be put on the covers of Vanity Fain" A friend said: The thing that protects a nation is that certain blocs unions can blow off steam strikes like a furnace that has a valve to allow excess heat to escape. How did they work togetherâ€”" the women and this monocled aesthete,with his snuff and red bandana handkerchief? The editors and copywriters at Vogue were women. Agha seemed to enjoy working with women, seemed to have a profound understanding of their status in society. I got the impression, in my case, he was trying to make me more aggressive when he suggested I apply for membership in the all-male Art Directors Club: Compared to a man who was a fool, a foolish woman was more so. Agha was an inspirational influence on his co-workers in the graphics field. The quality of his fourteen years at Conde Nast is eternally documented in the permanently expanded role of the executive-designer. Agha, the popular platform speaker was a disarming conversationalist. A characteristic point of view, deeply personal, achingly poignant: I have no interest in anything: Died in his sleep, on May 27, , at his home in Pennsylvania. Army Service Forces traveling exhibits Won first and second prize U. Army arts contest Awarded the Augustus St. Gaudens Medal, Cooper Union One man show in Tokyo One man show in Munich,Frankfurt and Amsterdam Feature

article in CA Magazine Feature article in Graphis Magazine Ten Designers, Japanese publication featuring ten American designers Visiting professor, Syracuse University Visiting professor, Cooper Union Elected to Board of Trustees at Cooper Union American Institute of Graphic Arts Medalist One-man show, American Institute of Graphic Arts Chairman of the International Design Conference in Aspen In my precious friendship with this graphics pacesetter, I know well that he prefers pot roast to beef Wellington. In the more than 30 years of our relationship, I and my friend, the consummate professional, have not had, until now, an in-depth philosophical discussion, at once personal and impersonal, subjective and objective. In tribute, and to mend the fabric, this profile of Louis Dorfsman. What he said made an unforgettable impact on me. Since then I have never approached any problem or subject with a preconceived notion that it was dull and had to remain so. I try to take the familiar and ordinary to a level of interest: I constantly find myself awed at the incredible works of man. I am always left overwhelmed. I considered these jobs as practical extensions of my formal design education. And then CBS and I found each other. There is no other corporation that comes to mind that structures its advertising and design functions as we do. Traditionally, public relations and promotional subject matter are handled internally in most corporations while advertising, particularly consumer advertising, is produced outside by advertising agencies. Here at CBS we do it all inside the house. The evidence of that is in every issue of TV Guide and in newspapers throughout the country. About ads a year are created. One of the first things I did, having been infected by the film bug, was to design and produce a series of tensecond promotion spots. They were of a kind that had never been tried before. These were not trailers off the cuttingroom floor, but original products conceived and shot under studio conditions. They were amusing little blackouts, but never reached the viewing public, due to a technicians strike. However, no kind of arrogance would make me think that I could venture into feature films and qualify on a directional level. Commercials and small films would be enough of a challenge. The difficulty is in maintaining and continuing that tradition. I wish I knew a "Way back. I have, of course, seen great creative people, where they could flourish animation, excellent illustration, magnificent grow. How to maintain such an icent posters and high-level book design environment in changing times? You "Unfortunately, standards are more must realize that we are not talking about difficult to uphold in all aspects of our societies and countries that have giant lives. So, there are fewer Eastern Europeans involved in "You ask about programrning.

Chapter 7 : Behance :: Search

alphabetical catalog of works on hermetic philosophy and alchemy the malloreon, vol 1: guardians of the west / king of the murgos / demon. Mergenthaler Vip.

The company supplied most of the typesetting machines used in the printing industry, both in America and worldwide. As changing technology ended the usefulness of the linotype machine the company pioneered new computer-driven, photo typesetting machines. Scope and Contents Scope and Contents The collection documents the development of typefaces and contains some company business records, including reports, memoranda, correspondence, marketing materials, and other business papers; and typeface examples. Arrangement Arrangement The collection is arranged into 13 series. The series level arrangement scheme was imposed during processing to facilitate a more usable order for the records. Several series documenting typeface were combined into a single series, Series 2: In most instances, original folder titles were retained. In circumstances where there was no folder title, the processing archivist created one derived from the nature of the materials. Organizational Records, Series 2: Office Files, Series 3: Typefaces, Subseries 3. Designers of Typeface, Subseries 3. Technical Development of Typeface, Subseries 3. Matrix Data for Typeface, Subseries 3. Typographic Committee Meetings Standards , Series 4: Licensing Agreements, Series 5: International Files, Series 6: Correspondence and Inter-Office Memoranda, Subseries 6. Domestic, Subseries 6. Marketing, Series 7: Conferences, Subseries 9. Brian Boyajian Files, Subseries 9. Bruce Brenner Files, Subseries 9. Jackson Burke Files, Subseries 9. Stephen "Steve" Byers Files, Subseries 9. Ames Gutierrez Files, Subseries 9. Karl Heidenreich Files, Subseries 9. Lassman Files, Subseries 9. Mike Parker Files, Subseries 9. Ray Pell Files, Subseries 9. Sales Materials, Series Project Files, Series Xerox Corporation Materials, Series He arrived in , at eighteen years of age, and started working for his step-cousin August Hahl, who ran a workshop for electrical equipment and patent models. In , thirteen years after landing in the United States, Mergenthaler was awarded a patent for a typesetting machine that eventually became known as the Linotype. The invention was the result of a decade of intense engagement with mechanized typesetting machines and the surrounding literature. His invention revolutionized the printing industry, making it possible to print faster and more efficiently than ever before. German-American Business Biographies , to the Present, vol. Last modified July 26, Separated Materials The Division of Culture and the Arts holds objects related to the Mergenthaler Linotype Company that include books, models, linofilm system, matrices, typecasting and typesetting machine, reports, and letters.

Chapter 8 : Catalogs Collection : Free Texts : Free Download, Borrow and Streaming : Internet Archive

technology library vol 4 yamaha 40 tlrc outboard service repair maintenance manual factory Information Anxiety 2 Mergenthaler Vip Typeface Catalog Two Volumes.

Chapter 9 : Bowfin Printworks - Font & Typeface Bibliography - Typographic References

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