Start off with site home. Explain where to find items.

Then project page. Talk about reversing the classroom, structure of class, how presentation fits into the project as a whole. Student resources page.

Type is power. Timeless but ever changing. For this presentation we will explore how advances in technology and changing culture effect the progression of typeface.

Look **back in history** and see a definitive human need to communicate visually.

**Books were scribed by hand.**

**Johannes Gutenberg****, German - 1440s**

* Started the printing revolution in Europe
* Inventor of metal, mechanical, movable type and the printing press (Clay movable type was used in China before this)
* **Blackletter**- Based of the writing of the scribes, it has thick vertical lines and thin horizontal connectors. Great for scribing but looks dense and congested when printed.
* His 42-line Bible became the first book printed in Europe using movable type technology.
* Gutenberg was financially unsuccessful in his lifetime, his printing technology spread quickly, and news and books began to travel across Europe. His invention played a key role in the development of the Renaissance, the Reformation, the Age of Enlightenment and the Scientific Revolution.

**Nicolas Jenson****, French - 1470**

* A French engraver, pioneer, printer and type designer worked mainly in Venice, Italy and was inspired by the lettering found on ancient Roman buildings.
* **Roman Type -** Based on straight lines and regular curves. Very clear and legible. Spread across Europe during the Renaissance.
* A pivotal force in the emergence of Venice as one of the first great centers of the printing press.
* William Morris praised the beauty and perfection of his Roman font.
(was an English [textile designer](https://en.wikipedia.org/wiki/Textile_design), [poet](https://en.wikipedia.org/wiki/Poetry), [novelist](https://en.wikipedia.org/wiki/Novel), [translator](https://en.wikipedia.org/wiki/Translation), and [socialist activist](https://en.wikipedia.org/wiki/Socialism). Associated with the British [Arts and Crafts Movement](https://en.wikipedia.org/wiki/Arts_and_Crafts_Movement), he was a major contributor to the revival of traditional British [textile arts](https://en.wikipedia.org/wiki/Textile_arts) and methods of production. His literary contributions helped to establish the modern [fantasy](https://en.wikipedia.org/wiki/Fantasy) genre, while he played a significant role in propagating the [early socialist movement](https://en.wikipedia.org/wiki/History_of_the_socialist_movement_in_the_United_Kingdom) in Britain.)
* Created **Roman Type** which was inspired by the text on ancient roman buildings.
* More readable than Blackletter

**Aldus Manutius, Italian** **- 1501**

* **Italics** – slanted, stylized versions of Roman Type. Italics was used to fit more letters on the page and to save money; now we use it for emphasis.
* Swiftness (dolphin) and Stability (anchor) in his logo.
* Italian humanist who became a printer and publisher when he founded the Aldine Press at Venice.​
* Aldus possessed a passion for learning - Early in the sixteenth century Aldus founded the Aldine Academy of Hellenic Scholars, through which he promoted the works of the great classical philosophers and scientists in their native Greek language. Aldus possessed a passion for learning and devoted his life's energy to publishing the great writings of classic literature on the newly invented printing press.

Most serif type falls into one of these three categories:

* **Caslon, English - 1734** - New standard for legibility. Old Style = thick serifs and low contrast between thick and thin strokes
* **Baskerville, English - 1757** – transitional = thinner serifs and a higher contrast between thick and thin strokes
* **Didot, French and Bodoni, Italian - 1780** – modern = very thin serifs and an extreme contrast between thick and thin strokes

**Caslon IV, English - 1816 – grandson of Caslon**

* Created **Sans Serif**.
* Took time to catch on but eventually became a big deal.

**​Vincent Figgins, British - 1815**

* 2nd Industrial Revolution brought a boom in advertising creating a need for new typeface - taller and wider so it would work well on posters and billboards.
* **Slab-serif, Egyptian**

**Paul Renner, German – 1920s**

* Future based on simple geometric shapes creating Geometric Sans
* graphic artist, painter, type designer, author, teacher.
* Iconic filmmaker Stanley Kubrick used Futura religiously in many of his films, notably [2001: A Space Odyssey](http://en.wikipedia.org/wiki/2001_%28film%29) and [Eyes Wide Shut](http://en.wikipedia.org/wiki/Eyes_wide_shut).

**Eric Gill, English – 1920s**

* Gill Sans, similar to Geometric Sans but with gentler more natural curves = humanist sans
* Arts and Crafts movement

**Frederic Goudy, American – 1920s**

* The world’s first full time type designer, developing numerous groundbreaking typefaces, such as Copperplate Gothic, Kennerly, and Goudy Old Style – humanist style with calligraphic italics
* Arts and Crafts movement influenced his career

**Max Miedinger, Swiss – 1957**

* At 16 became an apprentice typesetter; worked at Globe for 10 years; then became a representative at the Type Foundry Haas in Basel Switersland.
* Revised a typeface called Akzidenze Groteskan; Originally called it Neue Haas-Grotesk, changes its name to Helvetica in 1959.
* It was marketed as a symbol of cutting-edge Swiss technology
* Helvetica simple curves and many weights. <3
* Type designer
* Later 20th century, his neue sans serif typeface would become the default typeface for most software packages under its new name, Helvetica.

**Digital**

* Pixel type due to primitive screens
* Postscript
* Truetype
* OpenType

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# Type Technology — The Four Revolutions

* Gutenberg (ca. 1450-1480) & The Impact of Printing Industrial Revolution
* Steam, Line-casting & Automated Punch-cutting (start 1870-95; end 1950-65)
* Photocomposition- (Intertype et. al., start 1950-60, end 1975-85)
* Digital - (start 1973-83)