

A FAKE HISTORY of Type

A brief history and guide to modern typography.





A Fake History of Type

First Edition

“ This small book is a brief history of typography, including the origins of modern type, its development throughout the 15th to 21st centuries, with the repeating theme of fakery throughout.

The contents of this book are intended to provoke thought on the topic of originality and the development process of design. It is also meant to be a handy starting place for anyone who wants to learn about typography.

I hope you enjoy.”

- William Jones

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A HISTORIC
FAKE HISTORY

Type
FAKE HISTORY *Type*

FAKE HISTORY

Type

FAKE HISTORY

Chapter One

What is 'A Fake History' of Type?

TYPE



What do you mean by fake?

In a general sense fake can be described as something that is not what it appears to be, or something pretending to be something else.

What is Typography & Type?

Typography is the art and technique
of arranging type, type design and
modifying type glyphs.

A
piece of type
is the metal Sort of a
letter or a glyph.

Confused yet?

All that typographic lingo
gone straight over your head?
If so check out the key terms page
at the back of this book titled
‘Appendix a.’

How does fakery fit into design?
Keep on reading to find out.

Bull **Bogus** Spurious
 Pastiche
 Counterfeit Fabrication Facsimile
 Pseudo **FAKE** ?
Cook
 Falsify Imitation Pretender False
 Fudge *"Talk through one's hat..."*
 Imposter Sham Trace Illusion
 Mimic **Scan** Copy
 Photocopy Simulated Xerox
 Juke **Faux** Faker Wangle
 Fraud
 Artificial Reproduction
"As true to the original as possible..." Forgery Phoney
Manipulate

There are many synonyms for fake so here are a few!

Gutenberg's Sad Story

Modern type has had many problems with originality since it was (considered to have been, with much debate) born in Germany around 1439~1450 by a man named Johannes Gutenberg. His greatest achievement being the invention of a moveable matrix typesetting system, with each letter being an individual glyph made of metal. Later in 1455 his money lender Johann Fust sued Gutenberg for 'mis-use' of borrowed funds, Johannes lost his press and workshop as a result of the lawsuit.

As if things couldn't get any worse for poor Johannes, his apprentice Peter Schoffer went to work for Fust and testified against him before the Archbishop's court where the lawsuit was disputed. The reason all this history is so debated is because Gutenberg never named himself in any of the prints his press produced. He was not credited for his work until 1465 when he received the title 'Hofmann', meaning gentleman of the court by Archbishop Adolph Von Nassau.

G A N A D E S

Incipit liber Beati quez nos Gene
A principio creauit deus celu[m] suu[m] uo-
 et terram. Terra autem erat inanis et
 uacua: et tenebre erant sup[er] facie[m] abissi:
 et spiritus d[omi]ni ferebatur super aquas.
Dixitq[ue] deus. **F**iat lux. **E**t facta e[st] lux.
Et uidiit deus lucem q[uo]d esset bona: et
 diuisit lucem a tenebris. appellauitq[ue]
 lucem diem et tenebras noctem. **F**actu[m]
 q[uo]d est uespere et mane dies unus. **D**ixit
 quoq[ue] deus. **F**iat firmamentu[m] in me-
 dio aquaru[m]: et diuidat aquas ab a-
 quis. **E**t fecit deus firmamentu[m]: diui-
 sitq[ue] aquas que erant sub firmamen-
 to ab hijs que erant super firmamen-
 tum: et factum est ita. **V**ocauitq[ue] deus
 firmamentu[m] celu[m]: et factum est uespere
 et mane dies secundus. **D**ixit uero de-
 us. **C**ongregentur aque que sub celo
 sunt in locum unu[m] et appareat arida.
Et factum est ita. **E**t uocauit deus ar-
 idam terram: congregauitq[ue] aquas
 appellauit maria. **E**t uidiit deus q[uo]d es-
 set bonu[m]. et ait. **G**erminet terra herba[m]
 uirentem et facientem semen: et lignu[m]
 pomiferu[m] faciens fructum iuxta genu[s]
 suu[m]: cuius semen in semetipso sit super
 terram. **E**t factum est ita. **E**t prouulit
 terra herbam uirentem et facientem se-
 men iuxta genus suu[m]: lignu[m]q[ue] faciens
 fructu[m] et habes unu[m]q[ue]q[ue] sementi scdm
 specie[m] sua[m]. **E**t uidiit deus q[uo]d esset bonu[m]:
 et factu[m] e[st] uespere et mane dies tertius.
Dixitq[ue] aut[em] deus. **F**iant luminaria
 in firmamento celi: et diuidat diem ac
 nocte[m]: et sint in signa et tempora: et dies et
 annos: ut luceat in firmamento celi et
 illuminet terra[m]. **E**t factu[m] est ita. **F**ecitq[ue]
 deus duo luminaria magna: lumina re
 maius ut p[er]teret diei et lumina re min[us]
 ut p[er]teret nocti: et stellas: et posuit eas in
 firmamento celi ut lucrent sup[er] terra[m]: et

Gutenberg's early presses used type designed and made by himself. Based on formal handwritten Germanic script, with each glyph heavily simplified to improve legibility.

This style of type reflected its suitability for copied documents or books, showing lower value or importance than a hand written volume.

Left

The first column of Genesis from a Gutenberg Bible.

These typefaces became known as Bastarda fonts and were widely used in Germany and France in the 14th and 15th century.

Gutenberg's Bastarda font influenced English printer William Caxton's press typefaces, which are considered 'crude knock-offs'.

Hand Rendered to Matrix

With the evolution of 3000 years of hand rendered letter design to work from and the growing number of presses throughout Europe the common Blackletter Script style of writing was used as a model for the development of new typefaces.

The fact that each letter or glyph of a font was a individual piece of metal type had a lot of influence on the alterations made to printed type, such as the separation of letters and decreased number of flourishes.

For a better understanding of some of the many important changes in typefaces over the course of the next few centuries, it's important to know about the different kinds of lettering included within the Blackletter family.

Textualis

Textualis

A tall and narrow Blackletter, mostly developed in the late 13th century in Paris. An example of a Textualis font would be Pearl Script used in miniature Bibles, it is a very fine print Textura.

Cursiva

Cursiva

Used mostly in the 13th to 16th centuries, a highly looped, detailed and slanted style of lettering. It was a combination of this and Textualis lettering which made up Bastarda.

Germans do Design Best!

Fraktur

Fraktur

Developed from early Bastarda fonts it has a more stylised and simple form than other Blackletter scripts. Used from the 16th century onwards, it was widely seen in print in Germany up until the mid 20th century.

Schwabacher

Schwabacher

Another Blackletter script; it was developed by Italian Humanist designers from Textualis which was more calligraphic than Schwabacher. Widely used as an italic variant with Fraktur fonts in the 16th century.

Rotunda

Rotunda

A less angular lettering than the alternatives of more Northern countries, it has lots of Biting, but not so much Breaking.

Although many of the first and most important developments in typographic design happened in Germany, the matrix method of printing spread like wildfire throughout Europe, which adapted and created new lettering from their Germanic counterparts.

Many countries developed their own forms of the different Blackletter styles like the Italian Schwabacher, just mentioned.

*Another style of Italian lettering is **Rotunda**.*

English letter press mostly adopted Textualis and Cursiva fonts after the Norman Conquest. Sometimes referred to as Old English this is really just another term for Blackletter when concerning letter form.

Not to be confused with old English language which was written in Insular, a Anglo-Celtic medieval script used from the 5th to 13th century

A Summary of Stealing

So as you can see,
from the **get-go**
modern type has been
founded on the
borrowing,
modifying **&**
deliberate *altering*
of **typefaces** that already exist.

*Just like the adaptation of a hand written
script into single unjoined glyphs,
or the localisation of a foreign
typeface by the removal
of unused foreign letters and
the implimentation of locally
reconised alternatives.*



A FAKE HISTORY of Type
100%

A FAKE HISTORY of Type
90%

A FAKE HISTORY of Type
80%

A FAKE HISTORY of Type
70%

A FAKE HISTORY of Type
60%

A FAKE HISTORY of Type
50%

A FAKE HISTORY of Type
40%

Chapter Two

Cut, Copy, Paste. Modern Stealing.

Undo Clear	Ctrl+Z
Redo	Shift+Ctrl+Z
Cut	Ctrl+X
Copy	Ctrl+C
Paste	Ctrl+V
Paste without Formatting	Shift+Ctrl+V
Paste Into	Alt+Ctrl+V
Paste in Place	Alt+Shift+Ctrl+V
Clear	
Duplicate	Alt+Shift+Ctrl+D
Step and Repeat...	Alt+Ctrl+U
Select All	Ctrl+A
Deselect All	Shift+Ctrl+A
InCopy	▶
Edit Original	
Edit With	▶
Edit in Story Editor	Ctrl+Y
Quick Apply...	Ctrl+Enter
Find/Change...	Ctrl+F
Find Next	Alt+Ctrl+F
Spelling	▶
Transparency Blend Space	▶
Transparency Flattener Presets...	

Metrics
0
160

Co

If y
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We

No
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Ov
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Copy Pasta?

Big Business in Letters.

If you've followed this book so far you're possibly wondering when I'm going to start barking on about **Helvetica!**

Well not quite yet.

Now, if you thought the birth of type was awash with un-referenced 'inspirations', then the development of the font across the 19th and 20th centuries would be just what you're expecting.

Over the next few centuries, fakery will be just as rife as the ones I've covered so far. From the invention of typesetting, allowing the making of whole lines (Slugs) of type, to the creation of the digital font.

There has always been some sort of copying going on, now just in the form of competition.

Many companies with their own methods or systems for making and printing type have all been imitating or improving upon their competitors' products

Copy Pasta? If you've followed this book so far you're possibly wondering when I'm going to start barking on about Helvetica!

Companies such as Linotype and Monotype laid the path for the modern type foundry; developing in-house fonts for their own systems. The competition was fierce.

Not until the Personal Computer became a viable platform for word processing did type design for it boom.

Before this, when computer systems were still command-line based, there would usually only be one low quality font included as part of the core files, working from an pixel image of the glyphs.

It wasn't until Apple Computers Inc. and Microsoft began their Graphical User Interface or GUI war that actual type foundries and designers were invited to make fonts for them.

This sparked a whole new age of 'in your face' copying and plagiarism.

Apple *Versus* Microsoft

Microsoft and Apple Computers began their direct competition over the birth and development of the Graphical User Interface used in their operating systems.

This GUI allowed detailed rendering of type and opened the door to new standards of scaleable digital type, a huge improvement from fixed pixel fonts.

Although not completely relevant, the invention of the GUI and mouse input which allowed the creation of new platforms for digital type and design weren't actually original ideas of Apple or Microsoft, but infact the Xerox Corporation.

The Xerox Alto PC system was shown to representatives of both Apple and Microsoft while in development.

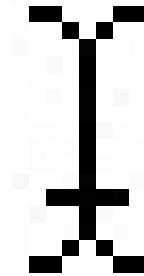
Apple now pride them selves on the design of their products and software saying such things as

“Mac OSX includes \$1 000’s of fonts including; Baskerville, Herman Zapf’s Zapfino, Futura and Optima...”

but there will always be imatations of these expensive designer fonts, some kosher some not.

ArialHelvetica Times Times New Roman

*Microsoft released
Windows 3.11 with the fonts
Times New Roman and Airal.*



*Both aparently blatent
fakes of fonts included
with Apples’ OS, the
fonts in question being
Times and Helvetica.*

Georgia

Matthew Carter Microsoft 1996

A font based off Times New Roman as a softer variant.

Famous Fakes

Another font created for the sole purpose of evading paying for the rights was Book Antiqua, bundled with Microsoft's Office its a near identical replica of Herman Zapf's Palatino. Other inspired fonts are URW's Palladio and Zapf Calligraphic 801.

<i>Microsoft Monotype</i> 1990		Book Antiqua
<i>Hermann Zapf Linotype</i> 1948		Palatino
<i>Hermann Zapf URW++</i> 1990		Palladio

A font I've already mentioned at least twice now is the sans-serif Helvetica, possibly one of the most controversial fonts ever it has spawned numerous copies and opinions on them all. There is even a film on this font, with elitists calling it the perfect font to other designers calling it over used. Noteable imatations of Helvetica are Arial already mentioned, Grotesque MT and Univers.

<i>Robin Nicholas Monotype</i> 1982		Arial
<i>Adrian Frutiger Deberny & Peignot</i> 1957		Univers
<i>Frank Hinman Pierpont Monotype</i> 1926		Grotesque MT

With all this fuss about copying Helvetica a font created in 1956-58 originally named Neue Hass Grotesk, it might be a supprise to hear that itself is a copy of another font, Akzidenz-Grotesk created in 1898 by type designer Gerhard Lange.

<i>Gerhard Lange H. Berthold AG</i> 1898		Akzidenz-Grotesk
<i>Max Miedinger Haas Typefoundry</i> 1957		Helvetica

Not so famous fakes

Other not so publicised fakes include the fonts Poliphilus an old style serif font which has been lifted from a print called Hypnerotomachia Poliphili. Poliphilus also has copies of itself two of them are Cardo and Bembo. Bembo is more of a facsimile of type from Pietro Bembo and works like Hypnerotomachia Poliphili.

Cardo
Bembo
Poliphilus

Gill Sans
Futura
Erbar
Kabel

Gill Sans a widely know font by Arthur Eric Rowton Gill, was originally made for a shop window with painted letters in 1926. It was not untill a man named Stanley Morison commissioned Eric Gill to develop the font further to compete with other similar German fonts around the time such as Erbar, Futura and Kabel.

A more recent fake font is Bastard made in 1990 by type designer Jonathan Barnbrook. Bastard, A 'fake' Blackletter font, designed as a modern typeface with the look of a traditional Blackletter Script. Some other modern Bastarda copies are Postdam, Cuxhaven Times and Weiss-Gotisch Random but there are many more.

Bastard
Postdam
Cuxhaven
Weiss-Gotisch

Below

A sample of Dave Gibbon's hand lettering.



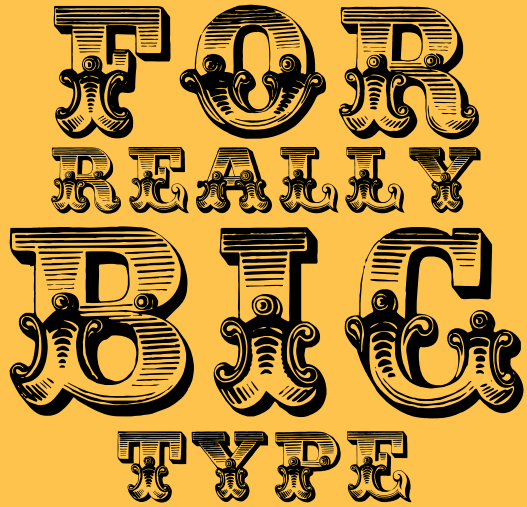
Comic Sans, considered by most designers the worst font ever, this is because its style which makes it unsuited for anything apart from childrens reading. It was designed to imatate Historical Comicbook type, specifically Dave Gibbons hand lettering from the graphic novel Watchmen.

Deliberate typefakes

Ornamental Fonts

A category of fonts considered purposefully fake they are designed with the sole purpose of looking like illustrated letters or symbols, usually for large display purposes or titles.

Right
An example would be Romantiques by Dieter Steffmann, designed to look like large old serif wood block letters.



انظ عذابي قتلنا بدها لمقنس اذ
اقاقمسا سذاما سا باين اعى اذ

Mimicry Type

Some deliberately fake fonts are designed to mimic other forms of lettering. By this I mean type designed for Western letters which characteristics make it seem to be Arabic, Chinese, Cyrillic, Indic Script, Greek, Hebrew, Kana or Thai.

Above

The font Afarat Ibn Blady by Bartek Nowak. It is designed to mimic Arabic letter forms but really show Western

What?! How will any of this help me?

The purpose of this document was not to point the finger of guilt and shame, but to show how design, especially type design, is inspired and developed by many people who usually do not consider what they are doing as stealing ideas or making fakes.

Marshall McLuhan the Canadian Scholar, critic, educator and communication theorist said

"We shape our tools and there after our tools shape us"

I like to think that this also applies to type design, we have been shaping our language and how we write them for thousands of years and so tools we developed to print have shaped our lives today.

Marshall McLuhan's Tetrad

Marshall McLuhan also constructed his Laws of Media.

Known as the Tetrad, it is a model that helps to explain the process behind design and development.

What does the new media improve or enhance, make possible or accelerate?

ENHANCE

What is the potential reversal of the new form?

When pushed to its limits, of potential, the new form will reverse what was its original characteristics.

REVERSE

The Tetrad

RETRIEVE

What earlier action or service is brought back into play by the new form?

What older, previously obsolesced ground is brought back and becomes an essential part of the new form?

OBSOLESCE

What is pushed aside or obsolesced by the new media?

And so...

The key to the development of design, we cannot move forward without something to move forward from. Even though most typefaces largely used today are similar or improved copies of older fonts this has always been the case, in some cases no improvement has come about but on the most part font design has been moving forward since it started.

The End of the Book...

“ Well thats the end of this little book, I hope you managed to take something constructive away from it. I certainly learnt alot researching the content and related fields.

I hope I get a chance to revise this book into a second edition at some point, as it would be ashame to leave this compendium of typographic information in its current patchy state.

Thanks for reading.”

- William Jones

Appendix a. - Key Terms

An individual mark on a written medium that contributes to the meaning of what is written.	Glyphs
A piece of type representing a particular letter or symbol, cast from a matrix mould.	Sort
Writing based upon the varied and often fluid stroke created by handwriting.	Script
Described as the art of giving form to signs in an expressive, harmonious and skillful manner.	Calligraphic
A semi-structural details on the ends of some of the strokes that make up letters and symbols.	Serif
A typeface without serifs, from the French sans, meaning "without".	Sans Serif
An ornamental feature in script or manuscript decoration, especially in a person's written signature.	Flourish
When a letter with a bow is followed by another and the bows overlap and are joined.	Biting
When the lines of a letter do not connect with each other, especially in curved letters.	Breaking
A font or set of fonts in one or more sizes that is designed with a coordinated style.	Typeface
The smallest unit of measure, being a subdivision of the larger Pica. It is commonly abbreviated as pt.	Point Size
The contemporary computer pica is 1/72 of the Anglo-Saxon compromise foot of 1959, i.e. 4.233mm or 0.166in.	Pica
The width occupied by a block of typeset text, measured in inches, picas and points.	Line Length
The distance between the baselines of successive lines of type. That is the bottom edge on non-hanging letters.	Leading
The amount of space between a group of letters to affect density in a line or block of text.	Tracking
The process of adjusting the spacing between characters in a proportional font to achieve a visually pleasing result.	Kerning
The deliberate copying and pasting of an image or text in its entirety, with the intent of recreating the same reaction as when first made.	Copy Pasta?

The Brief

To explore the wonderful world of 'fakery' and surprise us with your ingenuity and lateral thinking.

Use print, screen, combined media – the choice is yours – as long as it has a solid idea, informs and shows your typographic skills.

Remember that words and language are our collateral and that your submission should be essentially typographic.

Now recognised as the authoritative body for typography in the UK, and with growing recognition internationally, the Society also keeps sight of its 'real purpose', as described by its founder, Vincent Steer:

'...to bring together in friendship and mutual help, all those with a love of the printed word'.

ISTD



The International Society of *Typographic Designers*, ISTD, is a professional body run by and for typographers, graphic designers and educators. The Society has an international membership, and its aims are to establish and maintain standards of typeography and to provide a forum for debate. The International Society of

Typographic Designers establishes and maintains typographic standards within the professional design and education communities, through the forum of debate and practice. The Society seeks to foster a symbiotic relationship between education and industry by publishing and promoting the highest quality contemporary practice amongst its international membership.



