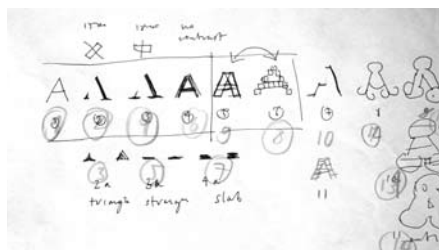




Decoratica, unpublished, 1994



Sketches of *History*, 2003–2008

Typotheque's project *History* has been in development longer than any other project the foundry has ever undertaken. Its beginnings can be traced to the early 1990s when Peter Bilak experimented with decorative layering systems inspired by 19th century Tuscan types.¹

Years later the project took a new twist when Bilak worked on proposals for the Twin Cities typeface.² Instead of proposing one new typeface, he presented the idea of a typeface system that could take any form, inspired by the evolution of typography. While the Twin Cities proposal was a conceptual typeface that reused existing typefaces, *History* goes one step further.

Based on a skeleton of Roman inscriptional capitals, *History* includes 21 layers, 21 independent typefaces which share widths and other metric information so that they can be recombined. Thus *History* has the potential to generate thousands of different unique styles through the superimposition of layers ranging from humanist renaissance, transitional, baroque, script-like, early grotesque and 19th century vernacular to digital types. Since all these fonts share the same widths and skeleton, the most interesting things happen when various seemingly incompatible elements are combined. Just try combining pixel letters with Didot-like serifs, or put 19th century slab serifs on top of a renaissance construction. While careless use can generate freakish results resembling Frankenstein's monster, more careful experimentation can produce not only amusing, but surprisingly fresh and usable typeface samples.

Realising that controlling 21 different layers can be a daunting task, Typotheque not only delivers *History* as a set of OpenType fonts, but also provides an application called *History Remixer*. This web-based software processes single text input through an interface which allows the user to work with the layers, activating, deactivating, arranging, setting colour, and luminosity. The application generates an open PDF file suitable for direct use.

¹ See *Decoratica*

² See book *Metro Letters, a typeface for the Twin Cities*, Deborah Littlejohn, Design Institute Minneapolis, 2003, ISBN 0-9729696-1-6, (The project was not selected)



01 (80–200 AD)
Inscriptional square Roman capitals (e.g. lettering on Trajan's column, Pantheon)
Illustrated: Trajan's column, 113 AD



02 (1470–1620)
Typeforms with low contrast and an oblique stress, modelled on pen-drawn forms (e.g. the work of Jenson, Garamond et al.)
Illustrated: Nicolas Jenson's Roman, 1470



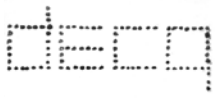
03 (1700–1810)
Typeforms with increasingly high contrast and vertical stress, machine-like forms (e.g. Grandjean's Romain du Roi, the work of Caslon, Didot and Bodoni)
Illustrated: Bodoni's Manuale Tipografico, 1818



04 (1820–1920)
Sans serif typeforms with low contrast, popularised by the advertising boom accompanying widespread industrialisation (e.g. the work of Caslon IV, Benton, Erbar)
Illustrated: Johnston's Underground Lettering, 1916



05 (1970–1980)
Rounded graphic and display typeforms, popularised by instant lettering rub-down systems (e.g. the catalogues of Letraset, Meccanorma)
Illustrated: vernacular lettering



06 (1960–1980)
Rasterised typeforms and early grid typefaces found in computer phototypesetting systems from 1960–80s (e.g. Hell, Digitek)
Illustrated: Wim Crouwel's sketch, 1964



07 (1980–2000)
Pixelated and bitmapped typeforms, found in early low-resolution computer screen displays (e.g. Emigre type library, Apple screen fonts)
Illustrated: Apple System Software 6, 1988



08 (1470–1620)
Cupped and bracketed serifs (rounded and heavy) derived from pen-drawn forms and ink-spread on press (e.g. the work of Jenson, Garamond, Jannon et al.)
Illustrated: Jenson's Roman, 1470



09 (1700–1780)
Sharper, rationalised serifs with shapes resulting from metalsmithing and engraving advances designed to counter ink-spread on press (e.g. the work of Caslon, Baskerville)
Illustrated: Caslon's 1734 Broadside specimen sheet



10 (1760–1820)
Hairline or ultra-thin serifs with a horizontal stress perpendicular to the stroke, showing the impact of a machine aesthetic in engraving (e.g. the work of Didot and Bodoni et al.)
Illustrated: Pierre Didot l'aîné's Roman, 1818



11 (1820–1930)
Slab serifs completely without bracket or cup, of varying weight and perpendicular stress, popularised by the industrial revolution and among the first advertising styles (e.g. Clarendon)
Illustrated: Robert Thorne's Two Line Great Primer Egyptian, 1820



12 (1750–1850)
Ornate and decorated filligree types showing advances in engraving technique after the baroque period (Fournier, Bodoni et al.)
Illustrated: Bodoni's ornate capitals, 1771



13 (1820–1940)
Shadowed and three-dimensional display types show the rise of advertising accompanying widespread industrialisation (e.g. the work of Benton, Bernhard, Gill et al.)
Illustrated: Monotype Gill Sans Shadowed, 1931



14 (1860–2000)
Inline-outline types, originally achieved pantographically and now digitally, can be seen as a response to the increasing electrification of commercial signage in the 20th century
Illustrated: Rudolf Koch's Prisma, 1932



15 (1860–2000)
Display types featuring optical or filled patterns, originally machine engraved, but later produced photographically and digitally, showing influences from commercial signage and experimental art photography
Illustrated: AM Cassandre's Bifur, 1929



16 (1840–2000)
Rounded and outline forms produced by both photographic and digital reproduction and perhaps suggested by neon signage (e.g. commercial signage work)
Illustrated: detail from an 1847 playbill, printed by woodblock, typeface unknown



17 (1560–1570)
Swashed and flourished types derived from humanist calligraphy of the 15th century (e.g. the work of Bembo, Arrighi, Granjon's Civilité)
Illustrated: Cancellaresca Romana, Giambattista Palatino, 1540



18 (1800–1900)
Bifurcated and tuscan serif styles, popularised in the 19th century, went beyond simple ornament and obscured letter-form structures (e.g. advertising, display and commercial signage work)
Illustrated: skeletal Tuscan, 19th century



19 (1800–1900)
19th century typeforms decorated with outline and solid fill styles, again diverting attention from the essential structure of letterforms (e.g. advertising, display and commercial signage work)

20 (1800–1900)
Outline forms easily produced by mechanical and photographic reproduction (e.g. advertising, display and commercial signage work)

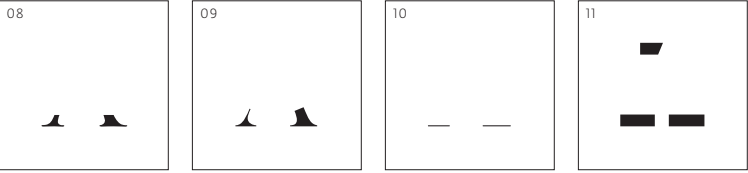
21 (1800–1900)
Machine engraving to pattern-fill display types, popular in the 19th century, later done photographically and digitally, evidence of the continuing demand for novelty in type appearance
Illustrated: Gothic Tuscan, 19th century



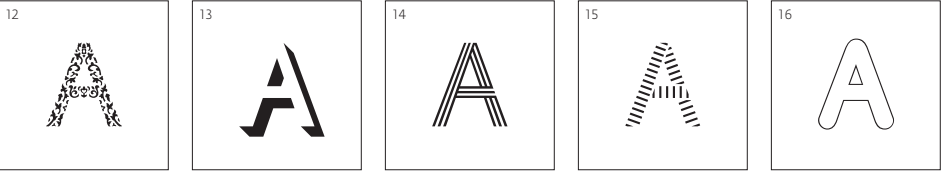
BASES



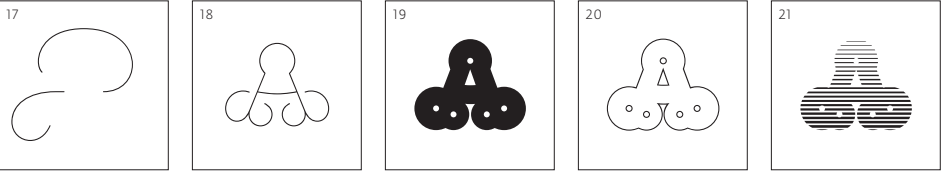
SERIFS



FILLS



ORNAMENTS



01 ABCDEFGHIJKLMNOPQRSTUVWXYZ
(0123456789)&!@#\$%^* / - + € £ ¥ ¢ § ™

02 ABCDEFGHIJKLMNOPQRSTUVWXYZ
(0123456789)&!@#\$%^* / - + € £ ¥ ¢ § ™

03 ABCDEFGHIJKLMNOPQRSTUVWXYZ
(0123456789)&!@#\$%^* / - + € £ ¥ ¢ § ™

04 ABCDEFGHIJKLMNOPQRSTUVWXYZ
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21 ABCDEFGHIJKLMNOPQRSTUVWXYZ
(0123456789)&!@#\$%^* / - + € £ ¥ ¢ § ™

TURKEY CUTS TIES OVER SPELLING MISTAKE

04 + 10

FOUR FLIES MURDERED IN BAKERY

01 + 10

CEASEFIRE DEAL AFTER FONT WARS

13 + 12

SEX, POLITICS & ROCK'N'ROLL

03 + 09

GARAMOND TO RUN IN SECOND ROUND

07 + 06

DIDOT BACKLASH IN HINTING ROW

02 + 08

PELICANS VOTE TO LEAVE FLORIDA

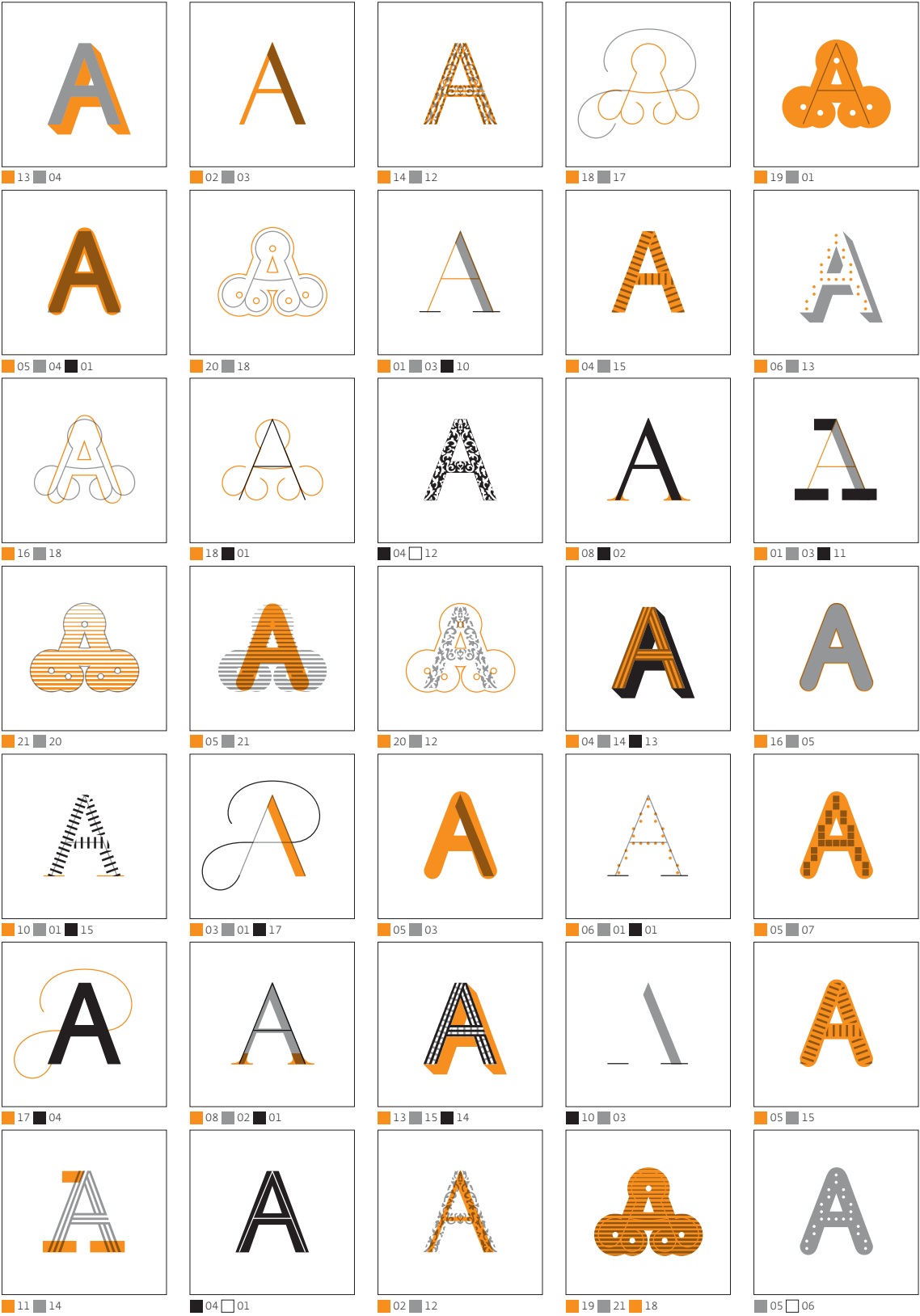
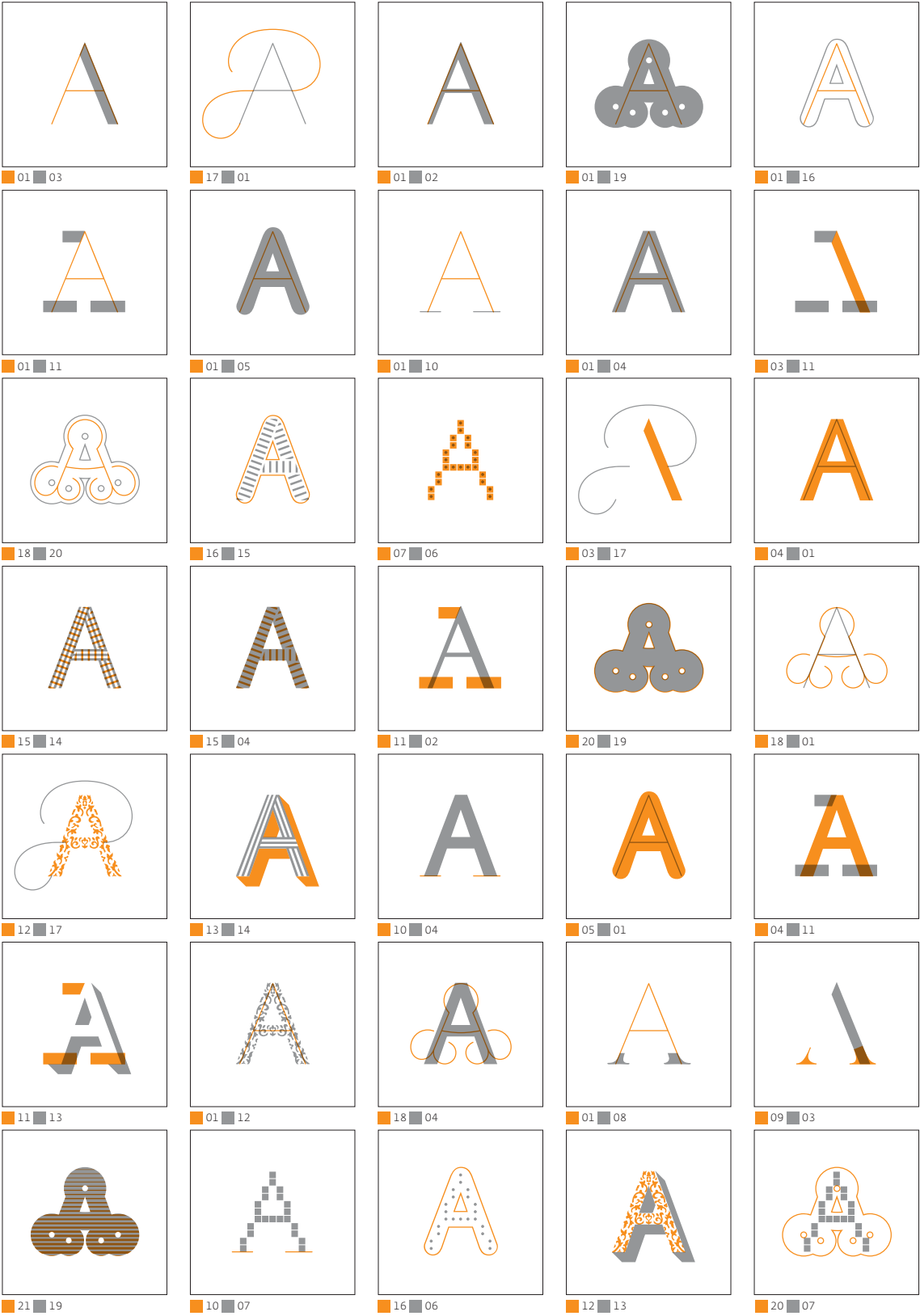
04 + 11

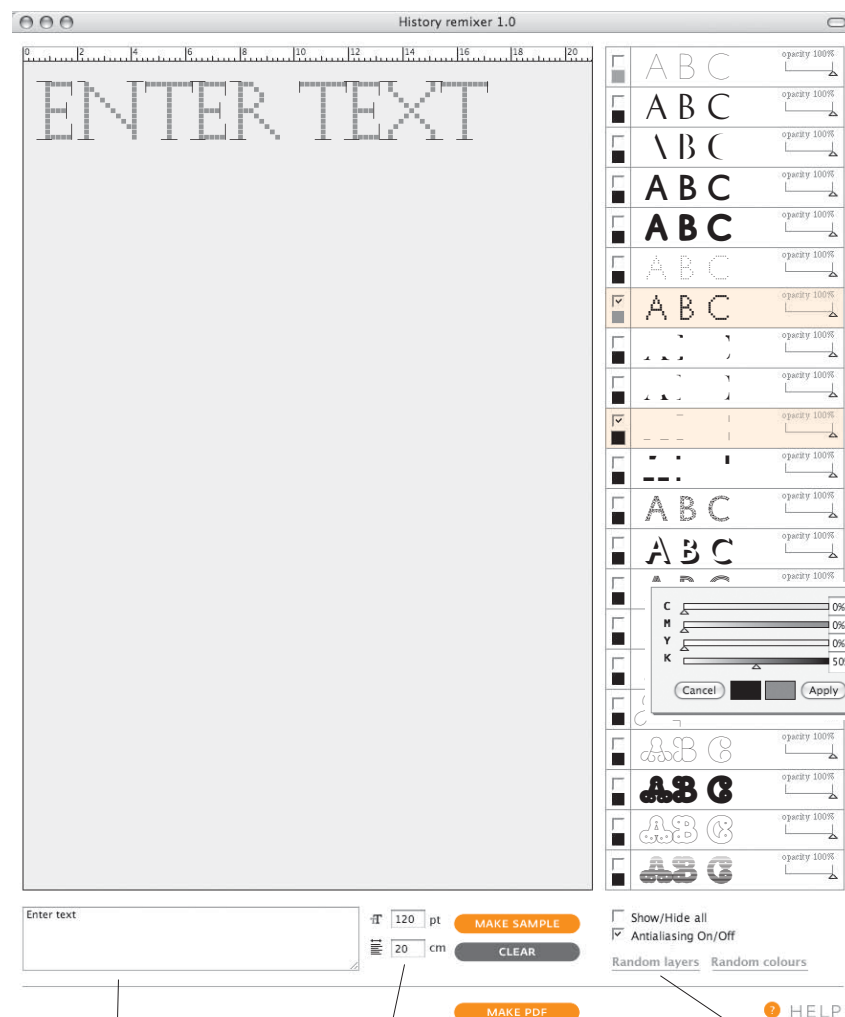
QUARANTINED FONTS GIVEN ALL-CLEAR

14 + 15

MICROSOFT CONTESTS \$20 FINE

01 + 17





MAKE YOUR SAMPLE

Type your text into the **Text Field**. Select the point size. Select the width of your text column. Hit the **Make Sample** button. Now you can control the layers of History. Click the check-boxes to show or hide the layer. Colour the individual layers, or change their opacity. *Clear* the sample to start again.

SET COLUMN WIDTH

To work with multiple lines of text, you need to set the width of the text column. Click on the *Ruler* to set the width of the column visually, or type a number into the *Text Column field*. The width of the column is measured in centimetres; the working area is 21 centimetres wide (width of an A4 sheet). History Remixer doesn't support hyphenation, so you will need to play around to find the right point size and column size so the text is not clipped. Alternatively, you can hit the *Return* key into the *Text field* to start a new line.

GETTING PDF

History Remixer is an application which enables licensed users to control the 21 fonts. You need to get a license for the fonts to be able to generate the PDF. Without the license, you will only see a rough online preview. Licensed users will get a vector PDF suitable for direct use, or editing in software such as Adobe Illustrator®

RANDOM CHOICES

With History Remixer you can control many different design parameters, and get thousands of unique samples. If you don't want to think about all these choices, just choose the *Random Layers* and/or *Random Colours* options and History Remixer will choose for you.

CONCEPT

To help control the 21 layers of the typeface, we offer the History Remixer online software. Instead of entering text separately for each layer, you enter it only once, after which you can adjust the layers' colour, visibility, opacity, etc. History Remixer then generates a high resolution PDF.

LAYER ORDER

You might want to change the order of layers, for example to have a certain layer on top, rather than on the bottom. Just drag the layer you want to move to the new position. The layers appear in the list from topmost to bottommost.

COLOURS

History Remixer is intended for graphic designers, and so we offer a colour menu that you might recognise from your favourite design application. Mix a CMYK colour that you like, and click *Apply*. If you can't decide on a colour, just click the *Random Colours* option at the bottom of the application window.

CHARACTER SET

[illegible]

URLS

www.typotheque.com/fonts/history

www.typotheque.com/fonts/history_remixer

PRICE

A single user license for the History package is €240.

MULTIPLE USER DISCOUNTS

When you ‘buy’ fonts, you are actually buying a license to use the font software. As with any other software, fonts are licensed on a per-computer basis. But unlike with most software, you can extend your license to include additional computers for a substantial discount off the regular price. Licenses for over 100 computers are quoted individually, always at a fraction of the regular price.

www.typoshake.com/licensing

COPYRIGHT

Conceived and designed by Peter Bilak. With help of Eike Dingler, Ján Filípek, Ondrej Jób and Ashfaq Niazi.

ORDER ON-LINE

This is the fastest and most convenient way to order. You will be able to download the fonts immediately, and you will avoid shipping costs. We accept all major credit cards and over 50 Internet payment methods.

www.typotheque.com/order

TRY BEFORE YOU BUY

PDF Font Tester was created to help you evaluate our
typefaces online and on paper. Just type your text, choose
the typeface and type size, and you'll get a high resolution
printable PDF.
www.typosotheque.com/PDF_font_tester

CUSTOM WORK

Typotheque specialises in creating custom type solutions for a variety of applications and languages. This may include completely new typefaces, modifications of existing ones, or localization and creation of special language sets.

TRASH BAG OF RANDOM COINCIDENCES TORN OPEN IN A WIND

SURELY, WATT WITH HIS STEAM ENGINE, FARADAY WITH HIS ELECTRIC MOTOR, AND EDISON WITH HIS INCANDESCENT LIGHT BULB DID NOT HAVE IT AS THEIR GOAL TO CONTRIBUTE TO A FUEL SHORTAGE SOMEDAY THAT WOULD PLACE THEIR COUNTRIES AT THE MERCY OF ARAB OIL.

RELAY RACE

JIGSAW

A LIFELESS MASS
IS NOTHING BUT
BE REMOVED, IT
IF ONE ORGAN
LIVING WHOLE.

PUZZLE

DIRTY POLITICS CLEANED UP FOR
THE CONSUMPTION OF CHILDREN
AND OTHER INNOCENTS

SUM TOTAL OF THE
THINGS THAT COULD
HAVE BEEN AVOIDED

SUDDEN
STAGETRIK

GALLERY OF PICTURES
IN WHICH THERE ARE
FEW ORIGINALS AND
MANY COPIES

ONE
DAMNED
THING
AFTER
ANOTHER
STORY OF
EVENTS,
WITH
PRAISE OR
BLAME

ACTION AND

PROPAGANDA
OF THE VICTORS

GREAT DUST HEAP

ARGUMENT
WITHOUT END

COLLECTION
OF CRIMES,
FOLLES, AND
MISFORTUNES
AMONG
WHICH WE
HAVE NOW
AND THEN
MET WITH A
FEW VIRTUES,
AND SOME
HAPPY TIMES

REACTANCE OF THE DEAD

REACTION

DISTILLATION OF RUMOR

TRANSFORMATION OF EVENTS INTO

FOOTNOTES

GOSSIPS WHO TEASE THE DEAD

LADY
UNRELIABLE OLD
EXCITABLE AND

DISCIPLINE CLOSEST

NIGHTMARE FROM WHICH
I AM TRYING TO AWAKE

TO LIFE

AN AGGREGATION OF TRUTHS, HALF-TRUTHS, SEMI-TRUTHS, FABLES, MYTHS, RUMORS, PREJUDICES, PERSONAL NARRATIVES, GOSSIP, AND OFFICIAL PREVARICATIONS. IT IS A CANVAS UPON WHICH THOUSANDS OF ARTISTS THROUGHOUT THE AGES HAVE SPLASHED THEIR CONCEPTIONS AND INTERPRETATIONS OF A DAY AND AN ERA. SOME MOTIFS ARE GROTESQUE AND SOME ARE MAGNIFICENT.

NOSS

COLLECTION OF EPIGRAMS

SOUND
OF SILKEN
SLIPPERS
GOING
DOWN-
STAIRS
AND
WOODEN
SHOES
COMING
UP

VAST EARLY WARNING SYSTEM