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**Publication of an Internet-Accessible Database Resource
for *Arts et Métiers Graphiques***

by

Amelia J. Hugill-Fontanel

Submitted in partial fulfillment of the requirements for the degree
of Master of Science in the School of Printing Management and Sciences in
the College of Imaging Arts and Sciences of the Rochester Institute of Technology.

April 2002

Thesis Advisor: Professor David Pankow

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Certificate of Approval

Master's Thesis

This is to certify that the Master's Thesis of

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With a major in Graphic Arts Publishing, Typography and Design
has been approved by the Thesis Committee as satisfactory for the thesis
requirement for the Master of Science degree at the convocation of

(date)

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Graduate Program Coordinator

Director or Designate

Arts et Métiers Graphiques Database and AMG Web

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DEDICATION

To L.F. for believing in me.

ACKNOWLEDGMENTS

This project would not be possible without the guidance and support of the following people: David Pankow, Curator of the Cary Graphic Arts Collection; Kari Horowicz, Archivist of the RIT Archives and also Jodie Sidlauskas, Sarah Reynolds, Nate Martel; Archie Provan, Marie Freckleton, Michael Riordan, Erich Lehman of the School of Printing Management and Sciences; the Wallace Library Information Technology staff, especially Joseph Gawlowicz; my encouraging colleagues at the Wallace Library; Carrie Ritch, who took that first typography class with me; those friends who grew with me in graduate school; and Laurent Fontanel, whose patience, care, and understanding helped me through all of this.

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DEFINITION OF TERMS

ASP: Acronym for *active server page*. An Internet page which has content that is dynamically generated by its web server by means of deciphering *server-side* code called scripts, and delivering that content in browser-readable HTML, (hypertext markup language). For this project, responses to database queries will be dynamically written to an Internet interface through use of ASP technology.

client-side: Refers to the Internet browser and the computer that runs that browser. The client is the person using that browser/computer. Compare with *server-side*.

DBMS: Acronym for *database management system*, which is the application program that defines the database and stores and retrieves the data. The DBMS is made up of a *DDL*, *data description language* and a *DML*, *data manipulation language*. Examples of popular commercial DBMS's are Microsoft Access, FileMaker Pro, and 4th Dimension.

DDL: Acronym for *data description language*. The programming language employed to define a database model or schema. The language allows the *database management system* to define properties such as the size of the records, the data storage capacity, data types, formatting, tables, columns, relationships, views, and access privileges.

DML: Acronym for *data manipulation language*. This programming language enables data querying, addition, changing, and deletion in the database management system. It is the language that handles user functions in a database where, the *DDL* is the language that handles designer choices in modeling a database.

database: An organized set of data with subunits called records, that are in turn composed of data storage units called fields. Database type examples include *flat file* and *relational* databases.

database server: In multiuser and distributed database management, the server is the software that houses the command structure for entering data, querying, making changes or deletions. The database user has access to all of these functions through a “friendly” interface. The database server and the database typically reside on a *network server*.

flat file database: A grid matrix of rows and columns, where each row is a record for storing data and each column is a field entry for that record. A flat file database is limited to one grid or *table* element for storing data.

IIS: Acronym for *Internet information server*. A professional web server that is standard with the Microsoft NT Server environment which features the ability to handle high network traffic and large file transfers. Compare with *PWS*.

index: Cross-referencing of all fields in a database or other file, providing each item’s location in the computer’s memory. Indexing gives direct access to data requested in a query, and proves more efficient in large databases, than a sequential search through data records.

network server: A computer that makes services available to other computers or devices that are connected via communications equipment, (cables, telephone modems), for the purpose of sharing data and resources. For databases, the network server is the physical home of the database server and the database. The network server makes these two components available to multiple computers on the network. Synonyms for the network server are *engine* and *back-end*.

normalize: To designate only one value per row under a column heading category in a relational table. This process assures efficient data retrieval and storage in a database.

ODBC: Acronym for *open database connectivity*. A software driver created by Microsoft Corporation that enables programs to access different databases in a common way.

PWS: Acronym for *personal web server*. A web served that is geared for small-to-medium sized web sites and intranets with reduced network traffic and lower volume hits. Compare with *IIS*.

primary key: A unique identifier of a table that has a different value in each record.

programming language: A precise language made up of a finite vocabulary and syntax set that provides a computer with commands that are executed in order to perform functions. An example of a programming language is Microsoft Visual Basic. Compare with *scripting language*.

query: A request for information from the database; a search that is structured by criterion provided by the database user.

referential integrity: A programmed function in relational database management where automatic updating occurs across related data fields when specific data is changed or deleted.

relational database: One or more tables where each is a *flat file database* that is connected through linking the data contained within each record. This database structure affords efficient data entry, the inclusion of diverse data types, and querying or searching the data through the establishment of relationships among data categories.

SQL: Acronym for *structured query language*. A computer language that provides standard commands for accessing relational databases. The language was developed by IBM and adopted as an International Standards Organization (ISO) standard. Standardization here is important as this language permits network access to databases from personal computers.

scripting language: A programming language that is scaled-down to a basic commonly-used command set. These scripts are often embedded in Hypertext Markup Language (HTML) code to add a certain functionality to a web page. An example is VBScript which is a trimmed version of Microsoft Visual Basic. Compare with *programming language*.

server-side: Refers to the computer where the web server or Internet engine is running. Compare with *client-side*.

user: A person who runs a computer and uses a computer application, such as a database application. It is also the person who is viewing a website in an intranet or Internet.

ABSTRACT

Arts et Métiers Graphiques was a prominent French graphic arts journal that published sixty-eight issues in total, on a bi-monthly basis from 1927 to 1939. The magazine reported on diverse themes that impacted the graphic arts, including: the history of printing, typography, advertizing design, photography, and technical advances of the time. Rochester Institute of Technology's special collections in the Wallace Library maintain the entire run of the publication, with the exception of one issue.

In spite of its reputation in the 1930s, the content of *Arts et Métiers Graphiques* is rarely cited in scholarly works. Only a few French articles and papers have been published on the subject in the last twenty years. There have been no authoritative works dedicated to *Arts et Métiers Graphiques* published in English. No digital publication such as a database or website has been dedicated to the subject. Focusing locally, the magazine is rarely requested by the Institute's students, including those in graphic design, photography, or printing academic programs, who stand to benefit most from exposure to its rich choice of subjects and avant-garde layout design.

English-speakers' disinterest in the publication may stem from a language barrier, as all of the content in *Arts et Méteirs Graphiques* is written in French. Also, a lack of organization of its vast content may also dissuade researchers from seeking out the magazine. These issues make clear that *Arts et Métiers Graphiques*, as a whole, would better serve present researchers through translation, cataloguing, and electronic access to its content.

To fulfill the needs targeted above, this project was designed in order to publish an Internet-accessible database of *Arts et Métiers Graphiques* article titles, translated into English for the benefit of English-speaking researchers. This database is also searchable by subject keyword, author, and creation date using standard library science cataloguing conventions. The database resides on the Library's Internet server and is accessible through the Library's Internet site.

This project was completed in five phases: 1) investigation into the history of *Arts et Métiers Graphiques*; 2) design of the Internet-accessible database; 3) data-entry of the magazine's content into the database; 4) design of an Internet site that provides researcher orientation and access to the *Arts et Métiers Graphiques* database; 4) publication of the Internet site and database to the world wide web.

Completion of this work has provided the Wallace Library with a valuable service by organizing one portion of its legacy collections. It benefits Rochester Institute of Technology (RIT) through the publication of an international resource on a little-known, yet important subject. Not least, the *Arts et Métiers Graphiques* database project hopefully facilitates student interest in the history of the graphic arts and its use as a tool for inspiration and enriched learning.

CHAPTER I: INTRODUCTION

Arts et Métiers Graphiques, a French magazine that reported on the graphic arts, was published six times per year from September 1927 to May 1939. In total, sixty-eight issues were produced.¹ The Archives and Special Collections in Rochester Institute of Technology's (RIT) Wallace Library holds sixty-four issues of this publication. The Melbert B. Cary Graphic Arts Collection rounds out these holdings with fifty-eight *Arts et Métiers Graphiques* (AMG) issues, the majority of which are duplicates of the Archive's collection. In total, RIT legacy collections maintain almost the entire run of the publication. (See Appendix A: Deberny et Peignot Holdings in the Cary Collection).

Arts et Métiers Graphiques was conceived by Charles Peignot, head of the French typefoundry, Deberny et Peignot. After a series of mergers and acquisitions culminating in 1923, the foundry was the leading company of its kind in France—manufacturing not only thousands of metal type designs, but also machinery, furniture, and accessories for sale to the typesetting and printing industries.²

When Charles Peignot succeeded as head of his family business in the early 1920s, he was determined to transform its commercial image as a supplier of traditional typefaces, to that of a trendsetter in type designs of the modern era. Exercising his contemporary design aesthetics, Peignot launched in 1926 the publication of a series of Deberny et Peignot type specimens, entitled *Divertissements Typographiques*.³ These publications promoted Deberny et Peignot's reinvention as a contemporary typography vendor and also served as Charles Peignot's segue into *Arts et Métiers Graphiques*.

A young visionary with presses, metal type, and personal connections at his disposal, Charles Peignot secured his legacy in graphic arts history with the publication of *Arts et Métiers Graphiques*. In it, he wanted to cover “all the subjects near or far from printing, of its history, and its diverse contemporary manifestations.”⁴ In over ten years of publication, Peignot's wide editorial goal came to encompass subjects ranging from illustration,

history of the book, and printing techniques, to the expanding disciplines of advertising design and modern art photography. The magazine also featured regular reviews of fine limited-edition books and reprints of classical literature excerpts in typographically innovative layouts. Each edition was printed on high-quality papers with frequent tip-ins and inserts. Until World War II forced the magazine to cease production, *Arts et Métiers Graphiques* maintains one of the highest standard for graphic arts magazines of its time.

In spite of its reputation in the 1930s, today the work in *Arts et Métiers Graphiques* is rarely cited or recognized. A few French articles and thesis papers are all that exist in terms of original scholarship about the magazine. These French works trace the historical backgrounds of people who influenced trends in the magazine—Charles Peignot in particular. They also typically focus on the development of one recurring theme of the publication, such as photography. Very little has been published in English on AMG, perhaps due to the fact that the magazine texts are not translated. Discussion about AMG in the English language is frequently relegated to a brief mention in a reference book entry about Charles Peignot. No digital publication such as a database or website has been dedicated to the subject.

AMG holdings in the RIT Archives and Cary Collection are seldom requested by students, especially those in the relevant fields of art, design, photography, and printing. Perhaps the language barrier is a stumbling block to interested students. Perhaps too, the content of the journal is unclear because it has not been indexed. The goal of this thesis project is to make the rich content of *Arts et Métiers Graphiques* more accessible to researchers through translation, cataloguing, and electronic access to information. The author has published Internet-accessible database of AMG article titles, translated into English for the benefit of English-speaking researchers, (such as those in the RIT community). This database is searchable by subject keyword, article author, and creation date using cataloguing conventions in practice at the Wallace Library. The database resides on the Library's application server and will be accessible through the Archive's and Cary Collection's Internet pages.

The author comes to this project with fluency in speaking and reading the French language. Course requirements for an undergraduate degree in art history have prepared

her to recognize and interpret past trends in art culture. Professional experience gained through work in the photography collection of a major museum have endowed her with the skills required to safely handle rare archive materials. She is also familiar with the cataloguing process in relation to images and books. She will apply skills learned in the School of Printing Management and Sciences Graphic Arts Publishing graduate program in electronic design, page layout, and publishing to the construction of the final web-database publication.

ENDNOTES FOR CHAPTER I

¹ Françoise Denoyelle, “*Arts et Métiers graphiques: Histoires d’images d’une revue de caractères*,” *La Recherche Photographique*. Paris: Paris Audiovisuel: Presses universitaires de Vincennes (Decembre 1987), 16.

² *Spécimen Général Des Fonderies Deberny et Peignot*, vol. 1 (Paris: G. Peignot & Fils, Peignot et Cie, 1935), 19.

³ Helene Dufour, “*Arts et Métiers Graphiques 1927–1939*,” *Arts et Métiers du Livre* 188 (November–December 1994), 4.

⁴ Dufour, 3.

CHAPTER II: HISTORY OF DEBERNY ET PEIGNOT

The greatness of *Arts et Métiers Graphiques* as a graphic arts resource is, in no doubt, linked to the rich lineage of its founder, Charles Peignot, and his typefoundry, Deberny et Peignot. Peignot's pedigree, neither royal nor aristocratic, is instead one that was steeped in the history of French typography dating from the early nineteenth century. France exerted considerable dominance in influencing the Western world's aesthetic tastes through the nineteenth and twentieth centuries. At the time it was also a leading source-nation for technical innovation in graphic reproduction along with England and Germany. These fortuitous factors aided the foundries that would become Deberny et Peignot to grow and cater to international clientele. Charles Peignot's education in this enterprise and his French artistic prestige gave him the know-how necessary for the creation *Arts et Métiers Graphiques*.

History of the Deberny Typefoundry

A history of the Deberny et Peignot typefoundry begins with the illustrious inception of the Deberny side, which predates that of Peignot. The Deberny foundry traces its origins to three men, J. L. Duplat (17..–1823), Jean François Laurent (1818–1823), and Joseph Gillé (1748–1789), who came together in the late eighteenth or early nineteenth century to start a typefounding enterprise. This business eventually passed to Laurent by 1827.¹ The preceding year on June 4, 1826, French literary legend, Honoré de Balzac (1799–1850), incorporated with typesetter André Barbier (b. 1793) a printing and publishing business on the Rue de Marais-Saint-Germain in Paris. Balzac, then an idealistic young writer, wished to have a printing press at his disposal for the proliferation of his own works. At one time, thirty workers were employed at Imprimerie H. Balzac, which was funded with 70,000

Francs in borrowed money from Balzac's mother, and his mistress, Mme. De Berny.² (*Figures 1, 2*).

Business started well for Balzac and Barbier who showed no discrimination in the kinds of literature that they printed. Eclectic titles that rolled off their presses included: *The Art of Receiving Gifts without Reciprocating*, *The Art of Tying One's Tie*, and *The Art of Never Dining at Home*. (*Figure 3*). They also printed trade directories for the wig-makers and butchers of Paris, political memoirs, and various poems and plays.³ By 1827, Balzac bought Laurent's typesetting firm in order to extend his immediate control over all aspects of the printing business.⁴ (*Figure 3*).

If Balzac had been a prudent entrepreneur instead of a spendthrift, his venture may have succeeded. Instead, Balzac lavished much of his profits on extravagant clothing that was needed to access the social circles of another patron and mistress, the Duchess d'Abrantès. As a result of his financial neglect, the Imprimerie H. Balzac sank into debt.⁵ Barbier left the business in 1828. Balzac was left with approximately 100,000 Francs in debts and equipment.

Fortunately, Balzac had aligned himself with a powerful ally. Louise-Antoinette-Laure De Berny (1777–1836), Balzac's first mistress, whom he described as "more than a friend, more than a sister, almost a mother and even more than that a sort of visible divinity," forgave her loan and took over the print shop.⁶ As the wife of a high-ranking official in the French royal court, and god-child of Queen Marie-Antoinette, Mme. De Berny had financial options at her disposal. She entrusted the business to her 19-year-old son, Alexandre De Berny, (1809–1881).⁷ Balzac abandoned his miserable attempt at free-enterprise and went on to profit from his literary talents instead.

Alexandre De Berny worked with Jean-François Laurent until 1840 when he was able to buy out the latter's share.⁸ In the midst of their partnership, they expanded their type library with a purchase of the wood-engraved letterstock of Pierre Durouchail. This trend of expansion was to characterize the rest of De Berny's tenure as proprietor. After his takeover, De Berny concatenated the particles of his surname to "Deberny," so as not to sully his commercial name with his father's aristocratic title.⁹ Deberny worked a total of fifty years in typefounding and printing until another would assume his post.

In 1877, Deberny associated himself with Charles Tuleu, his illegitimate son, purportedly born of a farmer girl. Tuleu inherited the firm in 1881 upon the death of his father, and ran it solo until 1914.¹⁰ He added many fine typefaces to the company's stock, including a series of ancient Latins, many calligraphics and neo-elzeviriennes, and a collection of foreign alphabets.¹¹ Seeking commercial partnership in 1914, a childless Tuleu proposed the merger of his business with that of his wife's family. His wife happened to be Jeanne Peignot, the sister of Georges Peignot, the head of Peignot et Cie, a rival typefoundry. Jeanne's obstinate refusal in associating with her brother prevented any collaboration between the firms. Tuleu partnered instead with an old school friend, Robert Girard. Sole ownership of the business passed to Girard in 1921 when Tuleu retired. The firm was renamed as "Girard et Cie."¹²

History of the Peignot Typefoundry

A continuation of the history of the Deberny et Peignot merger requires retelling of the launch of the Peignot firm. At approximately the same time that Alexandre Deberny took sole control of his typefoundry in 1840, a foundry of metal ingots was started by René Leclerc in Paris.¹³ After a series of successions, buy-outs, and deaths, this small foundry came up for public auction circa 1868. Gustave Peignot (1839–1899) borrowed some money from his godmother and purchased the foundry with the intention of manufacturing characters. He first set up shop on Rue Domat in the fifth arrondissement in Paris, and soon after on Boulevard Edgar-Quinet in the Montparnasse district.¹⁴

Gustave Peignot began a policy of acquiring the typeface stocks of failed French companies. In 1881, he bought the contents of the Longien foundry, successor to the Petitbon foundry. In 1892, he also pounced upon the remains of the Cochard and David foundries. A year before his death in 1899, Gustave Peignot formally associated his five sons into the family trade, thus calling it "G. Peignot et Fils."¹⁵

The G. Peignot et Fils era was commercially successful until its tragic and premature ending. Georges Peignot (1872–1915), the second-eldest son, led the firm in aesthetic and business decisions that proved extremely lucrative in what was then the Art Nouveau period in France. According to typographer Maximilien Vox, Georges was "the first French

typographer who did not think of his job as confined to supplying the printer with little pieces of metal.”¹⁶

From 1900 to 1914, Georges’ primary interest was to create faces that were indicative of the new century. He did so by commissioning the artist Eugène Grasset (1841–1917) to design *Grasset*, a face that would be an international success through exposure at the World Exposition of 1900.¹⁷ Georges also worked with Georges Auriol (1863–1938) to realize the Nouveau typefaces *Auriol* and *Robur*. *Auriol* is best seen today in the quaint signage that marks staircases leading down to the Paris Métro line. Following his father’s trend, Georges purchased the punches of the Fonderie Générale in 1912, thereby acquiring the historic Didot faces. The following year, the company released the *Cochin* and *Moreau-le-Jeune* faces that revived the popularity of eighteenth century letterforms such as those originally created by Nicolas Cochin.¹⁸ The firm also began modern recuttings of the Imprimerie Nationale’s *Garamond*, which was based upon Jean Jannon’s seventeenth-century interpretation of Claude Garamond’s sixteenth century work.¹⁹ (*Figures 4–9*).

Unfortunately, this growth was stultified by World War I. Military service called four of the surviving five brothers (the eldest, Robert, had died in 1913 due to poor health). Over a period of two years, they all perished. André Peignot, an infantry officer, succumbed first in 1914. Georges and Rémy Peignot were killed in 1915. Lucien Peignot died in 1916 from sickness at the front. The memory of the brothers was commemorated by a Parisian street named in their honor: Rue Quatre Frères Peignot.²⁰ The street is still a tribute to the Peignot brothers in present-day Paris. (*Figure 10*).

Henri Menut directed G. Peignot et Fils in the absence of Georges Peignot, and until a Peignot heir was old enough to run the business. During the War, Menut purchased the Doublet foundry’s characters. Menut also capitalized on circumstances of ruin by buying the surviving Baskerville punches from the Bertrand Foundry. Upon the final demise of all of the Peignot brothers in 1916, Menut changed the name of the firm to “Peignot et Cie,”—its last commercial name until 1923, when Deberny et Peignot was formed.²¹ (*Figure 11*).

Charles Peignot and the Deberny et Peignot Merger

At this point, history focuses on Charles Peignot (1897–1983), the only son of Georges, and

heir to the foundry, which by that time had become one of the largest and most reputable in France. In 1919, Charles returned to the family business after a brief tour as a lieutenant in the army.²² Under the direction of Henri Menut, Charles educated himself by apprenticing in all ateliers of the foundry such as the gravure and commercial services workshops. He also dedicated time to the completion of *Naudin*, an Art Nouveau typeface, and what would be the Deberny et Peignot *Garamont*, both left unfinished by his father. While supervising the cutting and casting of these faces, Peignot discovered that his true interests were artistic in nature. Thus he trusted the financial details of the foundry to Menut and Pierre Payet, his cousin.²³ Charles began to formalize his own artistic sensibilities. (*Figures 12–14*).

Charles continued as student of the business until 1921, when Girard et Cie and his firm negotiated a merger. Abandoning decades of competition, Girard, Menut, Payet, and Peignot decided that the surest way of survival would be to combine the vast resources of the two foundries. After seven years, a family feud, and war, the merger first envisioned by Tuleu would be realized. In preparation, Charles left for the offices of Girard et Cie to inventory its assets.²⁴ By the time Deberny et Peignot was incorporated on July 1, 1923, Charles' exhaustive domain included Deberny's classic punches and matrices, the Peignot moderns, and two factories in Paris and Corneuve in which to fabricate them.²⁵ (*See Appendix B: History of the Fonderie Deberny et Peignot, 1748–1972 and Appendix C: Deberny et Peignot Founders*).

Deberny et Peignot, 1924–1938

After finalization of the merger, Charles began to assume authority in acting upon his own artistic convictions in typeface design. Even though the foundry's recuttings of classic types were popular, he once said, "The [type] revivals were not bad. But, because they were so humdrum, they led me to try a different approach."²⁶ His first project in this vein was the 1924 typeface, *Sphinx*, a heavy Egyptian face with blunt serifs and high contrast. *Sphinx's* quasi-geometric qualities were a reaction against the curvilinear forms of Art Nouveau faces like *Auriol*. (*Figure 15*).

In 1924, Peignot also began to collaborate with Maximilien Vox, (nee Samuel Monod, 1894–1974), typographer, art director, and critic. This would be an association that would last for eight years, profoundly influencing the direction of French typography. Peignot entertained the notion of creating a publication that would showcase the riches of the newly-joined foundry. Vox’s work as art director for the publishing houses of Librarie Plon and Horizons de France appealed to Peignot’s tastes. He approached Vox with an offer in which Vox later said he could “realize the totality of my typographic conceptions.”²⁷ The later result of his work would be the specimen/magazine *Les Divertissements Typographiques* where the Deberny et Peignot types appeared in novel layouts for clients’ inspiration.²⁸

Charles Peignot’s artistic beliefs were legitimized into a bona fide genre at the 1925 Exposition des Arts Décoratifs et Industriels Modernes. At this fair for commercial products, the Art Deco style was formally introduced to the world from Paris. Deco’s inspirational roots stemmed from diverse sources. These included Picasso and Braque’s cubism that had first shocked the world in 1907; the exoticism of Egyptian and Native American motifs, rediscovered in Tutankhamen’s tomb in 1922 and Mayan temples; the quasi-constructivist stage and costume design of Les Ballets Russes that had toured Paris before World War I.²⁹ Contrastingly, the organic forms, floriated masses, and snaking tendrils of Art Nouveau had become so Baroque profuse that the pure beauty of the original style was choked. Art Deco replaced these eccentricities with new symbols of power and progression: the lightning bolt and the chevron.³⁰ Rectilinear motifs could be seen in all things at the Expo—buildings, furniture, packaging, advertisements.

The environment was fertile for this change in sentiment. The style represented a new mode of prosperity and normality that was attractive to the French who were recovering from war. Deco’s favorable connotations stimulated the consumption of goods that were wrapped with its motifs. As such, the great department stores of Paris used Deco to advertise products and lure customers. The Art Deco design trend spread to many consumable items—not the least of which was Art Deco type.³¹

Charles Peignot made connections with the key participants in the Deco and Modernist movements around the time of the Exposition. A. M. Cassandre, (nee Adolphe

Jean-Marie Mouron, 1901–1968), won first prize at the Expo for a furniture store’s poster design entitled “Au Bûcheron.”³² The design is activated by an orange-gold background sliced into diagonals created by the forms of a lumberjack swinging an axe on the left and a tree falling on the right. Cassandre’s hand-drawn type may have impressed Peignot, as each letter is stylistically reduced to its geometric essence, devoid of any curves other than compass-drawn circles. From this introduction, Peignot commissioned Cassandre to design letters for the foundry. (*Figure 16*).

Cassandre moved among the circles of the 1920s Parisian Avant-Garde which included the symbolist composer Eric Satie (1866–1925), the absurdist writer Apollinaire (1880–1918), and the cubist painter Fernand Léger (1881–1955).³³ Following the Art Deco premiere at the 1925 Exposition, Cassandre joined with designer Jean Carlu (1900–1997) to form a group of artists whose mission would be to advance Modernist aesthetics in all applications of design and thought. The Union des Artistes Modernes (UAM) was born of this common goal. Charles Peignot, joined the group’s membership with the likes of writer Jean Cocteau (1887–1963), Nobel laureate André Gide (1869–1951), architect Le Corbusier (1887–1965), decorator Sonia Delaunay (1885–1979), Maxmilien Vox, and other artists who specialized in the design of jewelry, textiles, furniture, and lighting.³⁴ Peignot later clarified the group’s purpose: “Together we tried to break away from the style that survived the first World War. It is not surprising that I tried to accomplish in my field what my friends were doing in theirs.”³⁵ With a supportive peer group, a willing audience, a rejuvenated economy, and the fine reputation of his firm, Charles Peignot was set to become a leader in his field.

The year 1926 erupted with the initial production of *Les Divertissements Typographiques*. Peignot served as editor, and Vox as designer. The first issue in this series, given freely to printers, was published in Autumn 1928.³⁶ In 1926, Peignot also set up a side-business called “Le Service Typographique” that complemented the foundry. He intended it to be a publicity studio where the design innovations presented in *Divertissements* could be put to commercial practice with Deberny and Peignot typefaces.³⁷ (*Figure 17*).

In 1927, Peignot launched the first edition of *Arts et Métiers Graphiques*, a magazine that would become a world forum for trends in the graphic arts. AMG was a personal undertaking for Peignot as he stated, “The foundry never aided in the financing of the magazine that held an equilibrium like an incessant gymnast.”³⁸ Peignot’s goal was to print “the most interesting and luxurious [magazine of art] in the world.”³⁹ He did so by assembling a noteworthy staff that reported on subjects ranging from the history of writing, to photography, to Picasso’s latest canvases. The magazine was a fixture of fine printing and journalism for twelve years until the onset World War II disrupted its production. (See *Chapter III: History of Arts et Métiers Graphiques*).

Nineteen twenty-nine ushered in two triumphs for Deberny et Peignot. First, Charles Peignot bought the rights to a Bauhaus sans serif typeface called *Futura* that was originally designed by Paul Renner for the German foundry, Bauer. Maximilien Vox recognized *Futura*’s potential as a best-seller and urged Peignot to acquire it. The typeface was marketed in 1930 by Deberny et Peignot under its commercial name, *Europe*. *Les Divertissements Typographiques* debuted the typeface in Spring 1931.⁴⁰ *Europe* was not one of Peignot’s favorites, but in 1929 he issued a typeface that more suited his tastes—*Bifur*, designed by Cassandre. *Bifur* is a typeface that escapes rigid classification, but perfectly embodies the Art Deco spirit. Unlike the simplistic purity of line in *Europe*, *Bifur* broke letterforms into busy geometric line and block patterns in upper-case characters that colored a page with an active border at first glance, and then shouted out the heading message upon closer examination.⁴¹ Peignot later recounted *Bifur*’s impact:

“There were no new or innovative typefaces which existed at the time. The *Bifur* created a real scandal . . . at least in the small world of publishing and printing. Engraving this design was a remarkable *tour de force*. Needless to say, *Bifur* was not a financial success, but in those happy days one could afford to take a few risks.”⁴² (*Figures 18, 19*).

Those “happy days” characterized the foundry’s achievements in the beginning of the

1930s. In 1930, Deberny et Peignot released another Deco typeface by Cassandre progressively named *Acier*, or “Steel”, which was the material of choice for UAM furniture designers and architects.⁴³ Peignot continued to publish *Les Divertissements Typographiques* on a quarterly basis through the first half of the decade. His pet project, *Arts et Métiers Graphiques*, eked out an international name for itself as a luxury brand. In the early 30s, Peignot and his editorial team spear-headed the concept of yearly AMG special editions that focused on Photography and Publicity—hot topics in the graphic arts.⁴⁴ Showing no indications of a business slump, the foundry’s *Spécimen Général* for 1935 was a monstrous two-volume work that advertised proofing presses and tools in one volume and countless pages of foundry type designs in the other.⁴⁵ New typefaces by graphic designer Marcel Jacno (1904–1989) appeared in the 1930s: *Film*, a three-dimensional face in 1934, and the 1937 script called *Scribe*.⁴⁶ (Figures 20–23).

However prosperous the giant Deberny et Peignot was, an economic depression stifled the world during the 1930s. By 1931, France was experiencing the aftershocks of the crash that had first toppled the United States’ economy in 1929. Between 1929 and 1938, French exports fell 50%, as the country’s goods were over-priced in the world market.⁴⁷ Exports of fashionable French luxury items suffered the most and predictably publication of AMG was impacted. From 1936 until 1939, the magazine only appeared five times per year—reduced from six issues because of prohibitive paper costs.⁴⁸

Paris’s last world’s fair, the Exposition Internationale des Arts et Techniques dans la Vie Moderne, was held in May 1937. Apart from being a venue for examples of international innovation, the French organizers hoped that the Exposition would promote the country’s economic recovery and provide jobs for the unemployed.⁴⁹ From the arts perspective, this event was a triumph for the Union des Artistes Modernes as the majority of the Expo’s building commissions went to UAM architects and designers.⁵⁰ With UAM allies at the helm, it was no surprise that a Deberny et Peignot type would become the official face for the Exposition signage. Cassandre’s typeface, *Peignot*, debuted on February 12, 1937.⁵¹ It aspired to return to the purity of the original Roman letters, while abandoning “the cursive handwritten lower-case forms which the printing trade inherited from the fifteenth-century humanists.”⁵² The resulting typeface ignored the traditional designs of

many minuscule letters and instead replaced them with scaled-down versions of their capitalized variations. In the 1937 specimen, *Peignot* is heralded as a new inscriptional type that dispensed with the “confused mass of calligraphical curves and dots” of the lower-case.⁵³ As such a novel and supremely French approach to character design, *Peignot* was seen everywhere at the Exposition, most notably on the edifice of France’s Palais de Chaillot museum that stands today.⁵⁴ (*Figure 24*).

Deberny et Peignot, World War II

In spite of the themes of peace and progress that blanketed the 1937 Exposition, neither of these ideals would characterize the next chapter of world history. Hitler invaded Czechoslovakia and formed alliances with Italy and the Soviet Union early in 1939. *Arts et Métiers Graphiques* published its final issue on May 15, 1939.⁵⁵ Soon after, in September 1939, Great Britain and France declared war on the Axis powers. The Nazis invaded France and the Low Countries approximately one year later. By June 16, 1940 Paris had fallen to the Germans and the Vichy collaborationist government was installed in the Southern half of France.⁵⁶

Because of a lack of access to wartime records, it is unclear how Deberny et Peignot fared during this period of enemy occupation. The firm’s entire operation base was located in the German-controlled Northern portion of the country—the part that was not under the so-called “sovereign” Vichy government. However, it is apparent that during this time the Germans capitalized on the economic value of their occupied territories, viewing them as sources of raw and manufactured products and human labor. Often French companies would collaborate with their aggressors, rather than let their enterprises crumble in bankruptcy or have their assets confiscated.⁵⁷ It is not to be assumed that Deberny et Peignot fell into the category of collaborationist companies, but given their size, mechanical wealth, and real estate assets, collaboration on their part would not be astonishing.

Deberny et Peignot, Post World War II

Paris was liberated on August 25, 1944. Official Allied victory in Europe was announced on May 8, 1945 when the German forces finally surrendered.⁵⁸ Deberny et Peignot’s first post-

war creation was 1947's *Touraine*, a face revamped by Cassandre as a version of *Peignot* with traditional lower-case characters. The thick lineal typeface, *Jacno*, named after its designer, was introduced in 1950. The lofty ideals asserted in *Arts et Métiers Graphiques* did not resurface after the War. Instead of producing luxury publications, the foundry opted for editorial work geared towards self-promotion—undoubtedly to aid in financial recovery. The first issue of *D&P: Bulletin Périodique de Liason et de Documentation* appeared in February 1951. It was a small booklet aimed at “the need for us [D&P] to maintain more frequent and direct contact with our friends and clients.”⁵⁹ The publication provided a quarterly note from Charles Peignot, a question and answer column for printers, an industry news column, and many advertisements of Deberny et Peignot types, services, and machinery. (Figures 25–27).

By the 1950s, Deberny et Peignot had recovered and was again on track to resume its post as a typographical giant. Charles Peignot had become general director and president, and it was his sole decisions that guided the firm's direction. In 1952, he seized upon the opportunity to partner with the American-based Photon, Inc. This company had patented the 1944 invention of two French engineers, Louis Moyroud and René Higonnet, who made the first photographic type compositor. The Photon combined the technologies of a typewriter key-based entry system, a telephone relay system, and a photographic unit. Letters could be keyed in by an operator and simultaneously stored by binary impulse in a computer memory bank. On command, the impulse-stored letters would call up the correct position on a glass disc that contained the outlines of 1400 characters of a typeface in different fonts. Once the revolving disc was positioned to the correct letter, a strobe light would expose the letter outline onto film. Since the exposure only lasted for microseconds, eight characters could be written to film per second.⁶⁰ (Figure 28–29).

Peignot later said that his eagerness to promote photo-composition was partly due to the fact that his father had missed the chance to profit from mechanical typesetting earlier in the century. Apparently, Georges Peignot was repelled by the inferior quality of machine-set type in the pre-1914 era. Also, the elder Peignot was not forced to adopt the new technology because he was financially comfortable from his success with popular typefaces like *Cochin*.⁶¹ Optimistic for Photon's prospects, Charles Peignot first presented

the machine, under its commercial name, Lumitype, in Paris in 1954. Though in retrospect, the concept was revolutionary for the printing industry, the Lumitype itself did not succeed. One of its early foibles was that accented character sets, present in French and other European languages, were initially ignored on the type discs in order to enable speedier exposure times.⁶² In spite of this, Deberny et Peignot still launched a product line for Lumitype typesetting.

Concurrent with the Lumitype venture, Peignot cultivated the talents of a young Swiss designer who would become a prolific contributor to modern typography. The college portfolio of Adrien Frutiger (b. 1928), was spotted by Charles Peignot in 1952 and led him to offer a job to Frutiger in Paris. As a Deberny et Peignot employee, Frutiger rapidly turned out three faces that he later considered as only “practice work”: *Président* and *Phoebus* in 1953, and *Ondine* in 1954. As Frutiger supervised the conversion of classic typefaces such as *Garamont*, *Baskerville*, and *Bodoni* over to the format of the Lumitype matrix discs, he also drew his first mature typeface, *Méridien* which was released in 1955.⁶³ (Figures 30–33).

Deberny et Peignot also introduced an inline titling face called *Cristal* in 1955. It was designed by Peignot’s son, Rémy, and was important because it became part of the first set of typefaces printed on a dry transfer paper called Typophane.⁶⁴ The adhesive-backed translucent sheets were marketed in 1957 as the superior alternative to hand-drafting letters in a layout. In addition to *Cristal*, Jacno’s *Chaillot* and Georges Vial’s *Bolide* and *Améthyste* types were issued in the introductory Typophane set.⁶⁵ (Figures 34–36).

Univers is the Deberny et Peignot type that exploded on the world scene in 1957. Frutiger originally conceived the design as a student in Zurich. When Peignot was considering the addition of a sans serif to the Lumitype collection, Frutiger lobbied to put *Univers* into development in place of *Europe*. *Univers* subsequently became the first typeface to be manufactured simultaneously as hand-set type, Monotype mechanical type, and photo type—bridging all the technological methods developed over the previous four centuries of typesetting.⁶⁶

Peignot once stated:

“*Univers* is not exactly my favorite. It was an excellent treatment of an existing theme, but not really a creation in the true sense of the word; but I knew it was a good character for the times and that it would be very successful. It was for me a commercial venture. In fact it is with *Univers* that French typography regained its position in the international market.”⁶⁷

Regardless of Peignot’s tastes, the overwhelming appeal of *Univers* was its humanity in spite of its geometricity. The letterforms were stripped down to unadorned lines and curves, but they were proportioned with subtle variations that were created only by hand—not by wielding the T-square and compass. Frutiger also recalled that he was liberated by the photosetting process:

“Because photosetting has much more economical methods of typeface production than metal setting; the styles of a typeface family could be freed from the century-old triptych of Roman/Bold/Italic in favour of a complete and consistently structured range comprising a multitude of styles.”⁶⁸

Open to these possibilities, Frutiger designed twenty-one *Univers* width and weight variations complete with an innovative numbering system that identified their characteristics. The system tried to dispense with ambiguous typeface names such as *Univers heavy* v. *Univers bold*, but companies such as Monotype still marketed it with the traditional naming conventions.⁶⁹ (*Figure 37*).

Frutiger’s last Deberny et Peignot type was *Egyptienne* in 1960. The success of *Univers* afforded him many opportunities outside of the foundry. He went on to establish his own studio and attract public commissions including the signage for the Charles De Gaulle airport in Paris.⁷⁰

Univers was not Charles Peignot’s last successful endeavor. In the the 1950s and 60s

he increasingly positioned himself as an unofficial ambassador of typography. A preview of this behavior was seen in his return of the original *Baskerville* punches to Cambridge University on March 12, 1953.⁷¹ At approximately the same time, Peignot began to call together his friends and colleagues to discuss issues that impacted the typography industry. This group, a veritable pantheon of leaders in the field, eventually included Maximilien Vox, John Dreyfus, Hermann Zapf, Roger Excoffon, Frutiger, and many others. In 1957, their purpose was formalized under the title of the Association Typographique Internationale, (ATypI), with Peignot as the organization's first and standing president through the 1960s.⁷²

Foremost on Peignot's ATypI agenda was the fight against illegal copying of type designs—all of which were not protected under copyright law. He once stated: "I created ATypI as a place where artists and industries could regroup to fight against the copy. If artists are not protected like authors and creators are in other domains, they will renounce typographic creation."⁷³ This crusade met with minimal success. ATypI drafted a type protection treaty for presentation at an international conference in Vienna in 1973. The delegates from the eleven countries present signed the agreement, but the actual document has yet to be officially ratified by any of those countries' governments.⁷⁴ Protective legislation for copyrighting type designs was typically (and presently) hindered by the argument that something as universal as the alphabet cannot be copyrighted for private or licensed use.

Despite this setback, ATypI concurrently worked to group typeface designs into a standardized classification method for use in the Western world. After deliberation, the ATypI commission chose a system in the late 1950s that Maximilien Vox had devised through his work as editor of the Deberny et Peignot general type specimen in the 1930s.⁷⁵ The ATypI-Vox classification organizes typefaces by their design characteristics into ten distinct groups for the benefit of easy typeface recognition and specification. (See Appendix D: ATypI-Vox Typeface Classification System).

Charles Peignot retired as president of ATypI in 1973, but even in his absence, the organization has prospered. Today it boasts a world-wide membership of designers, typographers, foundries, writers, publishers, printers, software companies, and representatives from industries that are united through interests in typography. Following Peignot's lead,

the association continues to promote the ethical usage of type through legislation. It has also expanded its goals to encompass the preservation of typographical history and tradition, the advancement of quality design education, and the development of outstanding digital typefaces. ATypI now hosts an annual conference that culminates with the presentation of the “Prix Charles Peignot” to a pivotal contributor to the world of type design.⁷⁶

Peignot retired from his position at Deberny et Peignot in the early 1960s. In 1972 his family business was bought by the Swiss Haas’sche typefoundry—absorbed like so many others at the hands of Peignot’s predecessors. Haas incidentally, was one of the oldest surviving foundries in Europe, with traces to printing extending back as far as 1579 in Basle.⁷⁷ Haas again exerted its dominance in the French market with the 1978 acquisition of Fonderie Olive, which, since 1836, had been a Marseillaise competitor to Deberny et Peignot. Haas fell to company consolidation when Linotype purchased it in 1989 and discontinued its foundry division. Haas’s type designs, along with those of Deberny et Peignot, Olive, and many more of conquered companies, are now distributed through the Linotype Library GmbH and its affiliated licensees, including Adobe, Inc. in the United States.⁷⁸ Of course, those designs do not exist today as the tangible metal objects that they were when acquired. Typefaces like *Peignot* and *Auriol* have since been reinterpreted into the vectors and hinting commands of digital type.

Charles Peignot was not present to see bytes replace pieces of molded lead alloy. He died in 1983, at the age of 86 years. He did live long enough, however, to witness the mechanization of a 400 year-old industry, the modernization of aesthetic ideals, and the synthesis of the goals of his peers. Peignot’s story is remarkable not only for the fact that he witnessed all of these events, but for the reality that he was a driving force that shaped them.

ENDNOTES FOR CHAPTER II

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⁵⁷ Tony McNeill, “State Collaboration,” The University of Sunderland, 3 November 1998
<<http://www.sunderland.ac.uk/~osotmc/occupied/collab.htm>>, 4 October 2000.

⁵⁸ *The History Place—World War Two in Europe Timeline*.
<<http://www.historyplace.com/worldwar2/timeline/ww2time.htm>>, 4 October 2000.

⁵⁹ *D & P: Bulletin Périodique de Liason et de Documentation*, Fonderies Deberny et Peignot, No. 1, Février, 1951.

⁶⁰ Geoffrey Ashall Glaister, *An Encyclopedia of the Book* (New York: World Publishing Company, 1960), 314.

⁶¹ “Deberny et Peignot: La Belle Époque de la Typographie,” 43.

⁶² “Deberny et Peignot: La Belle Époque de la Typographie,” 51.

⁶³ Matthew Carter, *Twentieth Century Type Designers* (New York: W. W. Norton & Company, 1995), 165.

⁶⁴ Carter, 163.

⁶⁵ *Typophane*, Deberny et Peignot brochure, ca. 1957.

⁶⁶ Carter, 165.

⁶⁷ Heller, 65.

⁶⁸ “Linotype Library: Frutiger Traces Univers,” *Linotype Library GmbH*, 6 June 2000:
<http://www.linotypelibrary.com/lounge/lounge_feat_frut_4univers.html>, 5 October 2000.

⁶⁹ Carter, 167.

⁷⁰ Carter, 167.

⁷¹ *Bulletin d'Information DP* no. 9 (Paris: Presses Deberny et Peignot, April 1953).

⁷² Ponot, 85.

⁷³ “Deberny et Peignot: La Belle Époque de la Typographie,” 53.

⁷⁴ Heller, 66.

⁷⁵ Ponot, 87.

⁷⁶ “About ATypI,” *Association Typographique Internationale*, 16 March 2000: <<http://www.atypi.org/visitors/tour/tour.html>>, 4 October 2000.

⁷⁷ Eason et al., 83.

⁷⁸ “Linotype Library: A Company with a (Very) Long History,” *Linotype Library GmbH*, 1999: <<http://www.fordesigners.com/xheight/linotype.cfm>>, 26 September 2000.

Visual and Editorial Format of *Arts et Métiers Graphiques*

Typical copies of the magazine measured 31 x 24.5 cm (approximately 12 x 9 inches). For binding, the 70-page text block was collected as leaves and mechanically bound with wire staples. Printed paper covers were then glued onto the blocks. A few special double issues had the same trim dimensions, but were bound with a wire spiral binding. (*Figures 38, 39*).

Approximately 4000 copies of the magazine were released bimonthly on the fifteenth of the month. This short run enhanced the magazine's status as a collectible item, for in 1930 a collection of the first year's issues sold for 9 times its initial value.¹ The domestic price ranged from 30 to 45 Francs, and it could also be purchased abroad for 45 to 60 Francs. The magazine was sold mainly through subscriptions, one third of which were foreign from Great Britain, the United States, Germany, and Eastern Europe. As such, several of the early issues included an insert that summarized articles in English. During the magazine's last year, English translations of the table of contents and image captions were printed alongside the French. (*Figures 40, 41*).

The initial size and editorial format of AMG was surely influenced by other contemporary European graphic arts reviews. One such German publication, *Gebrauchsgraphik*, first appeared in 1924. Where the content of *Gebrauchsgraphik* was more practical, AMG focused on the arts. Charles Peignot must have perused the magazine before he began publishing the magazine, for the size format of AMG is almost identical to its German counterpart. Also, as evidence of cross-pollination between the two entities, AMG featured two articles in 1928 and 1929 by H. K. Frenzel, the director of *Gebrauchsgraphik*.^{2, 3} (*Figure 42*).

Arts et Métiers Graphiques reported consistently on ten mainstay themes. Their importance varied in conjunction with the fashion of the times. Occasionally these columns disappeared or were newly introduced through the course of publication. The

constant staples were “Book and Printing History,” “Illustration,” “Bibliophily,” “Graphic Arts Techniques,” “Contemporary Graphic Design,” and a miscellany of articles that can only be described as “Variety.” Articles on typography were a constant presence, but a specific column on foreign typography, only appeared regularly for the first two years. “Autographe” or “Writing Analysis” was a regular topic for a few issues in the 1930s. An annual issue dedicated to photography was launched in 1930, and it continued to be an important theme throughout the history of the magazine. Also, “Publicité” or “Advertising” was a priority from 1934, when it too commanded its own annual review.

In addition to the staple themes, Charles Peignot peppered the editorial calendar with occasional issues dedicated entirely to one subject. “Photographie” AMG 16, “Caricature” AMG 31, and “Publicité” AMG 42, were examples of special editions that concentrated on international progress in each of these fields. Other special issues focused on specific contemporary events in the graphic arts. Number 26, “The International Art of the Book,” reported solely on a book arts exhibition that took place in Paris in 1931. “Victor Hugo” AMG 47, commemorated the anniversary of the death of the legendary French writer and statesman. Number 59, “Graphic Arts and Technologies” reviewed the 1937 Paris Exposition des Arts et Techniques Industriels, while AMG 60 commented exclusively on “The Most Beautiful French Manuscripts from the Middle Ages at the Bibliothèque Nationale.” The last of these special issues was published in 1938 as AMG 62, “Paris 1937–New York 1939,” a publicity teaser that described preparations for the 1939 New York World’s Fair. (*Figures 43–49*).

The editorial format of AMG changed little through its ten years. The magazine opened with at least two pages of full-page advertisements. Then on a recto page, was the table of contents, along with the imprint, editorial credits, and price list. On the reverse of this leaf was a comprehensive colophon that listed the name of the printer and printing process for each plate in the issue. (*Figures 50, 51*).

An “article de tête,” (roughly meaning: “thinking article”), followed the colophon. Here, a signature of four pages presented an excerpt from a literary text in a creative typographic layout, printed with additional color plates on fine paper. In most instances the

text was an essay, poem, or theatrical dialogue by a celebrated contemporary writer or a *homme de lettres* from the past. (*Figures 52–54*).

“Graphic Arts Techniques,” “Book and Printing History,” and “Variety” articles rounded out the first half of the magazine. The “Techniques” columns explained common reproduction processes of the time through diagrams and photo-essays. Their content was fairly general since the audience was not typically bluecollar pressmen, but scholars and professionals instead. To reinforce the effects of the technical process, an illustration made from the specific process always accompanied the article. (*Figures 55–58*).

The “History” articles covered foremost the virtual pantheon of figures in printing history, including Simon de Colines, John Baskerville, William Morris, and the Didot family. Each article was a lengthy salute to these individuals, complete with numerous reproductions of printing exemplars and page spreads from first editions. Other articles in this category focused on some aspect of printing history that evolved through a particular era, such as 17th century book design, or almanacs of the 18th century. Many articles also discussed the development of letterforms whether they were Roman characters or exotic in nature. (*Figures 59–62*).

The “Variety” articles were an eclectic mix of subjects that were always pertinent to graphic arts even in covering the mundane. Subject matter here included the history of printed handkerchiefs, the design of road-signs, early citrus fruit labels, food sculpture, gourd decoration, and the creation of Indian sand paintings. (*Figures 63–68*).

The second half of the magazine consistently included a feature article on a successful graphic artist of the period. This “Illustration” article was embellished with reproductions of the artist’s work, a short bibliography of his or her publications, and sometimes a photographic or self-drawn portrait. Georg Grosz, Herbert Matter, Andre Dérain, and Raoul Dufy were among the artists featured here. (*Figures 69–72*).

The column called “L’Œil du Bibliophile,” “The Eye of the Bibliophile,” often followed with reviews of the finest limited-edition books. At the time, the readers of *AMG* regarded this genre of books as the best achievements of their trade. In them, gorgeous typography and illustration complemented the most accomplished writings, and was presented through beautiful printing and careful binding. *AMG* provided the service of

announcing the deluxe editions and offering an original plate from some of them as proof of their superior quality. (*Figures 73, 74*).

The section, “L’Actualité Graphique,” “The Graphics News,” dominated the back portion as a portfolio of new and noteworthy graphic design. Here, designs for advertising posters, packaging, booklets, and point-of-purchase displays were reproduced with small captions and little explanatory text. Sumptuous color plates were regularly placed in this section. Work from French artists and design firms dominated these pages, with the occasional inclusion of a European, American, or Japanese advertisement. (*Figures 75–80*).

Magazine issues concluded with “Notes et Échos,” a section for announcements, letters to the editor, short articles, and numerous advertisements. The advertisements are perhaps the most interesting here, as many of them were set in the latest Deberny et Peignot typefaces. Also, one can truly pinpoint the professional audience of the magazine by studying the ads, which were often sponsored by booksellers, publishing companies, paper manufacturers, ad agencies, and foreign graphic arts magazines. (*Figures 81–84*).

AMG Typography and Design

The typographic layout of *Arts et Métiers Graphiques* can be considered as the most pervasive theme of the magazine. Like perpetual advertising, each issue was almost entirely hand-set with Deberny et Peignot typefaces that changed with the trends of the time. In 1927, AMG was first set in *Naudin*, a traditional serif typeface with long ascenders from the Deberny and Peignot catalogue. As the content became more progressive, sans serifs gradually appeared, especially *Europe*, which was a version of Bauer’s *Futura* with a Deberny et Peignot name. Also, when Cassandre’s *Bifur* was introduced in 1928, it became an instant signature display typeface for advertisements and articles that needed an ultra-modernistic look. In accordance with the 1937 Exposition, which deemed Peignot as the official typeface of the event, AMG 59 was set entirely in the same uncial-inspired face. (*Figures 85–88*).

Just as the typeface choices were novel, so too were the text layouts that employed those faces. The layouts, again showcases of what was possible with Deberny et Peignot type, commonly mimicked the individual article themes with inventive typesetting in illustrative shapes or patterns. Aligned with the foundry’s mission to sell type, the creative

design of *AMG* needed to be at the vanguard in order to serve Peignot's ambition of creating a magazine that aspired to be the reference in the graphic arts. Excellent journalism and design were on par with each other. Evidence of this is shown in the fact that the magazine's colophon was placed at the front of the issue for all to see, instead as an afterthought squeezed into fine print at the end. (*Figures 89–91*).

Along with elegant typesetting and design, the magazine frequently published articles that discussed type from different perspectives. Type history, type designers, type classification, and type design aesthetics were subjects all broached in *Arts et Métiers Graphiques*. Startling too is the forethought of Charles Peignot in publishing several articles on the copyright protection of typefaces—a topic that has become especially poignant at present with the digital production and easy replication of typefaces. (*Figures 92–97*).

AMG Staff, Contributors, and Audience

Charles Peignot first published *Arts et Métiers Graphiques* in 1927. To do this, he assembled an editorial staff made up of men from his father's generation and peers from his own. In this way, *AMG* sprung from a perfect balance of time-tested experience and forward-thinking enthusiasm. Each member's expertise served a specific purpose. From the old guard, Peignot collaborated with Henri-Albert Motti, director of Imprimerie de Vaugirard, whose firm printed *AMG* through its final issue in 1939. Also, Léon Pichon, an editor, printer, and type designer, and advertising director Walter Maas worked on the director's committee. Lucien Vogel, prolific publisher of three other monthlies, *Gazette du Bonton*, *Jardin des Modes*, and *Vu*, advised on the magazine's audience appeal. Rounding out this group was François Haab, who served as the editor-in-chief for over 40 issues. From Peignot's generation was Bertrand Guégan who contributed to nearly every issue, first as the "Book History and Bibliophile" columnist, then as a regular book reviewer. After Guégan's resignation as a full-time staffer in 1932, Jean Bruller covered the "Bibliophile" column. In 1934, André Lejard and Henri Jonquières joined as editor and artistic director, respectively. Although not an official staff-member, Maximilien Vox wrote regularly on typographic design through all ten years of the magazine's publication. With this host of talent, Peignot could realize his "most interesting and luxurious [art magazine] in the world."⁴

In addition to the regular staff, contributors to *AMG* were all members of that privileged and educated class who supported the production of deluxe books. The *AMG* writers' elite included editors of contemporary art magazines such as Thadée Natanson⁵ from *La Revue Blanche*, and André Billy⁶ from *Les Soirées de Paris*. Typographic historians and aesthetes such as Marius Audin⁷ and Stanley Morrison⁸ also joined this group. Celebrated engravers and lithographers, including Galanis⁹ and Daragnès,¹⁰ shed light on their creative process by publishing in *AMG*. The magazine sought the contributions of graphic artists such as Cassandre,¹¹ Carlu,¹² Brodovitch,¹³ and Tschichold¹⁴ to provide commentary on their profession. Finally, the most important contemporary French literary movements were all represented in *AMG*. Symbolist poems from Paul Valéry¹⁵ and Léon-Paul Fargue,¹⁶ Surrealist works by Jean Cocteau¹⁷ and Paul Eluard,¹⁸ the fantasies of Apollinaire,¹⁹ and writings by novelists Henry de Montherlant²⁰ and André Malraux²¹ were all featured on the magazine's pages.

Writings by world-class contributors were also accompanied by images from world-class photographers. *AMG*'s coverage of artistic photographic trends formally began with the publication of the 1930 *Photographie* special issue, (*AMG* 16). Before then, Charles Peignot had only tapped into photography's value as a graphic arts service. In 1927 he established the Studio Deberny-Peignot which offered studio photography and made photogravure plates. Both functions complemented his typesetting business.²² (*Figures* 98–100).

Photographie 1930 was popular with readers. In it, photographs from every genre—Bauhaus modernism, abstraction, Constructivism, scientific imaging, advertising photography—were reproduced together in velvety photogravure reproductions. The photographers whose work was represented in *Photographie* 1930 included Laszlo Moholy-Nagy, Edward Steichen, André Kertész, Herbert Bayer, Man Ray, Germaine Krull, and Brassai—all considered today as masters of the art. The popularity of *Photographie* 1930 caused Peignot to publish a separate photography annual almost every subsequent year until 1939. However, articles on photography were still commonly featured in *AMG*, evident in pieces about photograms²³ or photo exhibitions.²⁴ Peignot also sought to attract more readers by publishing *Photocinégraphie* in 1934, a low-priced magazine targeted to amateur photographers and cineastes.²⁵

The attention to detail on all production fronts—design, typography, writing, photography, and printing—was intended to serve the interests of the French intelligentsia who were the connoisseurs of deluxe publications. Trade printers certainly found AMG to be too lofty, and instead subscribed to the technical journal, *Bulletin de Maîtres Imprimeurs*.

The concept of the deluxe publication was critical to AMG's editorial vision because each publication of its caliber it was necessary to collaborate across the lines of the graphic arts. In these books, typography served subject matter, illustration was inspired by theme, and the printing and binding processes contributed to the preciousness of a singular work whose production required a writer, designer, illustrator, typographer, printer, and binder.

Noting the success of *Arts et Métiers Graphiques*, the receptivity of its audience, and seizing upon the creative spirit of the period, Charles Peignot took the concept of deluxe books and AMG to the next level. Under the aegis of his magazine's imprint, Peignot began to publish limited-edition books in 1930. From then until 1939, Arts et Métiers Graphiques was constituted as a publishing enterprise and released forty-six books, exclusive of the magazine. It was an ideal situation because the two AMG branches served one another. The magazine would publish an introductory article on a certain subject to gauge the interest of the audience. Then, after publication of a book on that subject, the magazine would review it or run an advertisement for the book. This kind of hand-shaking can be seen through publication of a 1933 article on Brassai's Parisian night photography that coincided with the release of a monograph on his work. Capitalizing on the theme, Arts et Métiers Graphiques then produced another night-photo book that depicted London through the photographs of Bill Brandt.^{26, 27}

The Arts et Métiers Graphiques publishing company enjoyed greater longevity than the magazine that started it. Even though the graphic arts periodical was not sustainable after the war, the audience that read it could still be sated by occasional arts publications. Charles Peignot directed AMG publications until 1955. Jean O'Meara then took over and was head until 1974. Jacques Rivière ran AMG until the company's close in 1982.²⁸

The Decline of *Arts et Métiers Graphiques*

The magazine's peak for quality content lasted from about 1931 to 1934. In this four-year-period, the magazine first displayed a flashy new cover design by A. M. Cassandre.²⁹ It moved to a new office and set up a graphic arts library for its patrons.³⁰ The magazine started an exhibition review column, and was so chock-full of articles, that the filler "Notes et Échos" section was temporarily discontinued.³¹ In 1934, the publicity annual (*AMG* 42) was launched. That same year, *Photocinégraphie* tried to capture more *AMG* readers. By the end of 1934, the magazine had shed "Paris" from its title—as if it no longer needed to be legitimized by its French identity.

The years following the peak were less consistent in the merit of work that was published, but some excellent pieces still appeared. For example, in 1936 a novel column on "The Graphic Art of Sound" appeared. It reported on how phonograph records were made and reviewed music recordings of the period.³² Another bright spot of the time was *AMG* 59, the special edition dedicated to the 1937 Paris Exposition.³³ From a historical perspective this issue is valuable for its reproductions which chronicle how the exposition was organized. In it are pictures of signage, displays, and buildings—many of which were destroyed or dismantled after the exhibition. Also, the issue can be considered as the formal debut of the *Peignot* typeface as a viable text face.

Some early hints indicate that the magazine's fortune was waning. A rare publisher's note in issue 36, July 1933, declared manifesto-style:

“The ‘deluxe’ book is dead because one has made it luxurious and expensive, instead of first being made BEAUTIFUL; because it has become only an excuse for images . . . and admiration, instead of first being a PRINTED TEXT; because it has become a collector's object that one has bound and at which one looks only by chance; The ‘deluxe book’ is dead simply because it is no longer a BOOK.”³⁴

In the same text, *AMG* then proposed to rescue to all of the poor bibliophiles who

could no longer afford beautiful books, by forming its own bibliophile society. (And, of course, by publishing deluxe books of its own making.) The goals of this group were outlined in *AMG* 39.³⁵ After the declaration was published “The Eye of the Booklover” column disappeared for a year.³⁶ *AMG* had temporarily lost one of its key themes, most likely as a result of rising material costs in the post-U.S. depression world economy.

Another indication of trouble came in late 1936 when the magazine dropped production to five issues per year.³⁷ At the same time the issue price went up from 30F to 35F—a price that had not changed since the first publication in 1928. One year later, in November 1937, the price jumped again to 45F per issue.³⁸

The overall quality of printing and content did not stay constant with the price hikes. Fewer and fewer tip-ins and color plates were included in the magazine. In the last year of publication, what once were beautifully printed as plates were now one-color offset-lithographic halftone images printed on a colored paper stock. These images did not even depict subjects relevant to the articles in the issue. Instead they were just random space-filling photos from previous *AMG* publications.³⁹

The paper stock of the magazine also reflected the pinch. Beginning in 1938, the “Notes et Échos” section was printed on an uncoated sheet.⁴⁰ Previously, the whole block of *Arts et Métiers Graphiques* was printed on a white semi-gloss coated paper. The newer uncoated paper must not have been highly refined because these sheets are now yellowed and brittle from acid damage.

The last evidence of decline is seen in article content that seemed to be less brilliant and daring than at the magazine’s peak. Number 62, *Paris 1937–New York 1939: Expositions Internationales* is the best example of this tendency.⁴¹ This issue was essentially a recap of “the good old days” when Paris hosted the 1937 World’s exposition. Publicity shots from the 1937 expo that appeared in *AMG* 59 were repeated in no. 62. The articles express a hope for the 1939 New York World’s Fair to be as great as its Parisian counterpart—as if the fair’s success would reactivate creativity in the graphic arts. A report on the happenings of the New York fair is promised at the end of the issue, but the magazine folded in early 1939—a result of the impending war.

AMG's Legacy

French pride, preference, and even conceit are reflected in the pages of *Arts et Métiers Graphiques*. The magazine always catered to its French public and measured foreign greatness through nationalistic comparison. But together with these vices, AMG was created from French logic, taste, and a love for synergy across seemingly-diverse disciplines. These latter qualities have set the standard in graphic arts publishing—even as the magazine has fallen into obscurity.

Contemporary periodicals such as *Print*, *How*, and *Graphis* recall the editorial spirit of AMG. All of these magazines reach broadly across the graphic arts beat by reporting on design trends, designers, and the materials and technology of the trade. They review books and frequently publish photo-essays illustrative of obscure visual expression. These publications spot the best design of the times and reproduce those pieces à la “Actualité Graphique,” in a thumbnail-style idea source-book. They are glossy, thick and attractively printed—well-suited for a design reference library, not the recycle bin.

Print and its counterparts also cover typography as AMG once did. However, the subject, application, and history of typography now command several stand-alone magazines. *Baseline*, *Emigre*, and *U/lc* are publications in this tradition. In fact, perhaps *Emigre* most closely replicates the typefoundry/publisher relationship that Deberny et Peignot and *Arts et Métiers Graphiques* pioneered.

Illustrated books have existed since the codex became the preferred vehicle of written information, but commercially-produced photographic books are a more recent development. Although *Arts et Métiers Graphiques* was not the first to publish photo books, it was part of the vanguard which elevated photography to a wondrous art media in the Modernist tradition. Publishers such as AMG legitimized photographers as artists by publishing their images and printing them beautifully and skillfully. Modern publishers like Taschen, Phaidon, and Aperture all publish on the photographic arts and strive for exquisite reproductions in the same manner.

Conclusion

Arts et Métiers Graphiques is only indicative of one decade of a century that was marked by exponential growth in all aspects of graphic representation. Also the magazine served almost solely the interests of the aesthetes in one European nation. However, this is where details make a difference. Those years through the twenties and thirties happened to act as the bridge between convention and innovation on so many fronts: the world economy fell and was rebuilt; Art Deco design was infused into the fabrication of mass-produced mundane objects; the simple and the absurd were elevated in the literary and visual arts; and by the decade's close, all nations were poised for the first war fought through mechanized destruction. So, although only sixty-eight issues were published over an eleven year period, *Arts et Métiers Graphiques* was published at an opportune time and place and stands as an unparalleled resource for graphic arts studies.

ENDNOTES FOR CHAPTER III

¹ “À nos Lecteurs,” *Arts et Métiers Graphiques* 18 (15 July 1930), CCVII.

² H. K. Frenzel, “Affiches Électorales Allemandes,” *Arts et Métiers Graphiques Paris*, 7 (15 September 1928), 446–452.

³ H. K. Frenzel and Charles Peignot, “L’Exposition de la Publicité à Berlin,” *Arts et Métiers Graphiques Paris*, 13 (15 September 1929), 796–800.

⁴ Helene Dufour, “Arts et Métiers Graphiques 1927–1939,” *Arts et Métiers du Livre* 188 (November–December 1994), 4–5.

⁵ Thadée Natanson, “L’Écriture de Léon Blum, Essai de Graphologie,” *Arts et Métiers Graphiques*, 58 (15 July 1937), 41–45.

⁶ André Billy, “Typographie de l’Avenir,” *Arts et Métiers Graphiques Paris*, 9 (15 January 1929), 527–536.

⁷ Marius Audin, “Trente Ans de Typographie Allemande: L’Oeuvre de Rudolf Weiss,” *Arts et Métiers Graphiques Paris*, 1 (15 September 1927), 33–37.

⁸ Stanley Morrison, “Non-Stop,” *Arts et Métiers Graphiques Paris*, 23 (15 May 1931), 225–301.

⁹ Démétrius Emmanuel Galanis, “L’Art de Graver en Bois Debout,” *Arts et Métiers Graphiques Paris*, 11 (15 May 1929), 682–688.

¹⁰ Jean-Gabriel Daragnès, “Les Bois Gravés de Paul Gauguin,” *Arts et Métiers Graphiques*, 49 (15 October 1935), 35–43.

¹¹ A.-M. Cassandre, “Bifur: Caractère de Publicité Dessiné par A. M. Cassandre,” *Arts et Métiers Graphiques Paris* 9 (15 January 1929), 578.

¹² Jean Carlu, “Réflexions du l’Esthétique de l’Affiche,” *Arts et Métiers Graphiques Paris* 7 (15 September 1928), 436–439.

¹³Alexey Brodovitch, designer, “Graphismes,” *Arts et Métiers Graphiques Paris* 11 (15 May 1929), 645–652.

¹⁴Jean Tschichold, “Qu’est-ce que la Nouvelle Typographie et Que Veut-Elle?” *Arts et Métiers Graphiques Paris* 19 (15 September 1930), 46–53.

¹⁵Paul Valéry, “Les Deux Vertus d’un Livre,” *Arts et Métiers Graphiques Paris*, 1 (15 September 1927), 3–8.

¹⁶Léon-Paul Fargue “Marées,” *Arts et Métiers Graphiques*, 40 (15 March 1934), 5–8.

¹⁷Jean Cocteau, “Éloge de l’Imprimerie,” *Arts et Métiers Graphiques Paris*, 7 (15 September 1938), 5–13.

¹⁸Paul Éluard, “Le Front Couvert,” *Arts et Métiers Graphiques*, 52 (15 April 1936), 5–9.

¹⁹André Rouveyre, “Le Culte de Guillaume Apollinaire,” *Arts et Métiers Graphiques Paris* 17 (15 May 1930), 1–9.

²⁰Henry de Montherlant, “Mariette Lydis” *Arts et Métiers Graphiques Paris*, 20 (15 November 1930), 81–90.

²¹André Malraux, “Un Graveur de 8 Ans: J.J.J. Rigal,” *Arts et Métiers Graphiques*, 43 (15 October 1934), 32–37.

²²Dufour, 16.

²³René Zuber, “Photogrammes,” *Arts et Métiers Graphiques*, 46 (15 April 1935), 34–36.

²⁴Emmanuel Sougez, “2 Femmes, 80 Hommes,” *Arts et Métiers Graphiques*, 48 (15 August 1935), 40–47.

²⁵“Nous avons entrepris l’édition d’une nouvelle revue: ‘Photo-Ciné-Graphie,’” *Arts et Métiers Graphiques Paris*, 40 (15 March 1934), 2.

²⁶Brassaï, “Technique de la Photographie de Nuit à propos de l’Album ‘Paris de Nuit,’” *Arts et Métiers Graphiques Paris*, 33 (15 January 1933), 24–28.

²⁷Bill Brandt, *Londres de Nuit: Soixante-Quatre Photographies*, Paris: Arts et Métiers Graphiques, 1938.

²⁸Dufour, 17.

²⁹The first cover by A. M. Cassandre appeared on *Arts et Métiers Graphiques Paris*, 25 (15 September 1931).

³⁰The new Arts et Métiers Graphiques office at 18 Rue Séguier was first announced in *Arts et Métiers Graphiques Paris*, 27 (15 January 1932).

³¹“Notes et Échos” was discontinued in *AMG* 39 (15 January 1934). It was reinstated in *AMG* 44 (15 December 1934).

³²Roger Dévigne, “L’Impression Phonographique,” *Arts et Métiers Graphiques*, 51 (15 February 1936), 65–67.

³³*Les Arts et Techniques Graphiques Arts et Métiers Graphiques*, 59 (15 September 1937).

³⁴“Programme A.M.G. 1933–1934,” *Arts et Métiers Graphiques Paris*, 36 (15 July 1933), 5–9.

³⁵“‘L’Épreuve,’ Société Bibliophile de Recherches Graphiques; Programme,” *Arts et Métiers Graphiques Paris*, 39 (15 January 1934), 2.

³⁶*Arts et Metiers Graphiques*, 44 (15 December 1934).

³⁷“Sommaire,” *Arts et Metiers Graphiques*, 55 (1 November 1936), 3.

³⁸“Sommaire,” *Arts et Metiers Graphiques*, 60 (1 November 1937), 3.

³⁹Florent Fels, “Portrait de Jean Cocteau,” *Arts et Metiers Graphiques*, 63 (15 May 1938), 36b.

⁴⁰The uncoated stock for “Notes et Échos” was first used in *Arts et Metiers Graphiques*, 64 (15 September 1938).

⁴¹*Paris 1937–New York 1939: Expositions Internationales Arts et Métiers Graphiques*, 62 (15 March 1938).

CHAPTER IV: LITERATURE REVIEW

Berthier, Patrick, ed. *Balzac et l'Imprimerie* (Paris: Imprimerie Nationale, 1999).

A complete anthology and thorough history of Honoré de Balzac's work as printshop proprietor in the nineteenth century. Includes transcriptions of legal and accounting documents held in the French National Archives that prove Balzac's association with printers Laurent and De Berny, ca. 1827–1829. Also reproduces title pages of some of his exemplars and excerpts of his writings contemporary to this period of his life.

Blanchard, Gérard. "AMG et la Typographie Française en 1930." *Arts et Métiers du Livre* 188 (November–December, 1994): 32–36.

Blanchard, editor of *Arts et Métiers du Livre*, wrote this as an afterword to Hélène Dufour's thorough article discussing *Arts et Métiers Graphiques* that precedes it in this 1994 issue. He focuses on a peculiar essay published in *AMG* in 1930, entitled "Parade des Caractères." In "Parade," typefaces from different time periods, and hence reflecting different aesthetic styles, relate their own history and evolution into the modern set of characters, as known in 1930. The essay is reprinted in its entirety.

Blanchard refers to this essay and the layout of issue no. 15 of *AMG*, (where the essay was first published), as a direct antecedent to modern experimentation with type. The essay constantly mixes type styles, just as the *AMG* issue does—from a specimen page of *Caslon Elzévir*, to a poem set in *Baskerville*, concluding with an advertisement set in *Bifur*. Blanchard states that this phenomenon can be traced to present typographical innovations as seen in magazines such as *Emigre* in the United States or *Rhinocéros* in Europe.

“Deberny et Peignot: La Belle Époque de la Typographie.” *Caractère* (Paris) 12 (December 1975): 32–53.

Charles Peignot (1897–1983), the last descendant of the Peignot typefounding dynasty, granted this interview with *Caractère* in 1975, soon after the acquisition of Deberny et Peignot by the Swiss firm, Haas. He revealed the detailed history of the typefounding business through the actions of his ancestors and those of the Deberny family. He offered commentary on the graphic styles of the Art Nouveau, Art Deco, and Modern periods with respect to their influence on typography. Brief discussions center on Peignot’s involvement in *Arts et Métiers Graphiques*, the advancement of photocomposition, and the type rights organization, ATypI. The interview is a valuable resource since it provides access to the direct recollections of Peignot, heir to an influential enterprise and arbiter of vanguard taste.

Illustrations include: reproductions of specimen sheets dating back to Balzac, a rare diagram of the Deberny and Peignot family trees, photographs of historical plaques in Paris that commemorate the achievements of the Peignot family, and reproductions of Deberny et Peignot typefaces used in advertising design and public display.

Denoyelle, Françoise. “*Arts et Métiers Graphiques: Histoires d’Images d’une Revue de Caractères*,” *La Recherche Photographique* 3 (Paris: Paris Audiovisuel: Presses universitaires de Vincennes) (Decembre 1987): 6–17.

The title of this article can be translated as: “*Arts and Métiers Graphiques: The History of Images in a Typography Magazine*.” The author analyzes the content of AMG through the context of its photographic reproductions. Many of these images were made by photographers who were to become innovative legends in photographic history,—including Germaine Krull, Brassai, Man Ray, and Bill Brandt.

AMG’s initial photographic reproductions were strictly aligned as commercial illustrations for advertisements. Denoyelle asserts that Charles Peignot realized the value of photography as a natural tie-in product to his typefounding enterprise, and in the late 1920s he diversified his business to include an advertising studio, complete with

photographic services. Peignot's sentiments simultaneously influenced the content of *AMG* as it began to publish an annual photography review, and a similar annual issue that focused on publicity. After this point in the magazine's history, the author asserts that *AMG* was gradually transformed into an agent dedicated to the promotion of photography for both commercial and artistic purposes.

The piece provides original insight into the value of photography to *AMG*'s editors. Denoyelle concludes with a narrative of photographic highlights from *AMG*, complete with photographer, volume, and date citations.

Dufour, Hélène. "Arts et Métiers Graphiques 1927–1939," *Arts et Métiers du Livre* 188 (November–December, 1994): 3–32.

Dufour is the French expert on *Arts et Métiers Graphiques*, having published a master's thesis from the Sorbonne, entitled, "Typography in France, As Seen in the Magazine, *Arts et Métiers Graphiques*." This article is a condensed version of her research concerning the cultural influences that impacted *AMG* and the major journalistic trends that appeared during its publication.

Dufour covers the inception of the magazine through Charles Peignot's association with the 1930s avant-garde. Included are sketches of each editorial team member and his contribution to *AMG*'s production. Recurring *AMG* topics are analyzed, including the renaissance of French typography in the 1930s, photography, and the publication of limited edition books. Apart from outlining themes in the content of *AMG*, the author also reviews the practical aspects of the publication: size, format, subscription rates, and its target audience. Overall, the article projects a holistic view of the French inter-war environment that kindled *AMG*'s success.

Reproductions of cover designs, type specimens, and article layouts are scattered throughout the article. A subject index of the magazine published after the last issue in 1939 is reprinted on pages 23–31 of the article.

Dusong, Jean-Luc and Fabienne Siegwart. *Typographie du Plomb au Numérique* (Paris: Larousse-Bordas, 1996).

This book is a survey of typographic history, from Gutenberg to the present. Published in the late 1990s, the book is a true product of its era as it skips lightly through printing's rich history, relying on numerous illustrations but little text. As a French publication, it concentrates heavily on the French contributions to typography. Pages are dedicated to Peignot, Vox, Cassandre, Carlu, and Frutiger—a bonus since the lives of most of these people are discussed only marginally in other works. Diagrams on letterform components such as serifs, counters, etc. are helpful in building a vocabulary for these terms in the French language.

Eason, Ron, et al., eds. *Rookledge's International Handbook of Type Designers: A Biographical Directory* (Surrey, UK: Sarema Press Publishers, Ltd., 1991).

This work includes an article on the familial lineage, dating from the early nineteenth century, of the owners of the De Berny and Peignot type foundries. The two firms merged in 1923 with the aid of Charles Peignot, whose major accomplishments are cited, including commissions of the typefaces *Bifur*, *Peignot*, and the founding of AMG. The article also mentions Charles Peignot's associations with Lumitype photo-composition, the successful typographer, Adrien Frutiger, and the establishment of Association Typographique Internationale (ATypI).

Heller, Stephen. "The Man Behind the Face." *Print* 40 (March–April 1986): 60–67.

Heller's article provides a brief overview of the accomplishments of Charles Peignot—"the man behind the [type] face" named after him by A. M. Cassandre. Charles Peignot's illustrious family heritage in printing is mentioned, as well as his involvement in avant-garde circles such as "Union des Artistes Modernes." The article outlines other key achievements such as Peignot's launch of *Arts et Métiers Graphiques*, his revolutionary alliance with Lumitype phototypesetting, and his advocacy for type rights with ATypI. Like similar articles, Heller's is a simple biographical sketch of Peignot. The scholarship is unoriginal,

except for a few quotes from Charles Peignot that had not previously appeared in English. Illustrations include a reproduction of a portrait of Charles Peignot from the 1930s, representative pages from Deberny et Peignot specimen books, and pictures of covers and spreads from *Arts et Métiers Graphiques*.

Heller, Stephen and Louise Fili. *French Modern: Art Deco Graphic Design* (San Francisco: Chronicle Books, 1997).

This work provides a general overview of the scope of the French “moderne” graphic design trend in the early 20th century. Each chapter is dedicated to a field of design that was specifically influenced by the Deco aesthetic—poster design, industrial design, packaging, fashion, and typography. The book is mainly a visual reference for artifact reproductions, but the introductory pages provide insight to the cultural undercurrents that allowed Deco to become so pervasive in French marketing.

The authors argue that Art Deco resulted from the trend to return to consumerism disrupted by the first World War. The great department stores of Paris advertised their wares, and in a sense, a return to normality, through the chic image that Deco style exuded. The style’s success in international graphic design trends was also linked to France’s triumph as a victorious nation in the war.

Deberny et Peignot followed the Deco trend and became the top producer of Deco typographic design in France. Their typefaces *Bifur* and *Peignot* are regarded as classic examples of the period. Specimen sheets of these faces and others are reproduced in this book.

Maximilien Vox: Un Homme de Lettre (Paris: Agence Culturelle de Paris, 1994).

This book was created in conjunction with a retrospective exhibition of Vox’s work. The biographical essay by Vox’s son, Sylvère Monod, is helpful in understanding Vox’s familial influences and his relationship to his peers. The essay by historian René Ponot is the most relevant to this project as it traces Vox’s career in the graphic arts. Vox’s rapport with Charles Peignot is described, as well as Vox’s work on Deberny et Peignot’s *Divertissements Typographiques*. The collection of essays in this book are frequently illustrated with portrait photographs and reproductions of Vox’s designs.

McLean, Ruari. “*Arts et Métiers Graphiques*,” in *Alphabets and Other Signs*. Julian Rothenstein and Mel Gooding eds. (Boston: Shambala Publications, Inc., 1993): 27.

Meant as a visual reference guide for those interested in typography or the history of letterforms, *Alphabets and Other Signs* includes examples of eclectically chosen type designs. McLean’s essay gives a cursory review of the editorial format and historical significance of *Arts et Métiers Graphiques*. He claims that it was the only periodical to report on the whole of graphic arts in France during the inter-war period. Several monotone reproductions of AMG page layouts are featured amidst the collection of the book’s specimens.

Peignot, Jérôme. *Petit Traité de la Vignette* (Paris: Imprimerie Nationale, 2000).

Jérôme Peignot’s illustrated history of the “vignette” or printer’s ornament begins with an essay on the use of these symbols as far back as Aldus Manutius’ era. However, this essay is quickly condensed as the book’s true purpose is to concentrate on the ornaments (and their combinations) produced by Deberny et Peignot character sets in the early part of the twentieth century. The author is the son of Charles Peignot—the last owner of this foundry, and director of *Arts et Métiers Graphiques*. Peignot *fils* quotes liberally from *Arts et Métiers Graphiques* since several articles in the series of the magazine were devoted to printer’s ornaments and written by the prominent historian Marius Audin.

The book methodically traces the popular early twentieth-century Deberny et Peignot typeface ornaments in chronological order. Each face is represented by reproductions of pages from the Deberny et Peignot specimen book. These sections also include short biographies of the typeface designers. Eugène Grasset, George Auriol, Alfred Latour, A.-M. Cassandre, and Maximilien Vox are some of designers profiled here. A final merit of the book is its extensive illustrated glossary of the kinds of printer’s ornaments, and a lengthy bibliography of related works.

CHAPTER V: PROJECT GOALS

The goal of this thesis project is threefold: 1) to organize the content of *Arts et Métiers Graphiques* into an electronic database; 2) to translate some content of *AMG* from French to English; 3) to publish the database to the Internet where it is accessible to researchers.

When information is captured and arranged into the logical framework offered by an electronic database, it can become a powerful resource. If the database is designed well, seekers of that information are able to retrieve it quickly and at will. Database users are able to customize their requests according to preference—reducing research time. Also, through implementation of an accurate relational database model, researchers are empowered by the ability to track trends or relations throughout the whole of a given group of data objects—such as the magazine content of *Arts et Métiers Graphiques*.

The *AMG* database as a product by itself would be a helpful resource for those working within the RIT community, such as student or faculty researchers who visit the RIT Archives or Cary Collection. But to limit the database's accessibility to the relatively small audience of Wallace Library visitors would be a missed opportunity to share scholarly findings, considering the world audience that the Internet offers.

An Internet-accessible database solution extends the convenience of remote access—whether the viewer was at some location on the RIT campus or in another hemisphere. The concept of remote access is not only applicable in relation to the physical location of the database user, but also to the notion of application compatibility. Users would typically need to own the database management application software that created a specific database in order to read the information contained within. That imposes many inhibiting responsibilities on the part of the user—cost, having the right version of the software, the correct computer operating system, etc. Through interactive publishing of database information to the world-wide web, the database information becomes universally accessible by most Internet browsers, removing the burden from potential researchers.

Translation of *AMG* article titles from French to English is the final goal of this project. This will take place as a function of data entry. Addition of this component is supported by the notion that this database should be an educational resource that serves the largely English-speaking RIT community. It has been noted by its caretakers that the *Arts et Métiers Graphiques* collection is seldom requested by researchers. It is possible that there is no academic interest in an inter-war graphic arts publication—but the author does not believe that is the case. The language barrier may be a reason why students refrain from referencing *AMG*. The translation of article titles allows an English speaker the opportunity to access the *AMG* information within the comfort level of his/her own language, thereby promoting its value as a historical resource. The author wishes to make it clear that a database of article/title translations may be considered as a helpful aid to further research on the part of the researcher. A database of translations of the actual article text would be ideal, but unfortunately beyond the scope of this project.

A last justification for the *Arts et Métiers Graphiques* Internet-database concerns protection of Wallace Library's rare collection materials. The *Arts et Métiers Graphiques* collection of magazines is in fragile condition and cannot withstand heavy handling. Many of the issues' perfect-bound bindings are cracked and broken. The frequent tipped-in inserts can be easily separated from their weak adhesive bonds. Delicately-printed exemplars can flake and be marred from simply fanning through the pages. The database may help to minimize damage to this collection by encouraging researchers to narrow their search to specific magazine issues which they can then peruse by hand. At this time, there is no way to track themes that run throughout the magazine without physically handling the issues. A comprehensive electronic organization of the content will help preserve these valuable resources.

CHAPTER VI: METHODOLOGY

This project was completed through work in five phases: 1) investigation into the history of *Arts et Métiers Graphiques* and its founder, Charles Peignot 2) design of the Internet-accessible database; 3) data-entry of the magazine's content into the database; 4) design of an Internet site that provides researcher orientation and access to the *Arts et Métiers Graphiques* database; 5) Internet publication of the database and website.

Historical Investigation

It has been necessary for the author to become familiar with the historical influences surrounding the publication of *AMG* so that she could correctly interpret the collection for proposed database visitors. This investigation encompassed research into those cultural trends of the inter-World War period which provided a fertile environment for publication of the magazine. Also key was an understanding of the motives and aesthetics of Charles Peignot, founder of *AMG* since he was a powerful figure in design history as a result of his business and activities in the graphic arts. The author also explored the backgrounds of contributors to *AMG*, in order to present a holistic explanation of trends in the editorial content of the magazine. The historical investigation has been accomplished through library research, including utilization of associated bibliographical databases and Internet resources. The findings gathered through the historical investigation were summarized in the texts of Chapter II and Chapter III of this thesis.

Database Design

See Appendix E: *Arts et Métiers Graphiques* Database Data Model

The actual database is the most important deliverable for this project. Without it, the content of *Arts et Métiers Graphiques* is inaccessible to anyone who is not physically perusing the publication. Because of the importance of the database, careful and thoughtful design of its schema was essential.

A database is simply information that is stored in a structured form. The form used for the AMG database will be relational, meaning that the data stored is described according to its relation with other data. This methodology for database design is the most robust for several reasons. The relational model reduces data redundancy that may slow the efficiency of database queries; it allows updating to data sets globally while preventing anomalies in data integrity; and is the preferred way to avoid data loss.¹

Since the goal of this project has *not* been to introduce a new method of database design, previously-established principles of database design will be implemented. Following this premise, *new content* from research on *Arts et Métiers Graphiques* has been captured for access through existing database technology. Conventions in the field dictated that a series of steps be followed in order to design a database in accordance with the relational database model. The steps were always analyzed with the ultimate purpose of the database in perspective. That is, to provide simple access to the content of *Arts et Métiers Graphiques*. The following action list paraphrases the required steps:²

- Determination of database tables
- Determination of database fields
- Identification of fields with unique values
- Determination of relationships between tables
- Design refinements
- Addition of data

Please note that the result of each step, such as determination of data fields, is summarized in Appendix E: *Arts et Métiers Graphiques* Database Data Model.

The AMG relational database is composed of nine discreet tables. Each table is composed of fields that act as containers for the storage of various kinds of information about *Arts et Métiers Graphiques*. For example, the “Issue” table, as illustrated in Appendix E, is composed first of the primary key “issue_id” which is a unique alphanumeric string of characters. The uniqueness of the characters separates data for one issue from data for all other AMG issues in the database. The remaining fields in the “Issue” table actually capture the meaningful data that will aid in searching the magazine. For instance, the

“issue_no” and “title” fields hold exactly what their names describe—the *AMG* issue numbers and magazine titles. The data in each of these fields is also assigned a data type, i.e. long integer, text (50 characters), or date/time. These data type attributions enable the database application to streamline search capabilities through indexing. The other tables in the *AMG* database were each designed with the same simple naming conventions and careful consideration for the data that was intended to be stored in them.

Looking at Appendix E, one can see how each table is connected. Concatenation or combination of tables’ primary keys was the method used to ensure that each database entry was unique. Redundant data in a database slows the performance of the application and makes the retrieval of information inefficient and unreliable overall. Concatenated primary keys were used in the main connective tables such as the “Artifact,” “Contribution,” and “Artifact_Keyword” tables.

A Database Management System (DBMS) is the software application that provides access to the data, and interprets users’ requests to logically organize that data.³ The DBMS chosen to construct the *AMG* database was Microsoft Access 97 on the Microsoft Windows operating system.

Investigations have been made into the employment of other database applications, specifically those that run on versions of the Macintosh OS, such as FileMaker Pro and 4th Dimension. Taking into consideration the overall functionality of each product, the existing Wallace Library resources and the cost, Microsoft Access best performs the task at hand. Though popular at RIT, FileMaker Pro does not offer the functionality of a true relational database; thus it was eliminated from the possible DBMS list. Also, FileMaker Pro will only license its web publishing module at an additional expense of approximately \$999.00.⁴ 4th Dimension is a lesser known, yet fairly robust relational DBMS on the Macintosh platform. This was the author’s application of choice, especially with its low academic discount prices. However, because it is not a leading brand, technical documentation is not easily procured. Also, a 4th Dimension database would not be server-ready without the purchase of a SQL server bridging component—something which would need additional compliance and training on the part of the Wallace Library server administrators.⁵ The most seamless solution was creation of a Microsoft Access database. Wallace

Library owns licensed copies of this application and the Library's local system administrators are already familiar with Access implementation issues. The most important point is that MS Access was the only application available to the author that automatically mounted onto Wallace's Windows NT server without purchase of an interfacing component, or customization of complex code by a software engineer.

Data-Entry

Data-entry was the most time-consuming phase of the project since it involved physical handling of the original source materials and translation and interpretation of the magazine content. Each page of each issue of *Arts et Métiers Graphiques* was examined and its information was appropriately keyed into the database. Titles were translated from French into English, subject keywords were assigned, and artifact authors were attributed according to the data model structure. The author of this thesis project entered all the data. Data-entry of 68 AMG issues, averaging 39 articles or entries per issue and totalling 2700 entries, took 4 months of full-time work to complete. The data-entry was carried out on a desktop computer and a laptop computer that was made available for the project in the Wallace Library.

The extra time necessary to confirm 969 author and corporate author names for entry into the author table of the AMG database was unforeseen. World Cat, the Online Computer Library Center's (OCLC) world-wide publication catalogue, was especially helpful in confirming spellings, nationalities, and life dates for authors whose work appeared in *Arts et Métiers Graphiques*. The photographer database available through the George Eastman House also helped in this capacity when work from obscure photographers was found in the *Photographie* issues of AMG. The online Art and Architecture Thesaurus sponsored by the Getty Vocabulary Program was also referenced frequently to identify conventional terms used for describing the subjects found in AMG. These terms were added to the keyword list of the AMG database as needed for a final tally of 1072 keywords. See Appendix F: *Arts et Métiers Graphiques* Database Statistics.

Internet Site Design

See Appendix G: AMG Website Navigation Schema

An Internet site instructs researchers about the history of *Arts et Métiers Graphiques* and also serves as an interface for using the on-line database. The format for this site was composed of six sections: 1) a visually stimulating navigation page; 2) an introduction page that outlines the site's purpose; 3) a historical essay about Deberny et Peignot; 4) a historical essay on *Arts et Métiers Graphiques*; 5) connection to *Arts et Métiers Graphiques* database; 6) a site reference page.

1) A navigation page or “splash page” is the first visible item. Images from the magazine and typographical design indicative of the 1930s era are carried throughout the design. The semi-uncial *Peignot* typeface is used for all heading text.

2) An introduction page briefly describes the project and its relevance to the graphic arts field and RIT's legacy collections.

3) A historical essay about the Deberny et Peignot typefoundry provides insight into the background of the magazine's accomplished founder, Charles Peignot. Relevant illustrations and Portable Document Format (PDF) documents are linked to this section for downloading and printing large charts and illustrations.

4) A historical introduction to *Arts et Métiers Graphiques* provides the researcher with the historical context of the publication. The content of this section covers practical aspects of the magazine's production, such as size, pricing, and targeted audience. It also gives visual examples of the magazine's main themes. The demise and legacy of the magazine is also described. This portion is designed so as to enable the user to jump to various sections within the structure of the text. Illustrations and PDF documents are also linked to this section.

5) The AMG Database page bridges to the *Arts et Métiers Graphiques* database. Using Active Server Page (ASP) technology, the researcher is able to query the AMG database through an Internet browser. ASP enables interactions between the web browser and database

server and dynamically scripts the response to the query in browser-readable HTML. (See Appendix H: Static Web Content and Delivery and Appendix I: Dynamic Web Content and Delivery.) The AMG Database page also outlines suggestions for optimal searching.

6) The final section of the website is the “Site Reference” page. This page names all RIT sponsors of the AMG Project and provides design notes for the visual appearance of the website. The specific hardware and software used to create the project are listed, as well as acknowledgments, and a brief CV for the website’s author.

The graphic design of the AMG website was inspired by the aesthetic popular during the *Arts et Métiers Graphiques* era. The red, white, black, and gray color scheme seen on each Internet page references the dominant design colors of the 1930’s when Constructivism, Bauhaus, New Typography, Art Deco, and Modernist movements were in vogue. The section headings for this site were set in Linotype Peignot Demi, the digital version of A.-M. Cassandre’s Peignot typeface—first released by Deberny et Peignot in 1937. The majority of the images featured on this site are drawn from *Arts et Métiers Graphiques*. Cover designs from various AMG issues appear in the upper left corner of each web page.

The website’s text was formatted to display consistently using Cascading Style Sheets, (CSS), a standard specification developed by the World Wide Web Consortium. CSS files specify style rules such as typeface, line spacing, and color formatting to HTML documents.⁶ By linking a style sheet to each HTML page, the text on AMG Web is set to display in Arial, chosen for its legible sans serif design and its ubiquitous appearance on most web browsers and computer platforms. Depending on the function of certain types of text AMG Web, the style sheet was modified to display a different point size, color, or linking function. The complete specification of the AMG Web Cascading Style Sheet is listed in Appendix J: AMG Web Cascading Style Sheet.

The following digital input devices were used to capture images from the *Arts et Métiers Graphiques* magazine: a Nikon CoolPix 990 digital camera, a Sony Mavica digital camera, and an Agfa Argus flatbed scanner. The following Macintosh software was used to create and test the AMG project: Adobe Acrobat 4.0, Adobe Acrobat Distiller 4.0, Adobe Illustrator 6.0, Adobe Photoshop 5.5, Quark XPress 4.0, Microsoft Word 98, Microsoft

Internet Explorer, and Netscape Communicator. The following Windows software was also employed: Adobe Photoshop 5.5, ERWin, TopStyle Lite, Microsoft Access 97, Microsoft FrontPage, Microsoft Office, Internet Explorer, and Netscape Communicator.

Internet Publication of Website and Database

AMG Web was developed and tested on the author's home computer. This testing process involved pre-publishing the website and database using Personal Web Server (PWS), a Microsoft product located on this Windows computer. PWS is a fully integrated control panel available on Windows 95/98/98SE/ME/NT desktop computers that allows low-volume HTML and FTP file serving. Microsoft integrated this functionality into personal computers to complement to its large web serving products such as Microsoft Internet Information Server (IIS).⁷ PWS was a logical choice for the project's web development since the Wallace Library's web server is Microsoft IIS.

After AMG Web was tested from home on Windows and Macintosh operating systems and browsers, all of the website's files were transported on CD-ROM to the Wallace Library for final publication on the Library's web server. Since the development and target files were Windows-based, the migration of AMG Web simply involved copying files and editing server configurations with the help of Wallace's IT personnel. A URL was specified for the AMG Web's HTML pages by the server administrator. It currently is:

<http://wmlbackoffice.rit.edu:1213>

Some server administration set-up was required in order for the AMG Access database file to be queried by an outside user. This involved specifying an Open Database Connectivity (ODBC) profile on the Wallace web server. ODBC is an application programming interface that allows outside applications like web servers to access the content of databases.⁸ The specific ODBC profile used for AMG Web set parameters stating that Microsoft Access was the data source application of the database and it pointed all subsequent queries to the directory location of the AMG database file on the server. After this set-up was completed, the AMG Web database could be searched remotely from a web browser.

ENDNOTES FOR CHAPTER VI

¹ Steven Roman, *Access Database: Design & Programming*, 2d ed. (Sebastopol, CA: O'Reilly & Associates, Inc., 1999), 8.

² “Help Topics: Designing a Database,” Microsoft Access 97 application program, Microsoft Corporation, 1989–1996.

³ Jan L. Harrington, *Relational Database Design, Clearly Explained* (New York: AP Professional, 1998), 275.

⁴ FileMaker Inc., *FileMaker: FileMakerPro 5 Unlimited: Features Comparison*, 26 June 2000 <http://www.claris.com/products/fmu_features_compare.html>.

⁵ *4th Dimension Academic Product Family*, PDF (San Jose, CA: ACI US, Inc., 1999), 17.

⁶ World Wide Web Consortium, *Learning CSS*, 9 March 2002 <<http://www.w3.org/Style/CSS/learning>>.

⁷ Studio Deluxe International, *About Personal Web Server*, 9 March 2002 <<http://www.studiodeluxe.net/pws/index.htm>>.

⁸ Microsoft Corporation, *Microsoft ODBC*, 9 March 2002 <<http://www.microsoft.com/data/odbc/default.htm>>.

CHAPTER VII: RESULTS

The results of the work performed in this thesis are displayed at the current location of the *Arts et Métiers Graphiques* Website on the Wallace Library's server at : <http://wmlbackoffice.rit.edu:1213>. This Internet site includes all of the components that were originally planned, including an index page, an introduction, a history of the Deberny et Peignot Foundry, a history of *Arts et Métiers Graphiques*, web access to the AMG database, and a site reference page.

The AMG database can be queried remotely from the Internet using several search criteria as originally proposed. These include an article author search, a keyword search, title searches in French and English, and searching capabilities by individual issue. The quantitative content of the AMG database is listed in Appendix F: *Arts et Métiers Graphiques* Database Statistics. Ultimately, the database will be linked to the Cary Graphic Arts Collection website.

CHAPTER VIII: SUMMARY AND CONCLUSIONS

The goal of this project, as previously stated, was threefold: 1) to organize the content of *Arts et Métiers Graphiques* into an electronic database; 2) to translate some content of AMG from French to English; 3) to publish the database to the Internet where it is accessible to researchers. All of these goals have been successfully completed. Now the articles published in *Arts et Métiers Graphiques* may be perused more effectively by those in the RIT community and beyond.

The skills learned by the author in completing this project were manifold, including the use of unfamiliar software, web design theory, and relational database design. These skills were not acquired to experiment with a new methodology or technology. Nor was the concept of electronically publishing a website and database a novelty since electronic publication and data organization have been employed by libraries now for decades. However, the application of these skills and concepts to *Arts et Métiers Graphiques* was a new endeavor—one that will serve, with anticipation, the educational needs of many to come.

Recommendations for Further Investigation

A usability study of the AMG Website was not originally designed into this project. This study could analyze AMG Web's ease of navigation by conducting a user survey. The results of this study would be effective in either confirming the clarity of AMG Web's current design schema or it would make suggestions for redesigning the graphical interface to suit user's varying needs.

AMG Web could also be enhanced by displaying more images from the original magazine. Currently, the historical essay pages of the website are the only places that show digital reproductions from the magazine. The display of only a fraction of the images possible was limited due to file size restrictions on the Wallace Library web server. Digital reproductions in varying resolutions could easily be linked to entries in the AMG database. This addition would also hinder needless handling of the fragile magazine issues.

While additional images could enhance *AMG* Web, additional text would also widen the scope of the project. It was beyond the project's limits to digitize and translate the articles in *Arts et Métiers Graphiques*. However an article translation component would make the magazine's content even more useful to non-French speakers.

The Wallace Library does not hold issue 38 of *Arts et Métiers Graphiques*. The author attempted to arrange an inter-library loan of issue 38, but this failed because rare items do not circulate through the loan system. At some later date the author may visit an institution who owns this *AMG* issue so she may index the magazine's content in the existing database. Similarly other *AMG* publications, such as the *AMG* yearly editions on photography and advertising, could be indexed in the *AMG* database.

All of the *Arts et Métiers Graphiques* colophons were photocopied when the issues were indexed. These colophons, containing information about paper, printing methods, and artists, could be scanned and digitized. The colophon digital files could then accompany related content on *AMG* Web.

This project has laid the foundation for other cross-media publishing opportunities about *Arts et Métiers Graphiques*. The histories, images, and database could certainly be repackaged in some multi-media format on CD-ROM. The subject may also be suitable for eBook or printed book publications.

Finally, the author predicts that if the *AMG* Web database project is continually supported at Wallace Library, it will be eventually converted to a more efficient database system. It is impossible to know when and if that will take place, but given the fast evolution of technology, the occurrence is more than probable. In any case, the author is confident that the project's solid relational database design will provide a robust framework for any future migration of the *Arts et Métiers Graphiques* data.

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FIGURES

FIGURE 1



Eugène Chiquet after Louis Boulanger, Portrait of Honoré de Balzac in 1830, etching.

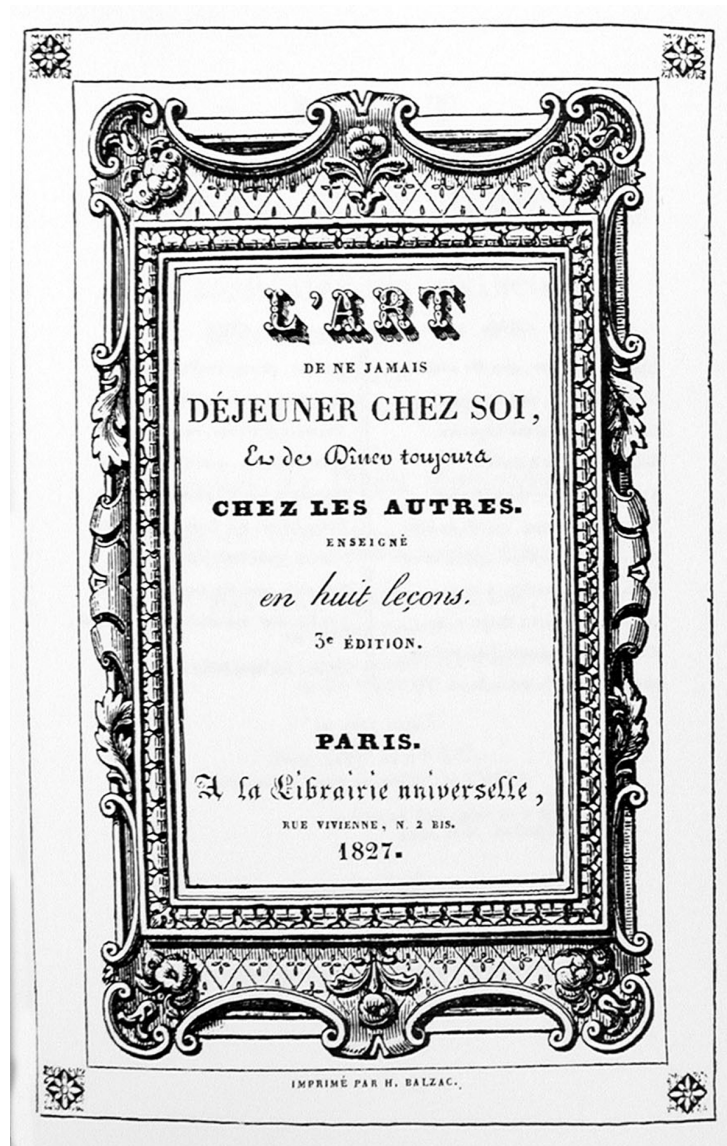
From: Balzac et l'Imprimerie, ed. Patrick Berthier (Paris: Imprimerie Nationale, 1999), frontispiece.

FIGURE 2



*H. N. Van Gorp, Laure De Berny, c. 1810.
From: Balzac: A Life, by Graham Robb (New York: W. W. Norton &
Company, Inc., 1994), plate 8.*

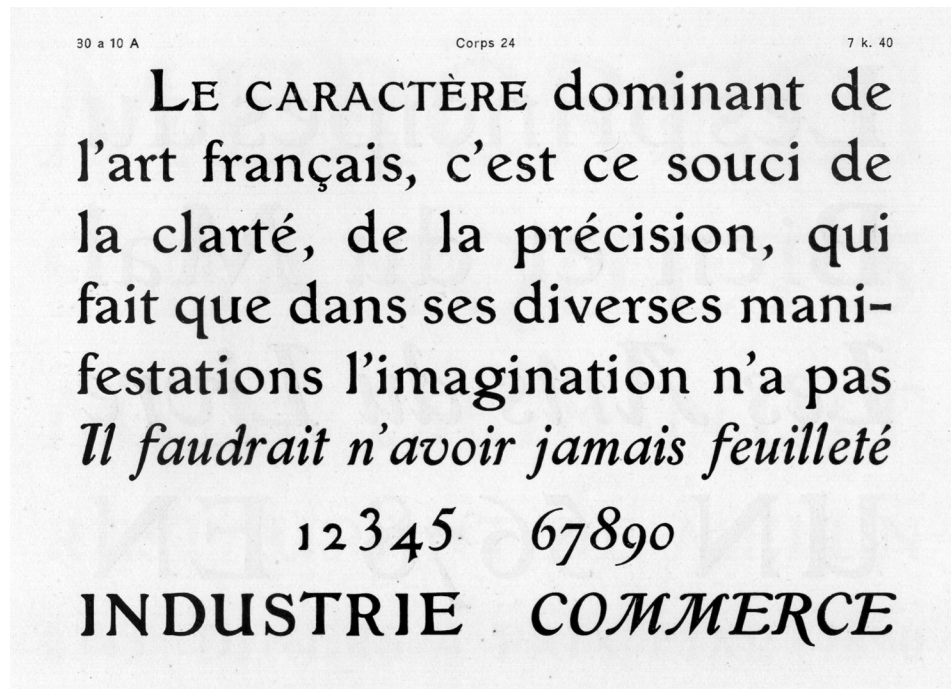
FIGURE 3



Title page of *L'Art de ne Jamais Déjeuner Chez Soi* (Paris: H. Balzac À la Librairie Universelle, 1827).

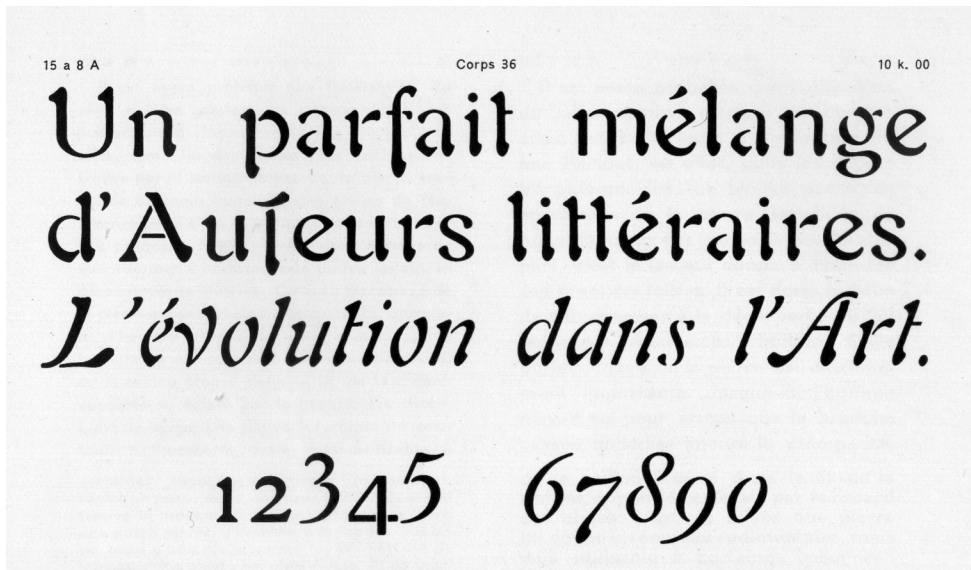
From: Balzac et l'Imprimerie, ed. Patrick Berthier (Paris: Imprimerie Nationale, 1999), 37.

FIGURE 4



Grasset, designed by Eugène Grasset for G. Peignot et Fils, 1898.
From: *Spécimen Général*, vol. II (Paris: Fonderies Deberny et Peignot,
1926).

FIGURE 5



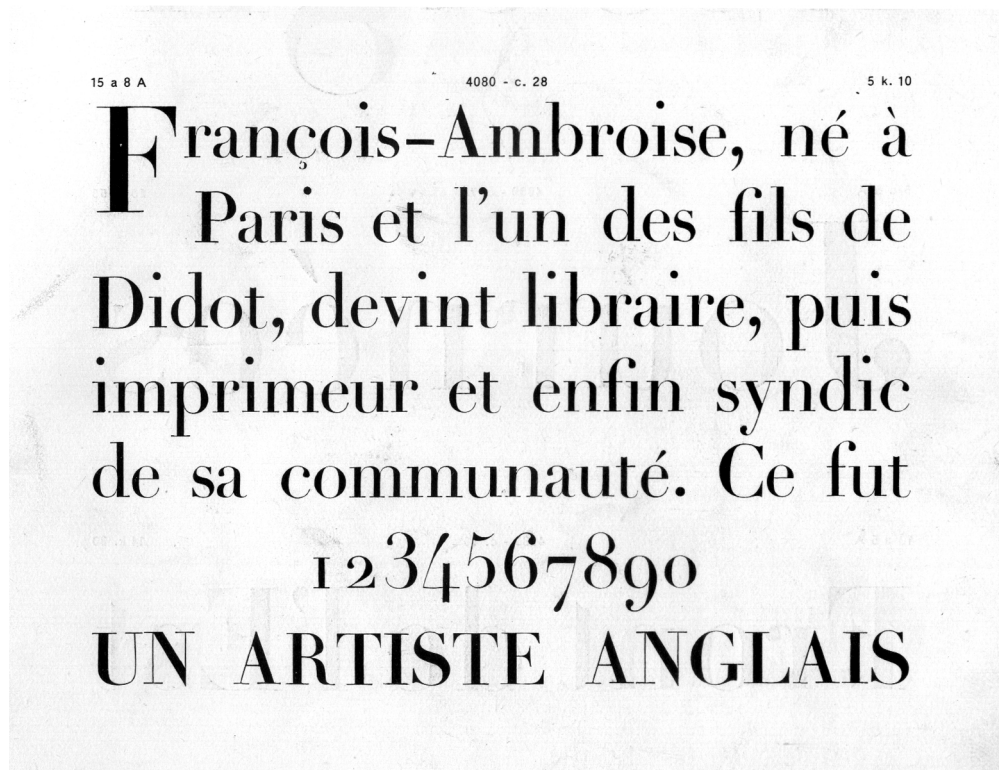
Auriol, designed by Georges Auriol for G. Peignot et Fils, 1901-1904.
From: *Spécimen Général*, vol. II (Paris: Fonderies Deberny et Peignot, 1926).

FIGURE 6



Robur, designed by Georges Auriol for G. Peignot et Fils, c. 1912.
From: Spécimen Général, vol. II (Paris: Fonderies Deberny et Peignot, 1926).

FIGURE 7



Firmin Didot, *after original Didot punches purchased c. 1912, G. Peignot et Fils, 1901–1904.*

From: Spécimen General des Fonderies Deberny et Peignot, vol. II (Paris: Fonderies Deberny et Peignot, 1935).

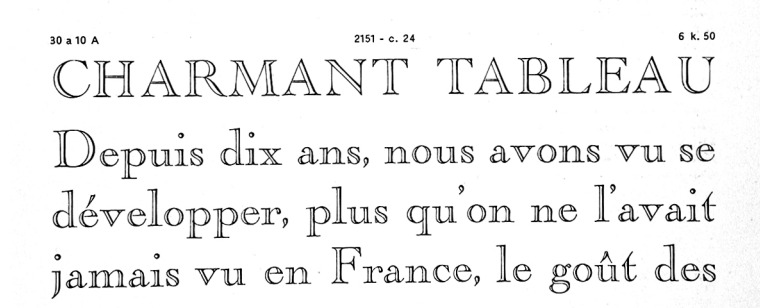
FIGURE 8



Cochin, G. *Peignot et Fils*, c. 1913.

From: *Spécimen General des Fonderies Deberny et Peignot*, vol. II (Paris: *Fonderies Deberny et Peignot*, 1935).

FIGURE 9



Moreau-le-Jeune, G. *Peignot et Fils*, c. 1913.

From: *Spécimen General des Fondueries Deberny et Peignot*, vol. II (Paris: *Fondueries Deberny et Peignot*, 1935).

FIGURE 10



*Rue Quatre Frères Peignot, 15-ième Arrondissement Paris, France, January 2001.
Photo: A. H. Fontanel*

FIGURE 11



Deberny et Peignot Baskerville, *after original Baskerville punches purchased c. 1916, G. Peignot et Fils.*
From: The Encyclopaedia of Type Faces, by Jaspert, W. Pincus, et al. (London: Blandford, 1991), 15.

FIGURE 12



Charles Peignot, *photograph by Rogi André, ca. 1930.*
From: A. M. Cassandre, by Henri Mouron (New York: Rizzoli International Publications, Inc., 1985), fig. 41, 36.

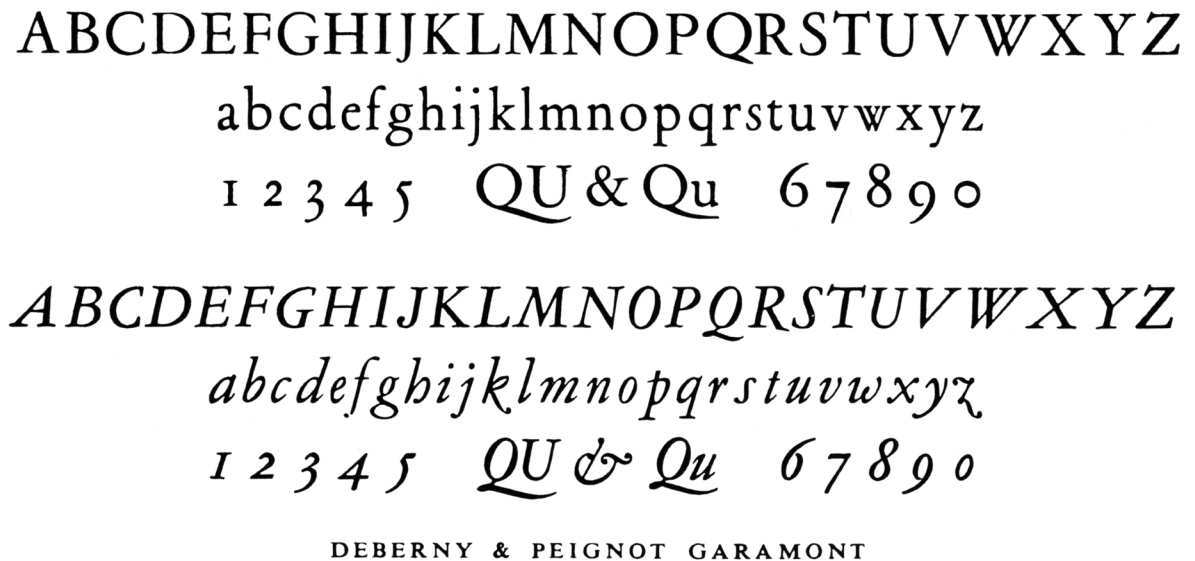
FIGURE 13

15 a 8 A Rom. 2187 - Ital. 2188 - c. 32 6 k. 40

Qu'il fasse beau, qu'il
fasse laid, c'est mon
habitude d'aller, sur
les cinq heures du soir,
23 ent *Fe^a* 456
HENRI SIMON

Naudin, by Bernard Naudin, Peignot et Cie, 1911–1924.
From: *Spécimen Général*, vol. II (Paris: Fonderies Deberny et Peignot,
1926).

FIGURE 14



Deberny et Peignot Garamont, *after Imprimerie Nationale's Caractères de l'Université* by Jean Jannon, Peignot et Cie, 1912–1928.

From: Jaspert, W. Pincus et al. *The Encyclopaedia of Type Faces* (London: Blandford, 1991), 100.

FIGURE 15

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
Y Z Æ Æ

a b c d e f g h i
j k l m n o p q r
s t u v w x y z

1 2 3 4 5 6 7 8 9 0

Sphinx, by Charles Peignot, Peignot et Cie, 1925.

*From: Spécimen General des Fondueries Deberny et Peignot, vol. II
(Paris: Fondueries Deberny et Peignot, 1935).*

FIGURE 16



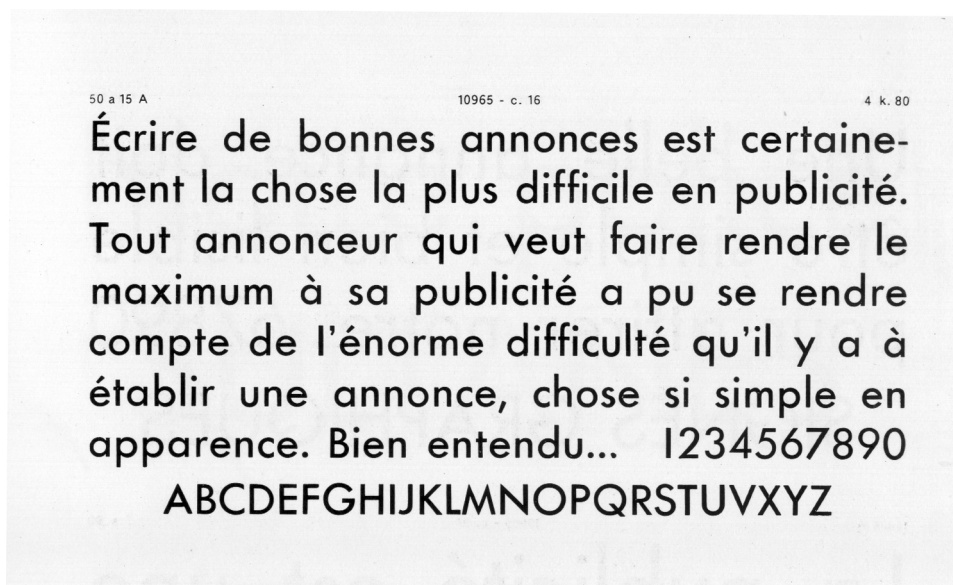
*Au Bûcheron, by A. M. Cassandre, 1923, lithographic poster.
From: A. M. Cassandre, by Henri Mouron (New York: Rizzoli
International Publications, Inc., 1985), plate 1.*

FIGURE 17



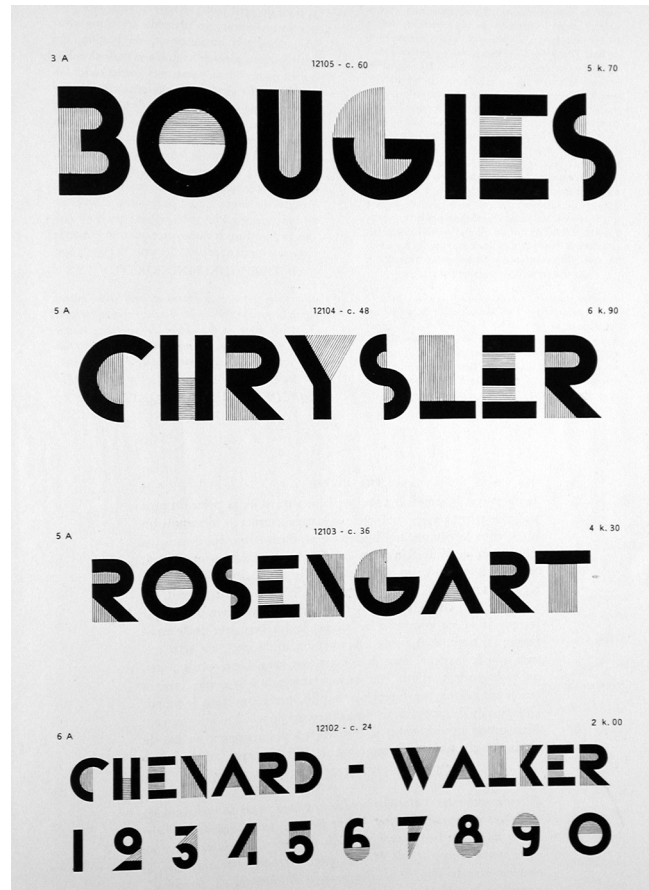
Les Divertissements Typographiques, Autumn 1928.
From: Melbert B. Cary Graphic Arts Collection, Rochester
Institute of Technology.

FIGURE 18



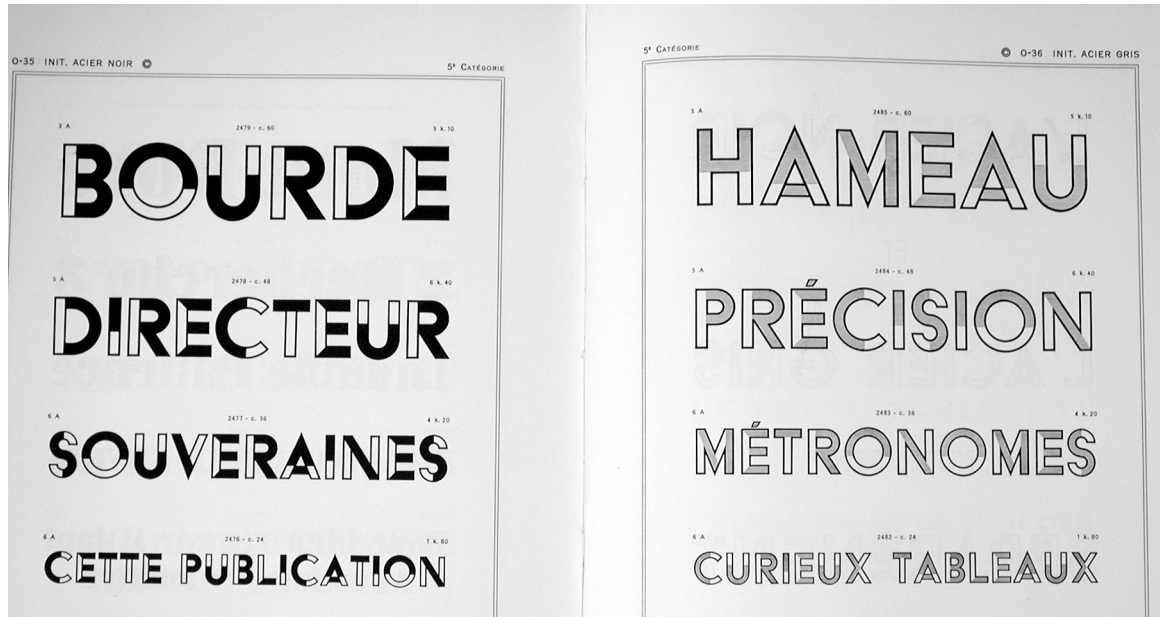
Futura or Europe, by Paul Renner; dist. by Deberny et Peignot 1929.
From: *Spécimen Général des Fonderies Deberny et Peignot* (Paris:
Fonderies Deberny et Peignot, 1950).

FIGURE 19



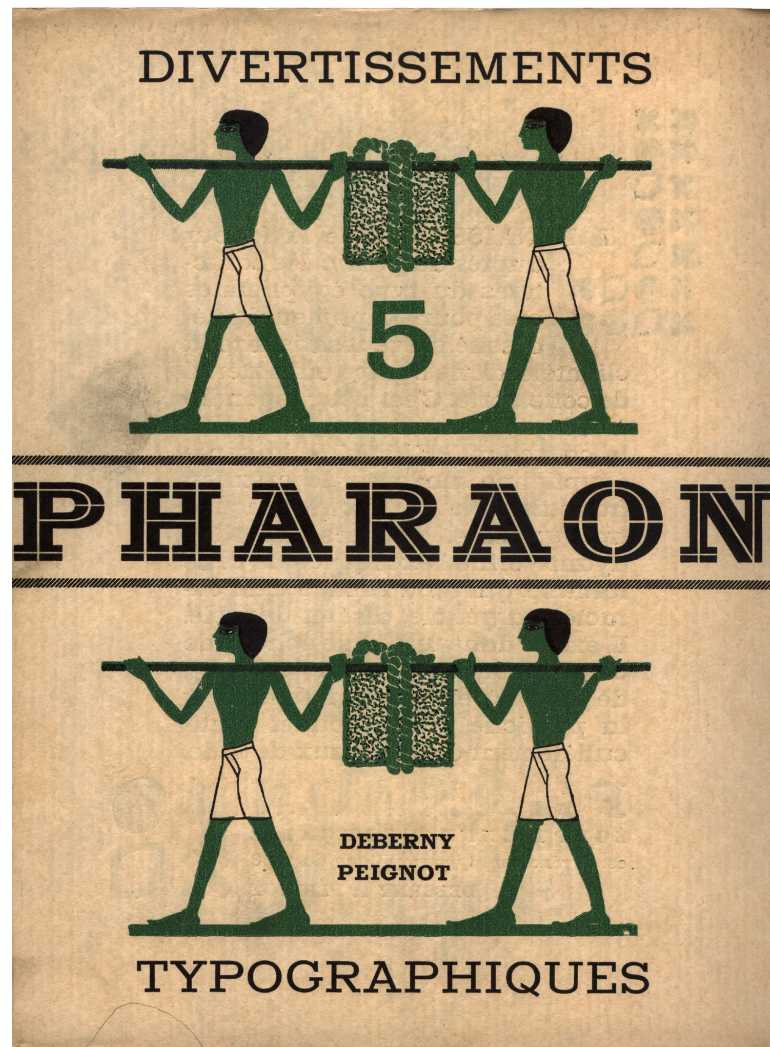
Bifur, by A. M. Casandre, Deberny et Peignot, 1929.
From: *Spécimen General des Fondues Deberny et Peignot, vol. II*
(Paris: Fondues Deberny et Peignot, 1935).

FIGURE 20



Acier, by A. M. Cassandre, Deberny et Peignot, 1930.
From: Spécimen General des Fondures Deberny et Peignot, vol. II
(Paris: Fondures Deberny et Peignot, 1935).

FIGURE 21



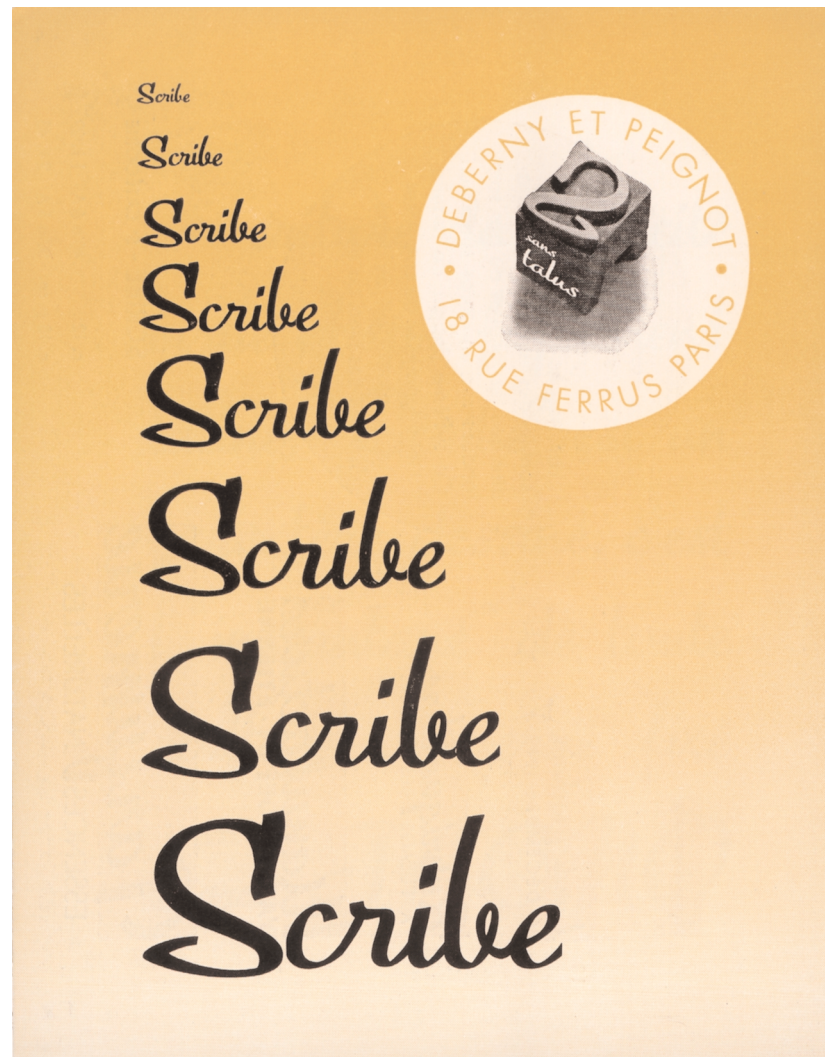
Cover of: *Les Divertissements Typographiques*, Spring 1933.
From: Melbert B. Cary, Jr. *Graphic Arts Collection*, Rochester
Institute of Technology.

FIGURE 22



Film, by Marcel Jacno, Deberny et Peignot, 1934.
From: *Spécimen General des Fondues Deberny et Peignot, vol. II*
(Paris: Fondues Deberny et Peignot, 1935).

FIGURE 23



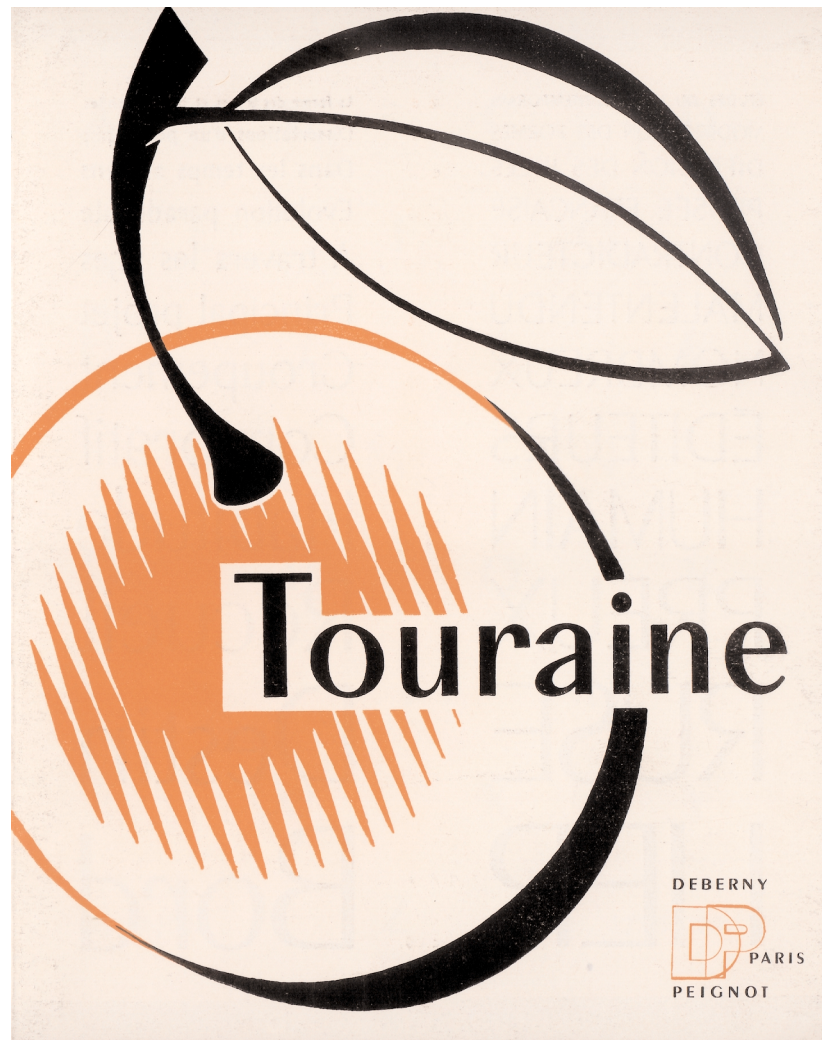
Scribe, by Marcel Jacno, Deberny et Peignot, 1937.
From: [24 typeface specimen cards, approx. 4 x 5 in. folded], (Paris: Deberny et Peignot, ca. 1954), Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology.

FIGURE 24



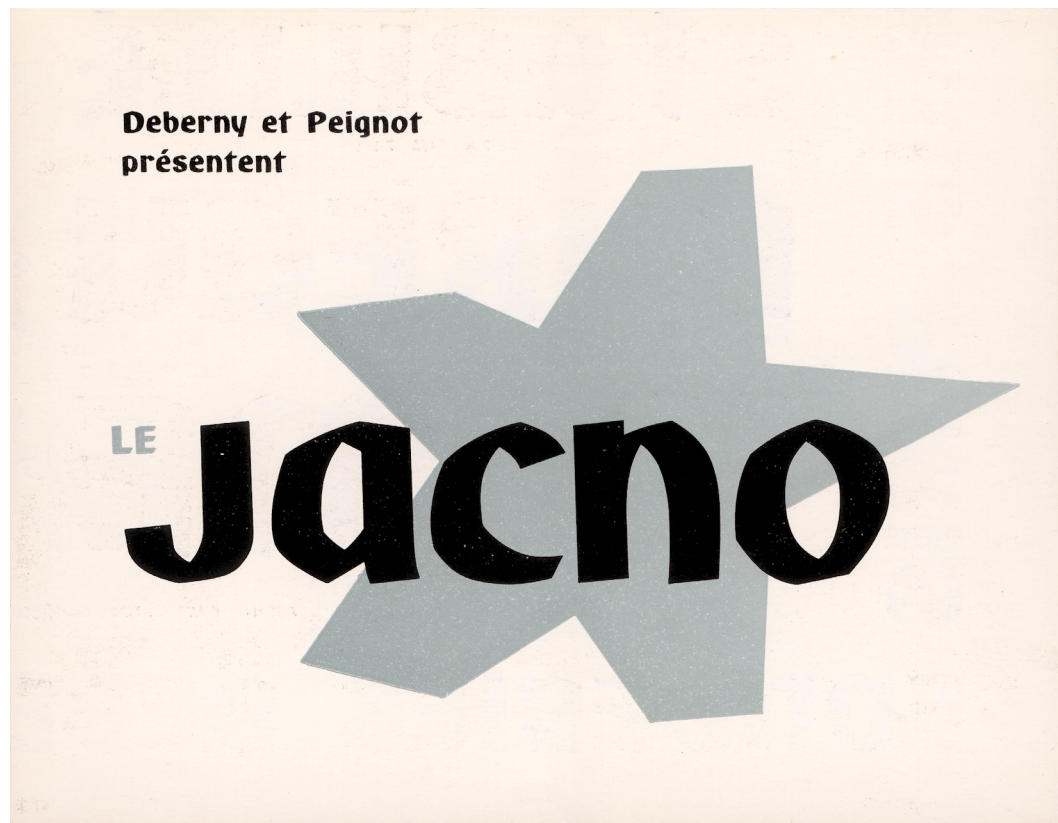
Peignot, by A. M. Cassandre, Deberny et Peignot, 1937.
 From: [24 typeface specimen cards, approx. 4 x 5 in. folded], (Paris:
 Deberny et Peignot, ca. 1954), Melbert B. Cary, Jr. Graphic Arts Collection,
 Rochester Institute of Technology.

FIGURE 25



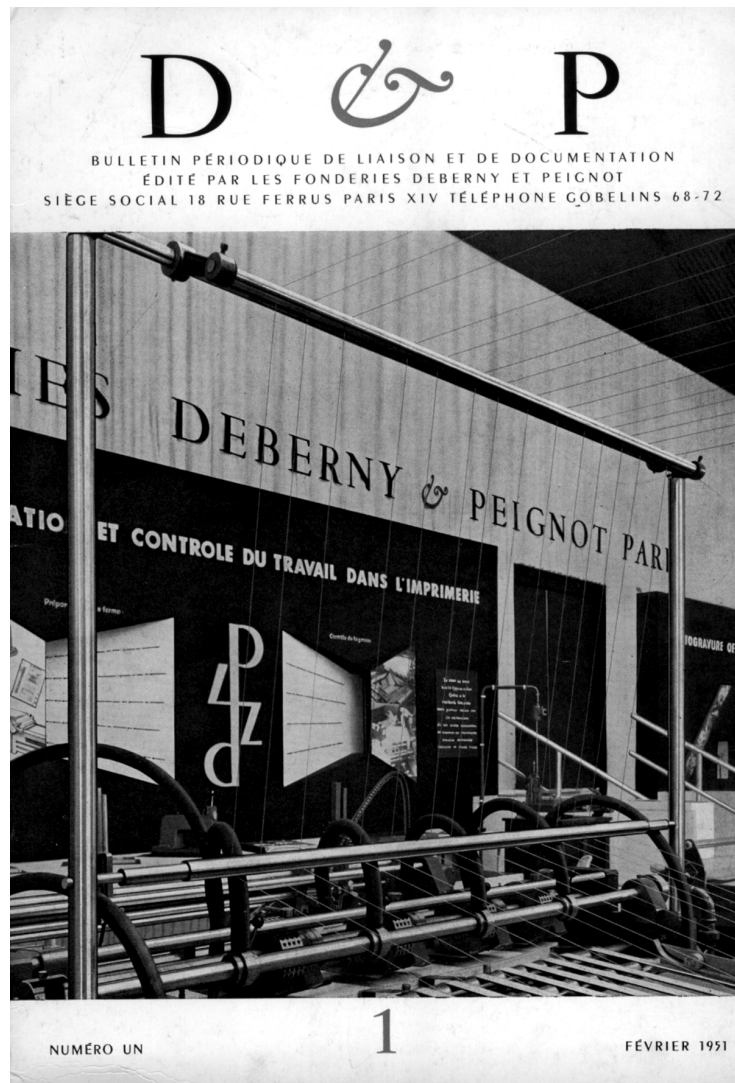
*Touraine, by A. M. Cassandre, Deberny et Peignot, 1947.
From: [24 typeface specimen cards, approx. 4 x 5 in. folded], (Paris:
Deberny et Peignot, ca. 1954), Melbert B. Cary, Jr. Graphic Arts Collection,
Rochester Institute of Technology.*

FIGURE 26



*Jacno, by Marcel Jacno, Deberny et Peignot, 1950.
From: [24 typeface specimen cards, approx. 4 x 5 in. folded], (Paris:
Deberny et Peignot, ca. 1954), Melbert B. Cary, Jr. Graphic Arts Collection,
Rochester Institute of Technology.*

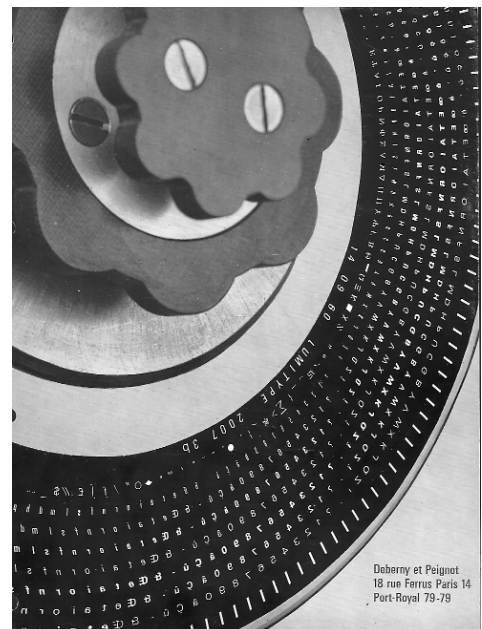
FIGURE 27



Cover of: D & P: Bulletin Périodique de Liaison et de Documentation,
No. 1, *Fonderies Deberny et Peignot*, Février, 1951.

From: Melbert B. Cary, Jr. *Graphic Arts Collection*, Rochester
Institute of Technology.

FIGURES 28, 29



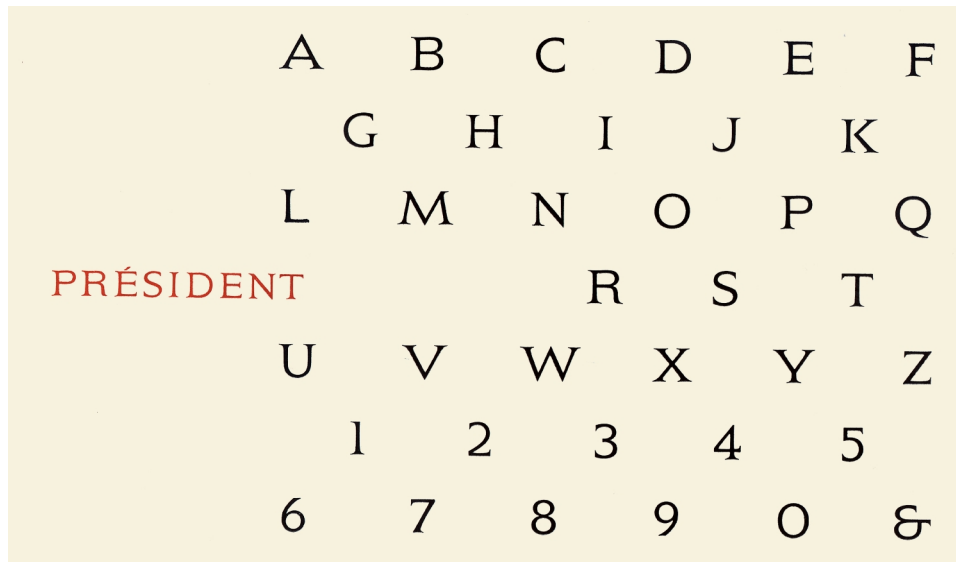
Left: Lumitype machine.

From: "Linotype Library: Frutiger Traces Univers," Linotype Library GmbH, 6 June 2000: <http://www.linotypelibrary.com/lounge/lounge_feat_frut_4univers.html>, 5 October 2000.

Right: Lumitype matrix disc.

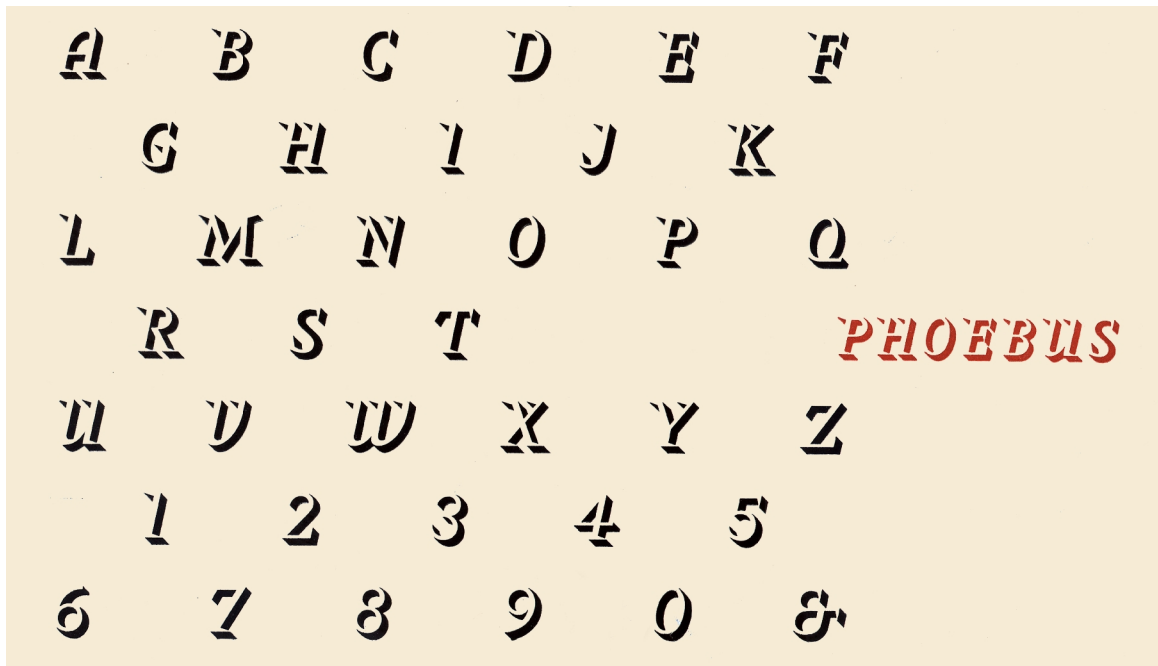
From: Caractères Lumitype/ Deberny & Peignot. (Paris: Deberny et Peignot, ca. 1950).

FIGURE 30



Président, by Adrien Frutiger, Deberny et Peignot, 1953.
From: [Loose typeface specimen pages showing the typefaces: Peignot, Bodoni, Garamont, Jacno, Président, Phoebus, Contact, Ondine, Baskerville]. (Paris: Deberny et Peignot, ca. 1955), Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology.

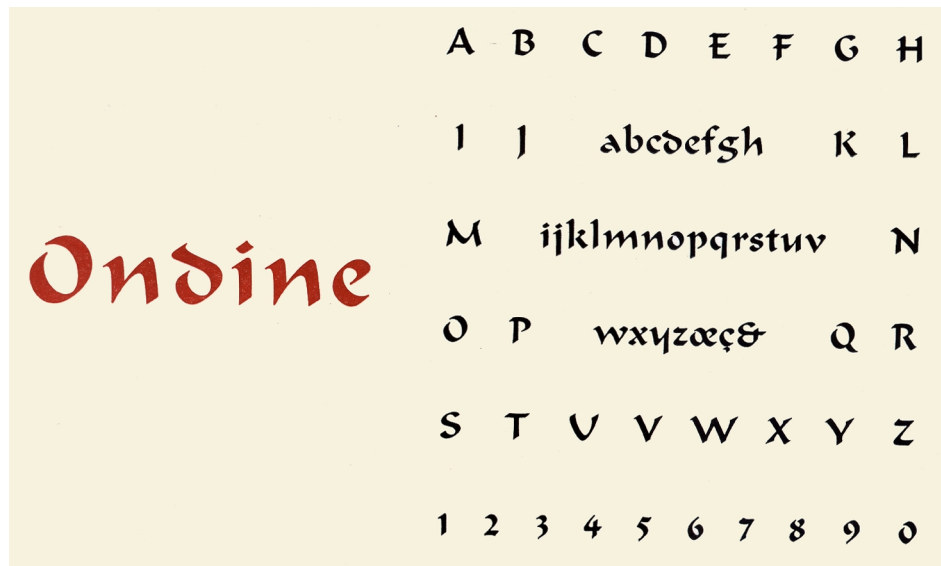
FIGURE 31



Phoebe, by Adrien Frutiger, Deberny et Peignot, 1953.

From: [Loose typeface specimen pages showing the typefaces: Peignot, Bodoni, Garamont, Jacno, Président, Phoebe, Contact, Ondine, Baskerville]. (Paris: Deberny et Peignot, ca. 1955), Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology.

FIGURE 32



Ondine, by Adrien Frutiger, Deberny et Peignot, 1954.
From: [Loose typeface specimen pages showing the typefaces: Peignot, Bodoni, Garamont, Jacno, Président, Phoebus, Contact, Ondine, Baskerville]. (Paris: Deberny et Peignot, ca. 1955), Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology.

FIGURE 33

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s
t u v w x y z
1 2 3 4 5 6 7 8 9 0

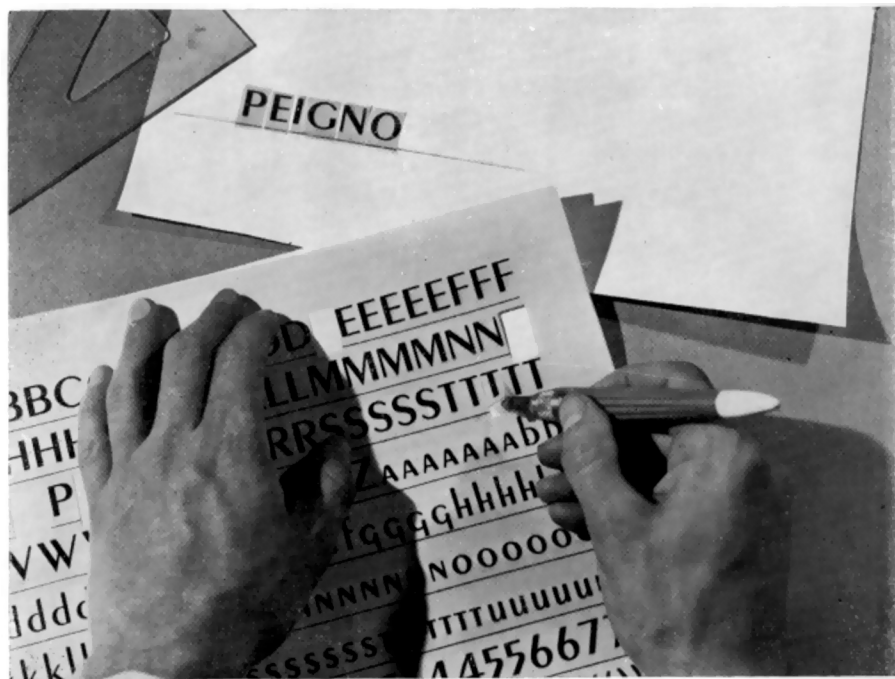
*Méridien, by Adrien Frutiger, Deberny et Peignot, 1955.
From: The Encyclopaedia of Type Faces, by Jaspert, W. Pincus, et al.
(London: Blandford, 1991), 152.*

FIGURE 34

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z
2 4 6 8

*Cristal, by Rémy Peignot, Deberny et Peignot, 1955.
From: The Encyclopaedia of Type Faces, by Jaspert, W. Pincus, et al.
(London: Blandford, 1991), 62.*

FIGURE 35



Publicity photo for Typophane.

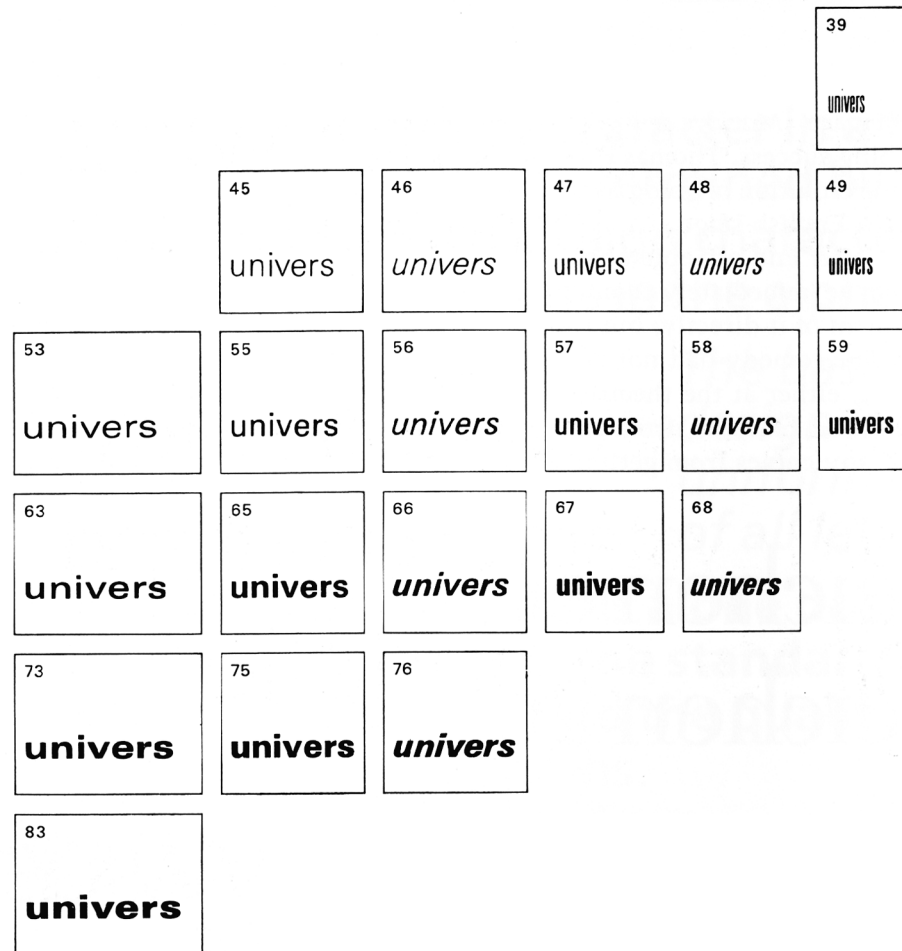
From: Typophane [company brochure] (Paris: Deberny et Peignot, ca. 1955), Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology.

FIGURE 36



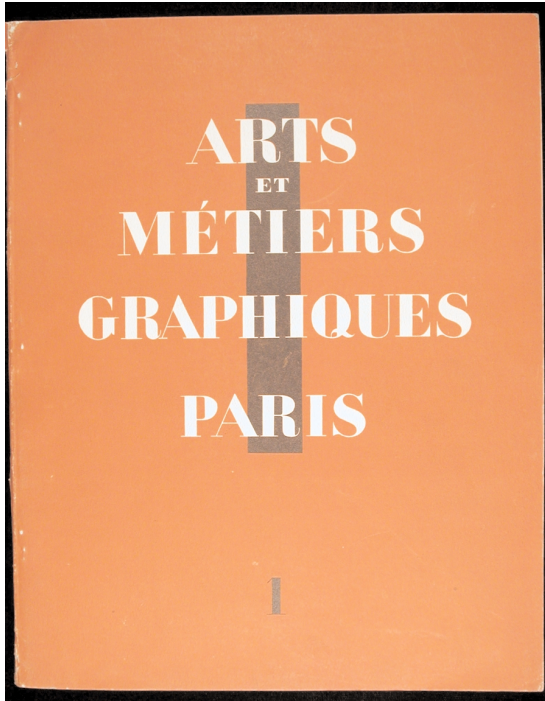
First Typophane alphabet set featuring Cristal by Rémy Peignot, Bolide and Améthyste by Georges Vial, and Chaillot by Marcel Jacno. From: Typophane [company brochure] (Paris: Deberny et Peignot, ca. 1955), Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology.

FIGURE 37



Univers, by Adrien Frutiger, Deberny et Peignot, 1957.
 From: Twentieth Century Type Designers, by Sebastian Carter (New York:
 Taplinger Publishing Company, 1987), 161.

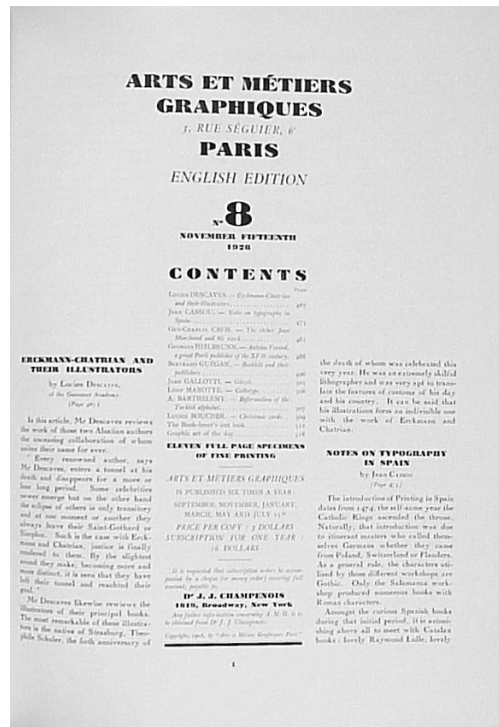
FIGURES 38, 39



*Left: Arts et Métiers Graphiques with a mechanical binding.
From: Arts et Métiers Graphiques Paris 1 (15 September 1927).*

*Right: Special issue with wire spiral binding.
From: Photographie: Arts et Métiers Graphiques Paris 16 (1 March 1930).*

FIGURES 40, 41



Left: An Arts et Métiers Graphiques insert with English summaries of the articles. From: Arts et Métiers Graphiques Paris 8 (15 December 1928).

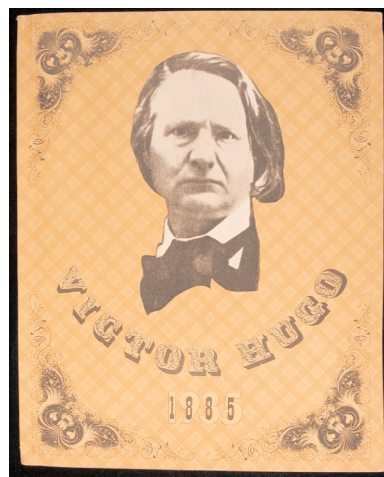
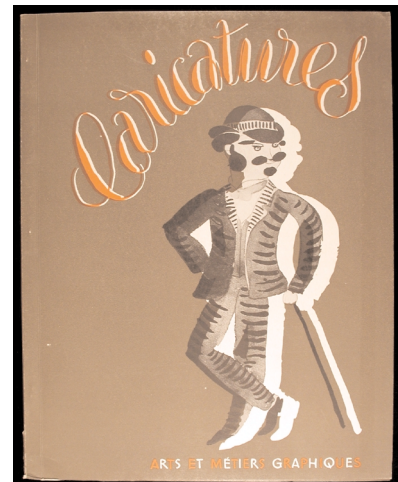
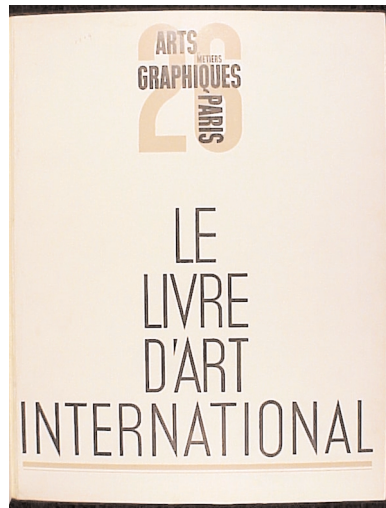
Right: Direct English translations on the table of contents of a late magazine issue. From: Arts et Métiers Graphiques 64 (1 January 1939).

FIGURE 42



Cover from: *Gebrauchsgrafik, Berlin 12* (1925).

FIGURES 43–46



Clockwise from top left: Arts et Métiers Graphiques special issues.

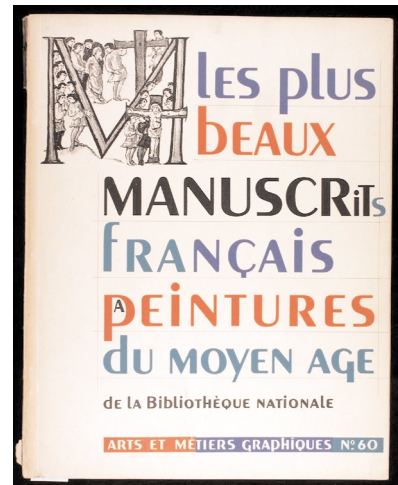
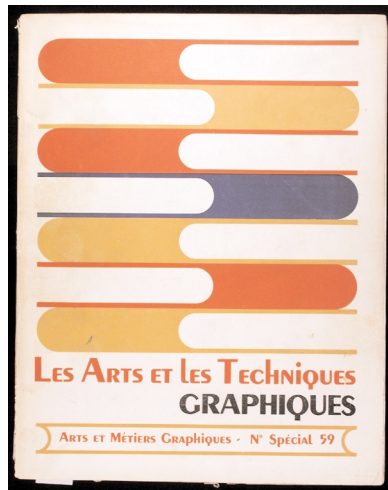
From: Arts et Métiers Graphiques Paris: Le Livre d'Art International 26 (15 November 1931).

From: Caricatures: Arts et Métiers Graphiques Paris 31 (15 September 1932).

From: Publicité 1934: Arts et Métiers Graphiques Paris 42 (15 August 1934).

From: Victor Hugo 1885: Arts et Métiers Graphiques Paris 47 (1 June 1935).

FIGURES 47–49

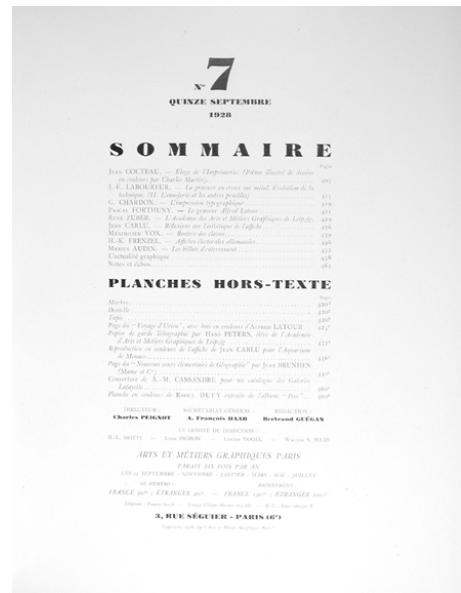


Clockwise from top left: Arts et Métiers Graphiques special issues.

From: Les Arts et Les Techniques Graphiques: Arts et Métiers Graphiques 59 (1 September 1937).

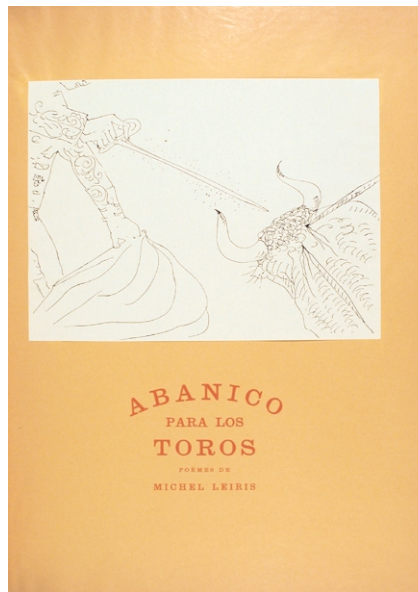
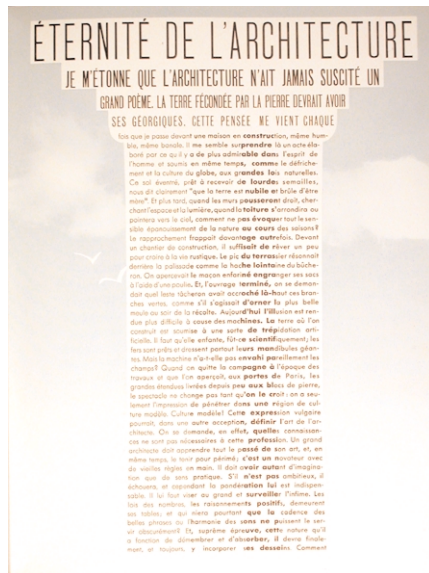
From: Les Plus Beaux Manuscrits Français et Peintures du Moyen Age à la Bibliothèque Nationale: Arts et Métiers Graphiques 60 (1 November 1937).

From: Paris 1937–New York 1939, Expositions Internationales; Arts et Métiers Graphiques 62 (15 March 1938).



Above right, example of a table of contents page: "Sommaire," *Arts et Métiers Graphiques* Paris 7 (15 September 1928), 3.

FIGURES 52–54



Clockwise from top left: Arts et Métiers Graphiques “articles de tête.”

From: “Éternité de l’Architecture,” by Jacques de Lacretelle, Arts et Métiers Graphiques Paris 34 (15 March 1933), 5.

From: “Le Graphisme du Son,” by Édouard Dolléans, Arts et Métiers Graphiques Paris 41 (15 May 1934), 5.

From: “Abanico para los Toros,” Michel Leiris, Arts et Métiers Graphiques 66 (1 January 1939), 5.

FIGURES 55–58



Clockwise from top left: Arts et Métiers Graphiques “Techniques” articles.

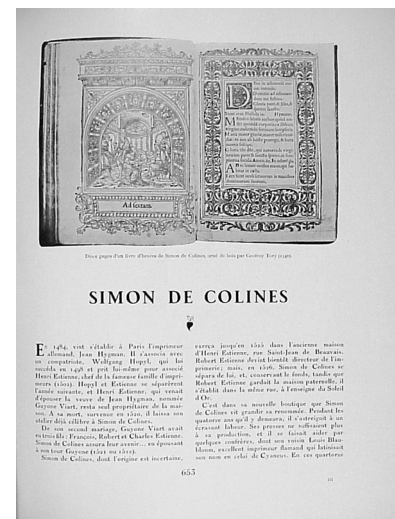
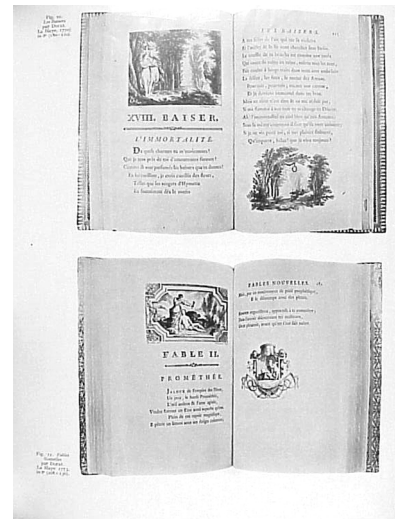
From: “Héliochromie,” by Victor Michel, Arts et Métiers Graphiques Paris 2 (1 December 1927), 84t.

From: “Linotype,” by A. Laloue and Philippe Soupault, Arts et Métiers Graphiques Paris 13 (15 September 1927), 777.

From: “La Lithographie et les Procédés Issus de la Lithographie,” by René Zuber, Arts et Métiers Graphiques Paris 18 (15 July 1930), 1009.

From: “Vieux Moulins à Papier d’Auvergne,” by Germaine Degaast and Georges Degaast, Arts et Métiers Graphiques 55 (1 January 1936), 42.

FIGURES 59–62



Clockwise from top left: Arts et Métiers Graphiques “History” articles.

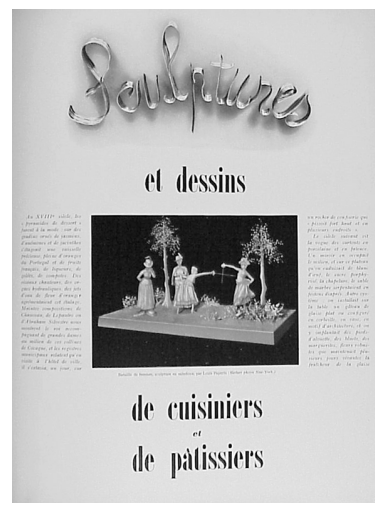
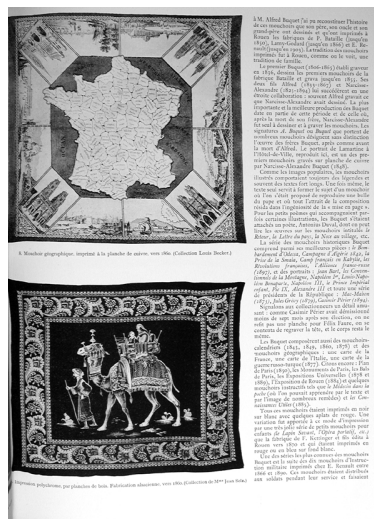
From: “Les Almanachs du XVIII-ème Siècle,” by Georges Heilbrunn, Arts et Métiers Graphiques Paris 4 (1 April 1928), 248b.

From: “L’Art de Livre Illustré au XVIII-ème Siècle,” by Charles Lucas de Pesloüan, Arts et Métiers Graphiques Paris 24 (15 July 1931), 297.

From: “Simone de Colines,” by Jacques Mègret, Arts et Métiers Graphiques Paris 11 (15 May 1929), 653.

From: “Les Lettres O, P,” by Robert Marichal, Arts et Métiers Graphiques 63 (15 May 1938), 33.

FIGURES 63–66



Clockwise from top left: Arts et Métiers Graphiques “Variety” articles.

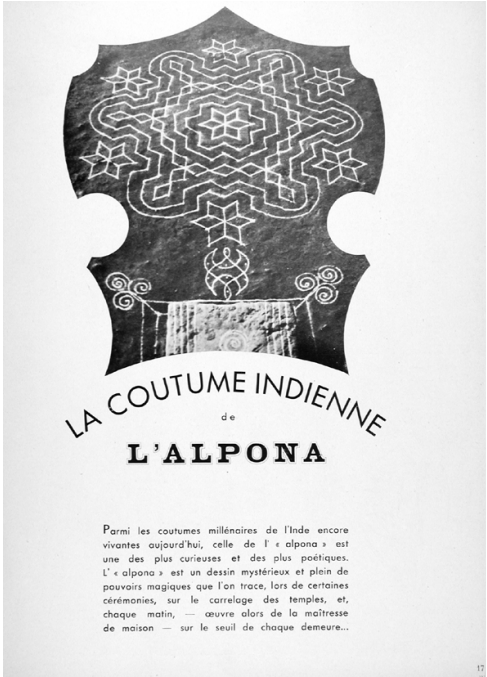
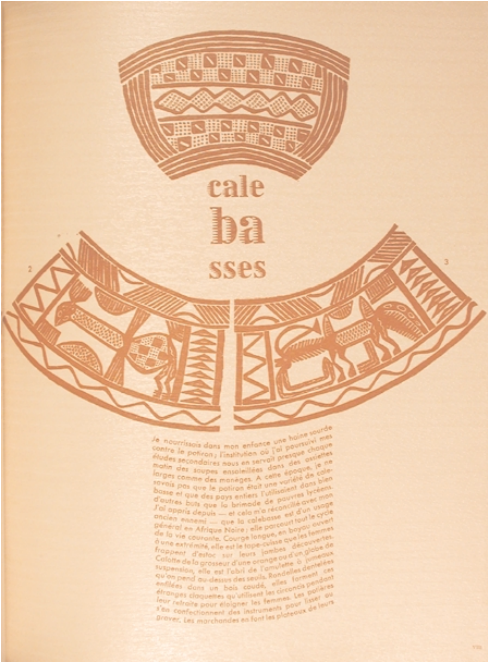
From: “Mouchoirs Imprimées,” by Jean Selz, Arts et Métiers Graphiques Paris 32 (15 November 1932), 23.

From: “De la Signalisation des Routes,” by J. Thirot, Arts et Métiers Graphiques Paris 22 (15 March 1931), 189.

From: “Sculptures et Dessins de Cuisiniers et Pâtissiers,” by G. Brito, Arts et Métiers Graphiques 53 (15 June 1936), 39.

From: “Papiers d’Agrumes,” by Jean Selz, Arts et Métiers Graphiques Paris 28 (15 March 1932), 42.

FIGURES 67, 68

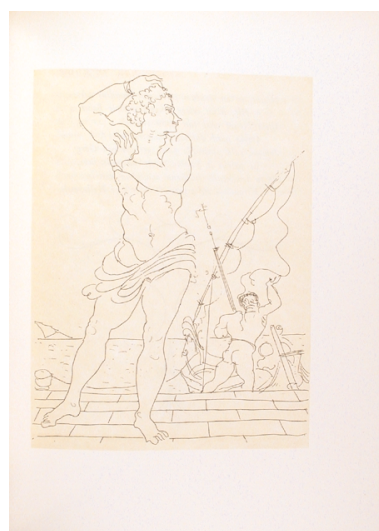
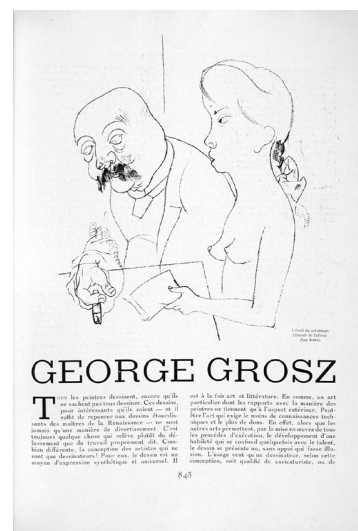


Left to right: Arts et Métiers Graphiques “Variety” articles.

From: "Calebasses," by Marcel Griaule, Arts et Métiers Graphiques 45 (15 February 1935), 45.

From: "La Coutume Indienne de l'Alpona," Gaétan Fouquet, *Arts et Métiers Graphiques* 63 (15 May 1938), 17.

FIGURES 69–72



Clockwise from top left: Arts et Métiers Graphiques “Illustration” articles.

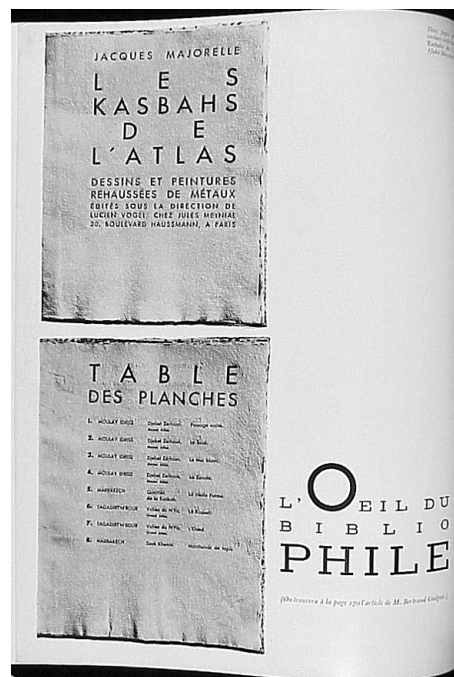
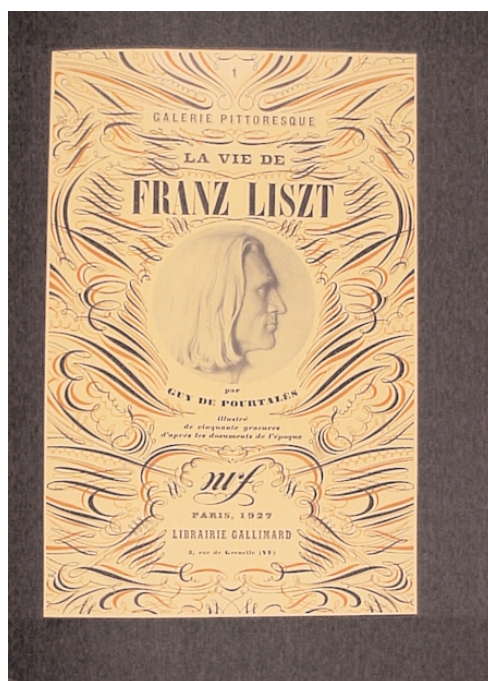
From: “Raoul Dufy, Illustrateur,” by Fernand Fleuret, Arts et Métiers Graphiques Paris 3 (1 February 1928), 146b.

From: “George Grosz,” by Roger Avermaete, Arts et Métiers Graphiques Paris 14 (15 November 1929), 843.

From: “Herbert Matter,” by Rémy Duval, Arts et Métiers Graphiques 51 (15 February 1936), 44.

From: “Gravure et deux ornements de fin de chapitre de ‘Héroïdes’ d’Ovide,” by André Derain, Arts et Métiers Graphiques 67 (15 March 1939), 46b.

FIGURES 73, 74

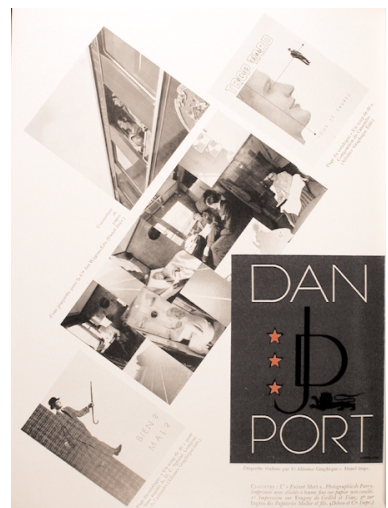


Left to right: Arts et Métiers Graphiques “L’Œil du Bibliophile” articles.

Plate with cover from a publication by Nouvelle Revue Française. From: “L’Œil du Bibliophile,” Arts et Métiers Graphiques Paris 4 (1 April 1928), 60b.

From: “L’Œil du Bibliophile,” Arts et Métiers Graphiques 21 (15 January 1931), 140.

FIGURES 75–78



Clockwise from top left: AMG “Actualité Graphique” articles.

Poster designs in: “Actualité Graphique,” Arts et Métiers Graphiques Paris 6 (1 July 1928), 398.

Calendar designs in: “Actualité Graphique,” Arts et Métiers Graphiques Paris 15 (15 January 1930), 923.

Photographic ads and tip-in card from: “Actualité Graphique,” Arts et Métiers Graphiques Paris 32 (15 November 1932), 58.

Posters by Lester Beall in: “Actualité Graphique,” Arts et Métiers Graphiques 61 (1 January 1938), 56.

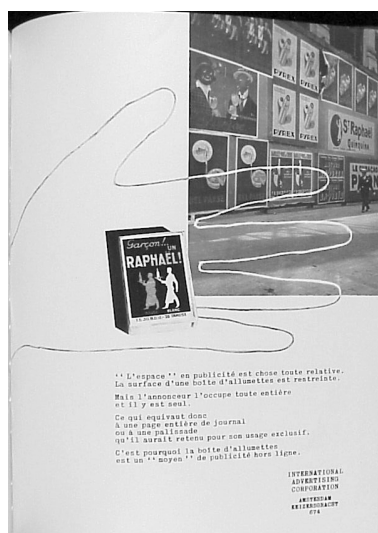
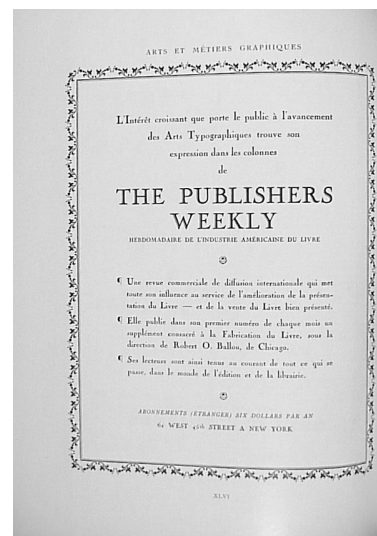
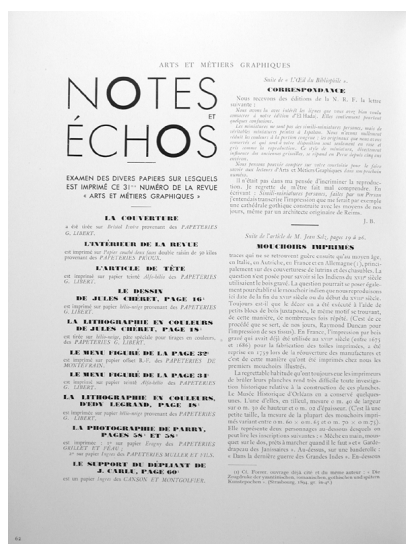
FIGURES 79, 80



Left to right: Arts et Métiers Graphiques “Actualité Graphique” plates.

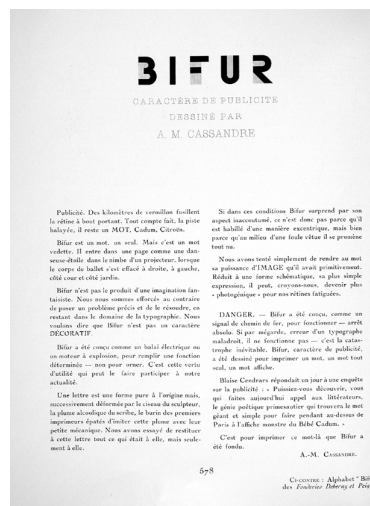
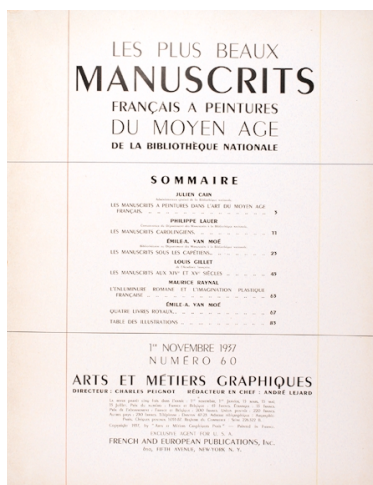
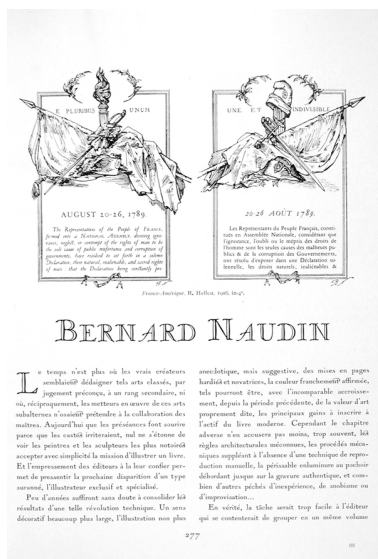
Reproduction of poster by Alexey Brodovitch in: “Actualité Graphique,” Arts et Métiers Graphiques Paris 18 (15 July 1930), 1012b.

Reproduction of ad by Charles Loupot in: “Actualité Graphique,” Arts et Métiers Graphiques Paris 24 (15 July 1931), 312b.



*Clockwise from top left: AMG “Notes et Échos” articles.
Paper summary and short articles in: “Notes et Échos,” Arts et Métiers Graphiques Paris 32
(15 November 1932), 62.
Publisher’s Weekly ad in: “Notes et Échos,” Arts et Métiers Graphiques Paris 4
(1 April 1928), XLVI.
Typical advertisements in: “Notes et Échos,” Arts et Métiers Graphiques Paris 7 (15 September
1928), LXVI.
International Advertising Corporation’s advertisement printed in photogravure: “Notes et Échos,”
Arts et Métiers Graphiques Paris 28 (15 March 1932), 62b.*

FIGURES 85–88



Clockwise from top left: Arts et Métiers Graphiques typography examples.

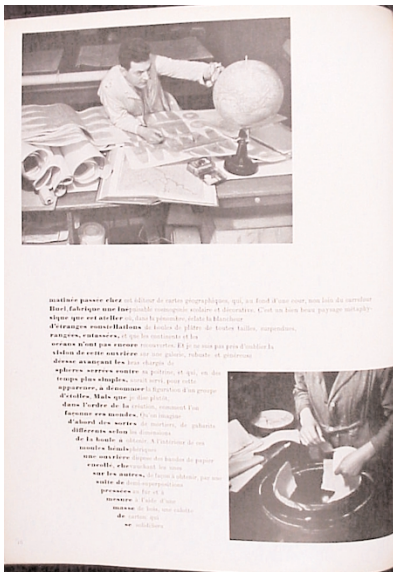
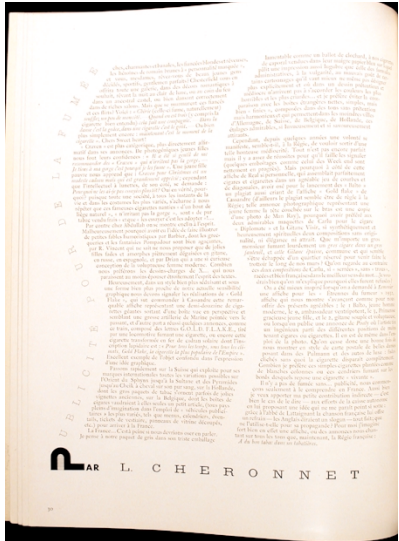
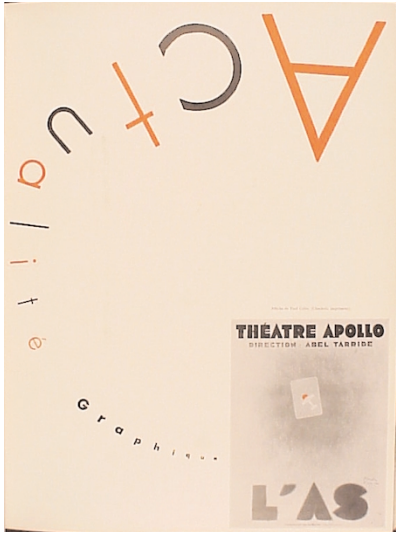
From: “Bernard Naudin,” by Maurice Heine, Arts et Métiers Graphiques Paris 5 (20 November 1928), 272.

From: “Le ‘Futura,’” by Bertrand Guégan, Arts et Métiers Graphiques Paris 6 (1 July 1928), 388b.

From: “Bifur: Caractère de Publicité Dessiné par A. M. Cassandre,” A.-M. Cassandre, Arts et Métiers Graphiques Paris 9 (15 January 1929), 578.

From: “Sommaire,” Les Plus Beaux Manuscrits . . . Arts et Métiers Graphiques 60 (1 November 1937), 3.

FIGURES 89–91



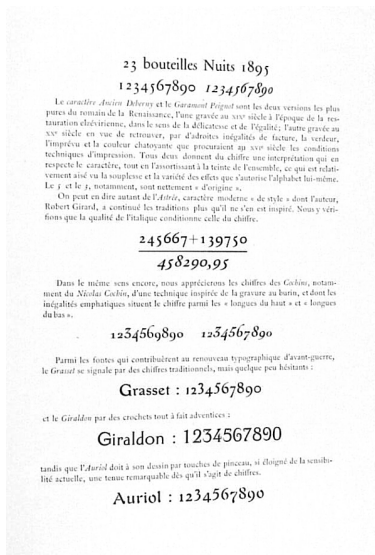
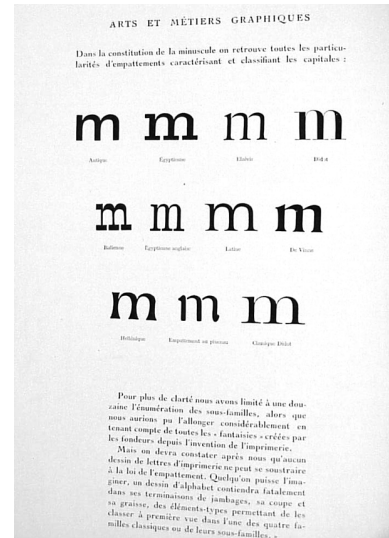
Clockwise from top left: AMG layout and typography examples.

From: "Actualité Graphique," Arts et Métiers Graphiques Paris 20 (15 November 1930), 105.

From: "Publicité pour la Fumée," by Louis Chéronnet, Arts et Métiers Graphiques Paris 34 (15 March 1933), 26.

From: "Création des Mondes," by Louis Chéronnet, Arts et Métiers Graphiques 50 (15 December 1935), 17.

FIGURES 92–95



Clockwise from top left: AMG articles about typography.

From: “Notes sur la Typographie en Espagne,” by Jean Cassou, Arts et Métiers Graphiques Paris 8 (1 November 1928), 479.

From: “Classification de Caractères d’Imprimerie Déterminée d’Après leur Empattement,” by F. Thibadeau, Arts et Métiers Graphiques Paris 13 (15 September 1929), 790.

From: “Qu’est-ce que la Nouvelle Typographie et Que Veut-Elle?,” by Jan Tschichold, Arts et Métiers Graphiques Paris 19 (15 September 1930), 46.

From: “Esquisse d’une Théorie du Chiffre,” by Maxmilien Vox, Arts et Métiers Graphiques Paris 25 (15 September 1931), 379.

FIGURES 96–97

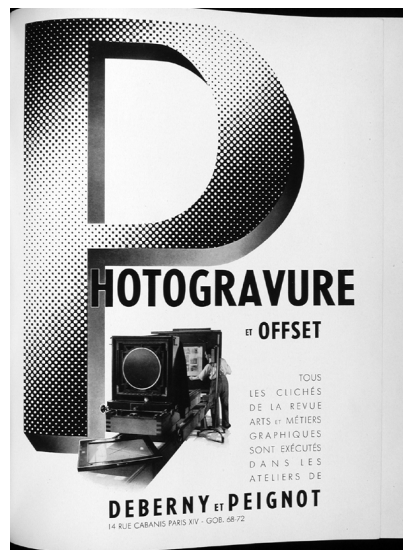
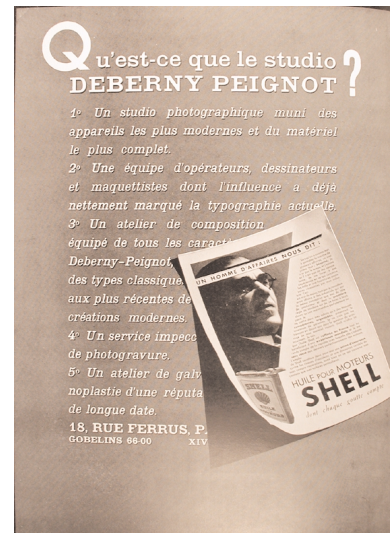
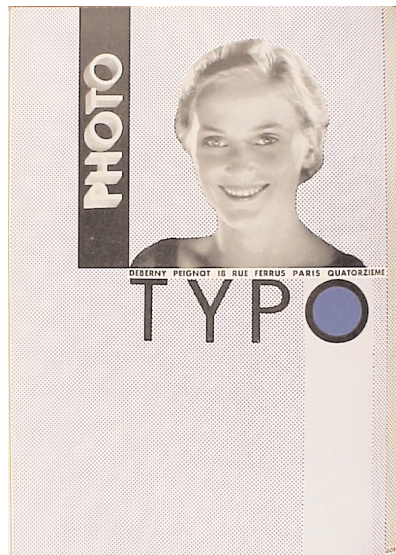


Left to right: AMG articles on typeface copyright protection.

From: “Plaidoyer pour la Protection Légale de la Caractère d’Imprimerie,” by Charles Peignot, Arts et Métiers Graphiques Paris 17 (15 May 1930), 976.

From: “Influences de Bifur,” by Maxmilien Vox, Arts et Métiers Graphiques Paris 19 (15 September 1930), 32.

FIGURES 98–100



Clockwise from top left: AMG advertisements for Studio Deberny et Peignot.

From: “Photo/Typo,” by Service Photo/Typographique Deberny et Peignot, Arts et Métiers Graphiques Paris 20 (15 November 1930), xxii.

From: “Qu’est-ce que le Studio Deberny et Peignot?,” by Studio Deberny et Peignot, Arts et Métiers Graphiques Paris 36 (15 July 1933), 2.

From: “Photogravure et Offset,” by Deberny et Peignot, Arts et Métiers Graphiques 62 (15 March 1938), 75.

APPENDICES

APPENDIX A: DEBERNY ET PEIGNOT HOLDINGS IN THE CARY COLLECTION

Specimen Books

Spécimen Général: Gravure, Fonderie, Galvanoplastie Clicherie (Paris: G. Peignot & Fils, Peignot et Cie., 1923).

Z655.241 P377s

Spécimen Général, Vols. I, II (Paris: Fonderies Deberny et Peignot, 1926).

655.242 D286s v. 1, 655.242 D286s v. 2

Spécimen General des Fonderies Deberny et Peignot, Vols. I, II (Paris: Fonderies Deberny et Peignot, 1935).

655.242 D286s 1935

Spécimen Général des Fonderies Deberny et Peignot (Paris: Fonderies Deberny et Peignot, 1950).

655 242 D286s 1950

Typographie Deberny et Peignot (Paris: Fonderies Deberny et Peignot, ca. 1960).

655 242 D286t

Magazines

Les Divertissements Typographiques: Travaux de Ville. Vol. 1 (Paris: Presses Deberny et Peignot, 1 November 1928).

Les Divertissements Typographiques: Publicité. Vol. 2 (Paris: Presses Deberny et Peignot, 30 September 1929).

Les Divertissements Typographiques: Édition. Vol. 3 (Paris: Presses Deberny et Peignot, 15 June 1930).

Les Divertissements Typographiques: Pharaon, Vol. 5 (Paris: Presses Deberny et Peignot, 1933).

D & P: Bulletin Périodique de Liason et de Documentation...Paris: Fonderies Deberny et Peignot. 1(Février, 1951).

D & P: Bulletin Périodique de Liason et de Documentation. Paris: Fonderies Deberny et Peignot. 3 (Octobre, 1951).

D & P: Bulletin Périodique de Liason et de Documentation. Paris: Fonderies Deberny et Peignot. 4 (Décembre, 1951).

Catalogue Fonderies Deberny et Peignot, Paris. [Paris: Paris: Fonderies Deberny et Peignot, ca.1952].

D & P: Bulletin de Liason et d'Information. Paris: Fonderies Deberny et Peignot. 5 (Mars, 1952).

D & P: Bulletin Périodique de Liason et de Documentation. Paris: Fonderies Deberny et Peignot. 6 (Mai? 1952).

Courrier DP. [Paris: Fonderies Deberny et Peignot]. 8 (Janvier, 1953).

Bulletin d'Information DP. [Paris: Fonderies Deberny et Peignot]. 9 (Avril, 1953).

Courrier DP. [Paris: Fonderies Deberny et Peignot]. 10 (Octobre, 1953).

Courrier DP. [Paris: Fonderies Deberny et Peignot]. 11 (Fevrier, 1954).

Types from Paris (New York: Amsterdam Continental, ca. 1960). [Magazine-type specimen booklet printed in English].

Booklets

L'Astrée: Caractère Comportant le Romain et son Italique (Paris: Girard et Cie [successeurs de Deberny et Tuleu], 1923).

Le Caractère Français Dit le Tradition: Composed and Drawn by Bernard Naudin ([Paris]: Fonderies Deberny et Peignot, 1925).

Sphinx (New York: Continental Typefounders Association, ca. 1926). [Portfolio with specimens for the *Sphinx* typeface].

Deberny et Peignot Calendriers (Paris: Deberny et Peignot, ca.1935). [Saddlestitched booklet advertising calendar blocks].

Le Peignot Caractère dessiné par A. M. Cassandre (Paris: Deberny et Peignot, 1937).
2 copies

The Peignot: A New Type Drawn by A. M. Cassandre, Cast by Deberny & Peignot Paris.
(New York: Continental Typefounders Association Inc., ca. 1937).
4 copies

Chiffres (Paris: Deberny et Peignot, ca. 1950). [Six page, saddlestitched booklet advertising number and punctuation font sets].

Bodoni (Paris: Deberny et Peignot, ca. 1953). [Six page, saddlestitched booklet advertising *Bodoni* typefaces].

Spécimen Résumé des Caractères "Catalogue" (Paris: Deberny et Peignot, ca. 1954).

Brochures

Comparisons of the Peignot with Some Other Types. (New York: Continental Typefounders Association, Inc., ca. 1937).

Caractères Cartes de Visite (Paris: Deberny et Peignot, ca.1937). [Folded brochure advertising business card typography. Printed in black and yellow].

Jacno (Paris: Deberny et Peignot, ca. 1950). [Letterfolded specimen brochure with insert].

Typophane (Paris: Deberny et Peignot, ca. 1955). [Folded brochures advertising Typophane alphabets. Illustrated with photographic reproductions on how to use the product]. 2 copies

Contact: Designed by Imre Reiner (Paris: Deberny et Peignot, ca. 1968). [Folded broadside advertising *Contact* typeface. Printed in yellow and black].

Ephemera

M. Valotaire. "Messrs. Deberny et Peignot's Type Foundries." *Commercial Art* 12 (June 1927), 240–243.

[Collection of 24 typeface specimen cards, approximately 4 x 5 inches when folded]
(Paris: Deberny et Peignot, ca. 1954).

[New Year's card to Paul Standard set in *Cristal* type from Charles Peignot], 1954.

[Loose typeface specimen pages showing the typefaces: *Peignot*, *Bodoni*, *Garamont*, *Jacno*, *Président*, *Phoebus*, *Contact*, *Ondine*, *Baskerville*]. (Paris: Deberny et Peignot, ca. 1955).

Cary Collection *Arts et Métiers Graphiques* Holdings

Bound volumes: Issues 1–28

Unbound volumes: 29–37

39–41

42 spiral bound

43–48

Photographie, spiral bound, 25 August 1932

Photographie, spiral bound, 1931

Unbound duplicates: 1

2 (2 copies)

5

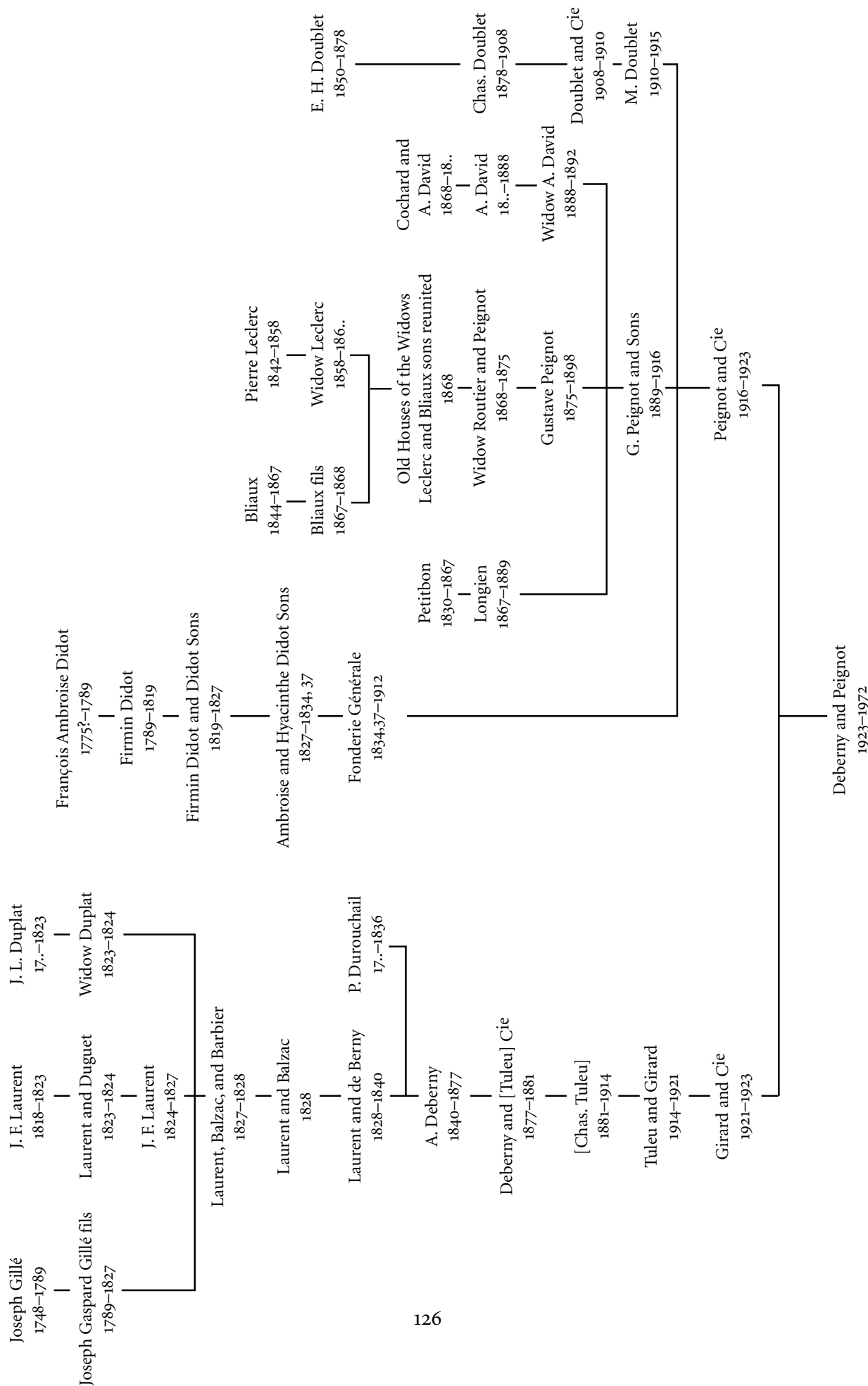
6

7

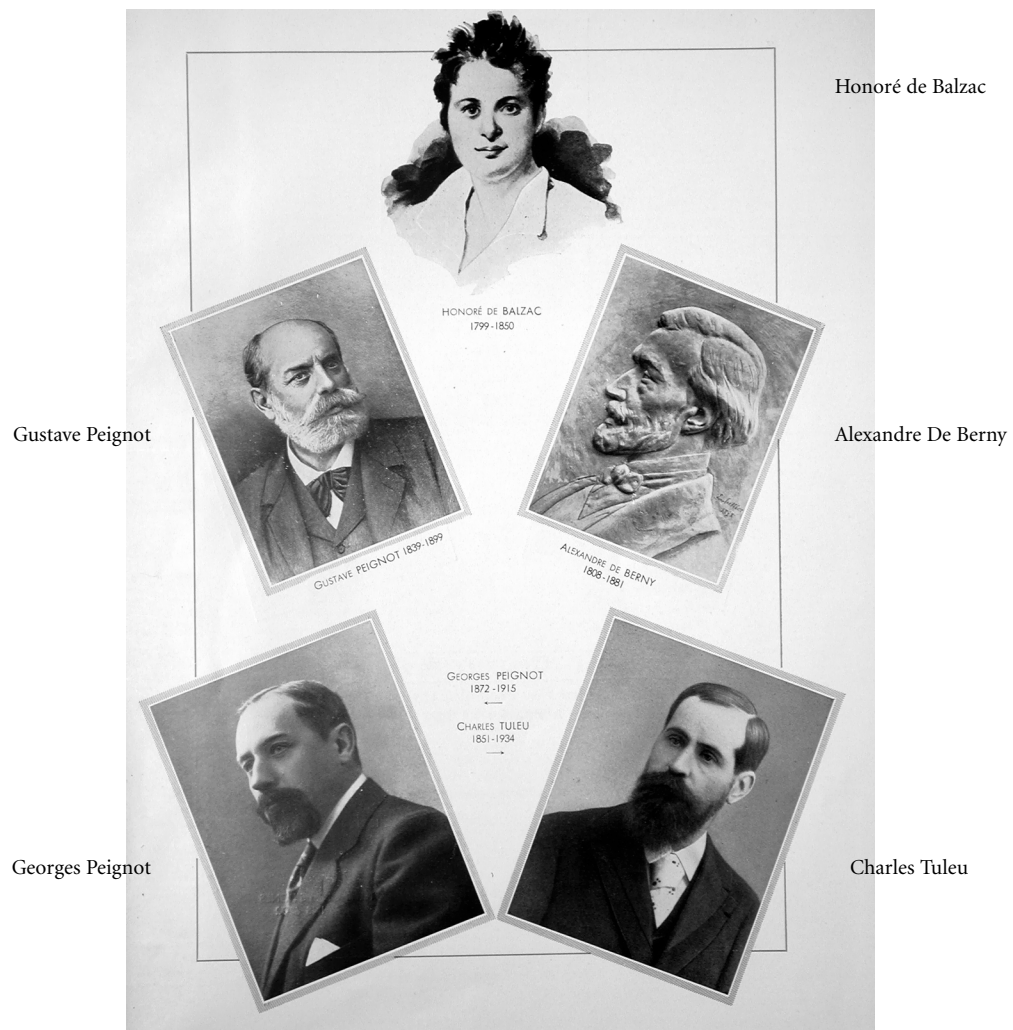
9

12

14



APPENDIX C: DEBERNY ET PEIGNOT FOUNDERS



From: *Spécimen Général des Fonderies Deberny et Peignot* (Paris: Fonderies Deberny et Peignot, 1950).

APPENDIX C: DEBERNY ET PEIGNOT FOUNDERS (continued)



PIERRE PAYET
1896 - 1941

LES
DIRECTEURS ACTUELS
DES FONDERIES





CHARLES PEIGNOT



ROBERT GIRARD

Robert Girard

Charles Peignot

FONDERIES DEBERNY ET PEIGNOT
 SOCIÉTÉ ANONYME AU CAPITAL DE 52.920.000 FRANCS
 SIÈGE SOCIAL A PARIS : 18 RUE FERRUS XIV

USINES : 14 RUE CABANIS - PARIS XIV
 11 RUE DU COLONEL-ODOT - PARIS XII
 171 ROUTE DE FLANDRE - LA COURNEUVE

5 DÉPARTEMENTS :
 CARACTÈRES ET MATÉRIEL D'IMPRIMERIE
 PHOTOGRAVURE - GALVANOPLASTIE - COMPOSITION
 GRAVURE EN CREUX
 PRESSES A ÉPREUVES - MACHINES A RÉGLER
 FONTE SOUS PRESSION

CHÈQUES POSTAUX
534.66 PARIS

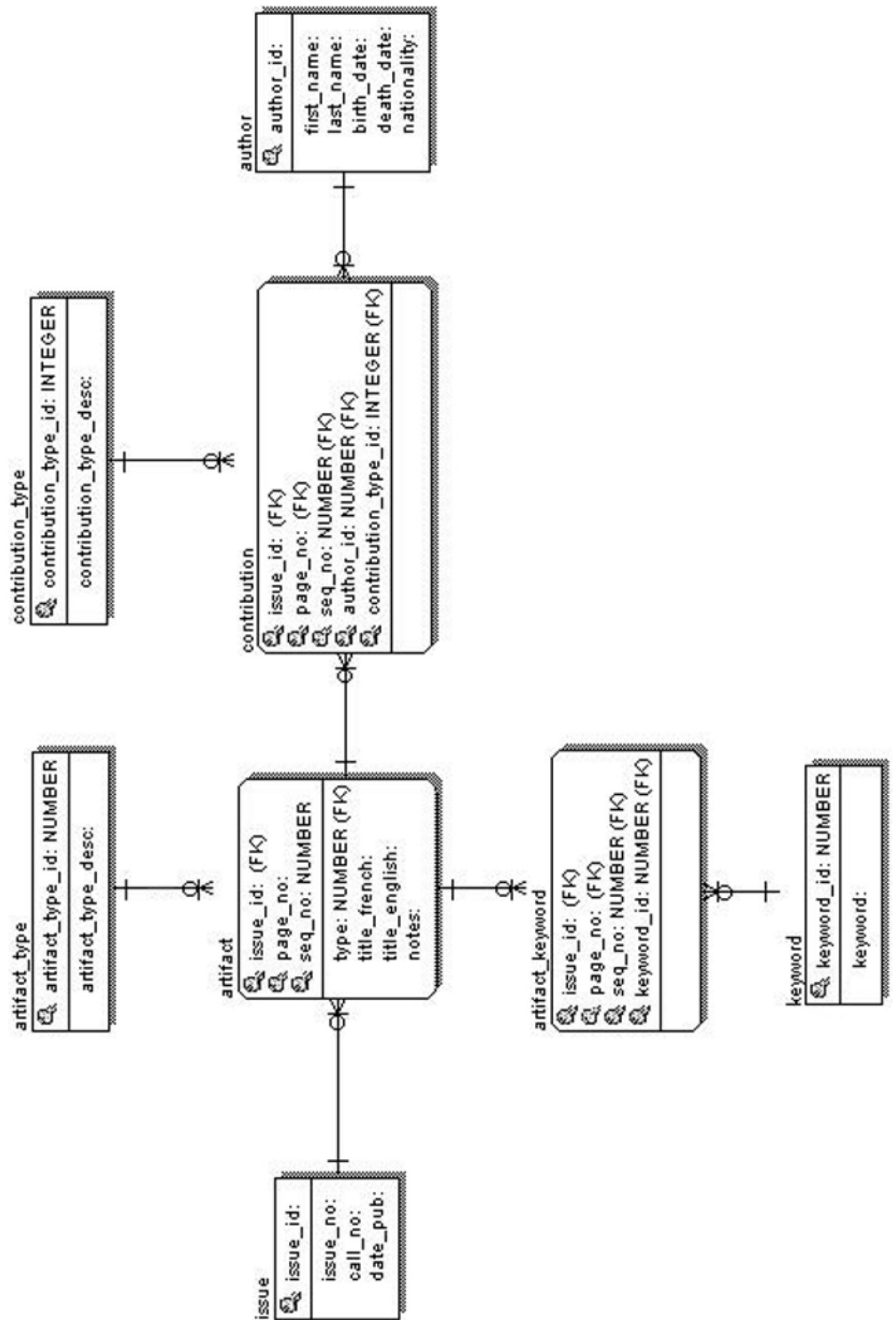
ADR. TÉLÉGRAPHIQUE
TYPOPEIGNOT-PARIS
R. C. SEINE 209.216 B

TÉLÉPHONE : 5 LIGNES
GOBELINS 68-72

From: *Spécimen Général des Fonderies Deberny et Peignot* (Paris: Fonderies Deberny et Peignot, 1950).

Typeface example	English	French	Description
Pastonchi	Humanistic	Humanes	First roman characters.
Garamond	Garaldic	Garaldes	"Garamond + Aldus" 16–17th century origins Better thick/thin contrast.
Baskerville	Transitional	Réales	Bridge between Garaldic and Didones. More upright, delineated contrast.
Bodoni	Didonic	Didones	"Didot + Bodoni" High contrast between thick and thin lines.
Giza	Mechanistic	Mécanes	Geometric and Industrial from the 19th century. Egyptian-type faces.
Gill Sans	Lineal	Linéales	Sans serif with uniform lines of varying thicknesses: Ultra thin to bold weights.
TRAJAN	Incised	Incises	Resembles a Latin inscription. Titling fonts, devoid of lowercase.
<i>Shelley Andante</i>	Script	Scriptes	Imitates cursive writing. Letters may or may not conjoin.
<i>Bolide</i>	Manual	Manuaires	Evocative of hand-rendered letters.
Vadstenakursīve	Black Letter	Fractures	"Gothic" or "Fraktur" faces. Used particularly in Germany.
ѠԂԂԂԂԂ (Tallin Cyrillic) ΥΙΝΕΤ ΗΣΕΕΛ (Times Greek)	Non-Latins	Non-Latines	Typeface that uses a non-Latin alphabet.

Adapted from: René Ponot, "Maxmilien Vox, Le Typographe." Maxmilien Vox: Un Homme et les Lettres (Paris: Agence Culturelle de Paris, 1994): 87-89.



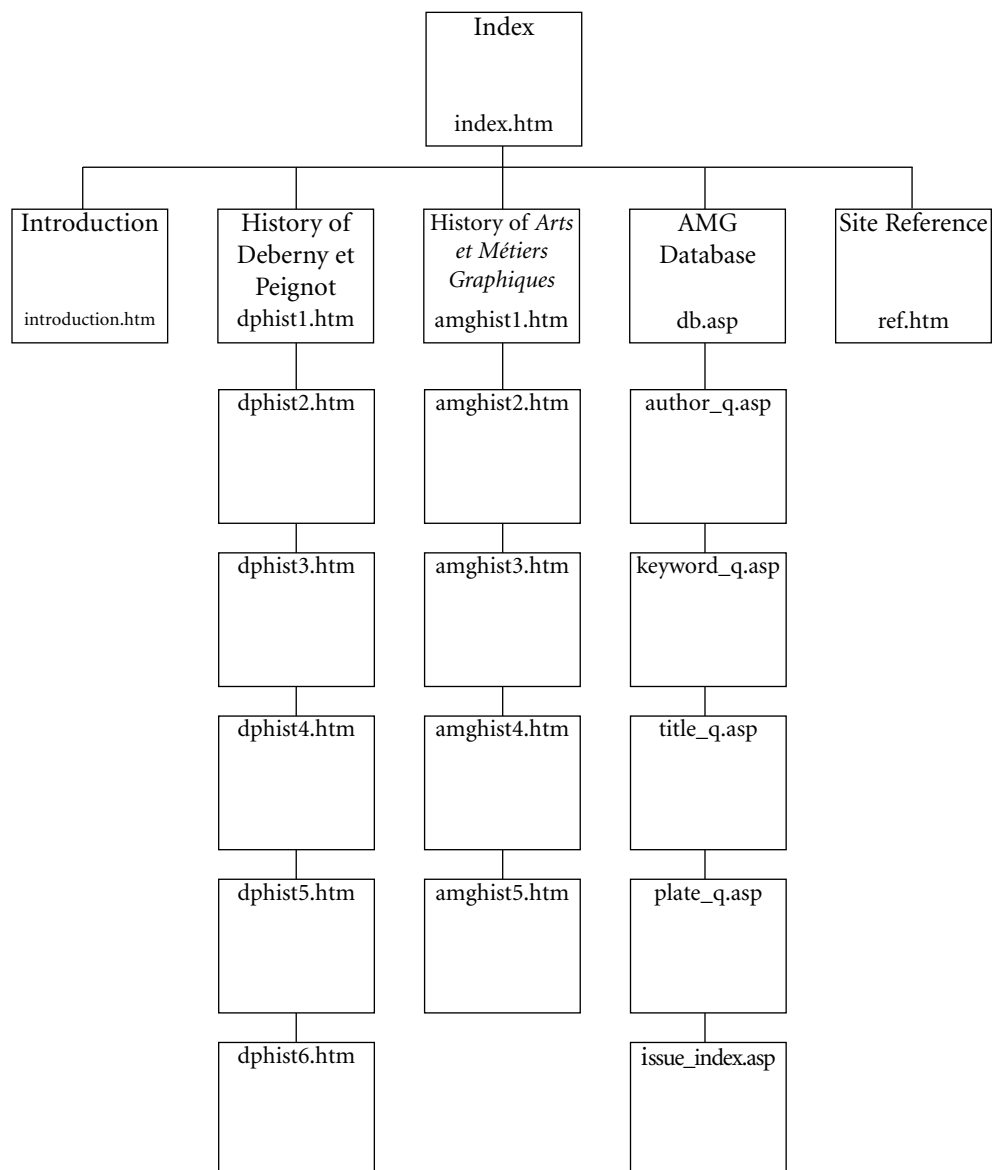
APPENDIX F: *ARTS ET MÉTIERS GRAPHIQUES* DATABASE STATISTICS

<i>AMG</i> Database Table Name	Number of Artifacts in Table
artifact	2700
artifact_keyword	9182
artifact_type	7
author	969
contribution	3306
contribution_type	1
issue	70
keyword	1072
plate_process	34

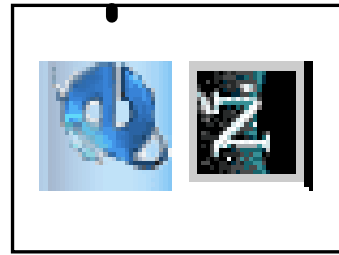
•Each article in *Arts et Métiers Graphiques* has on average 1.2 authors or corporate authors associated with it, ($3306 / 2700 = 1.2244444444$).

•Each article has on average 3.4 keywords associated with it, ($9182 / 2700 = 3.4007407407$).

APPENDIX G: AMG WEBSITE NAVIGATION SCHEMA



1.



Browser

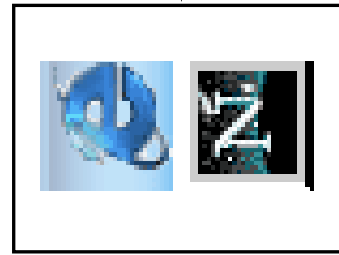


Browser requests HTML page from web server.



Server

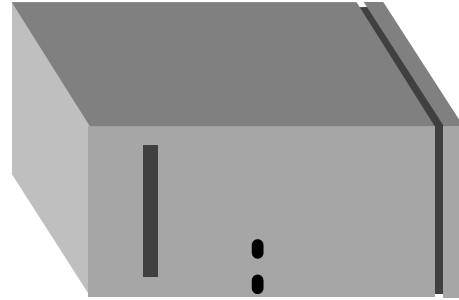
2.



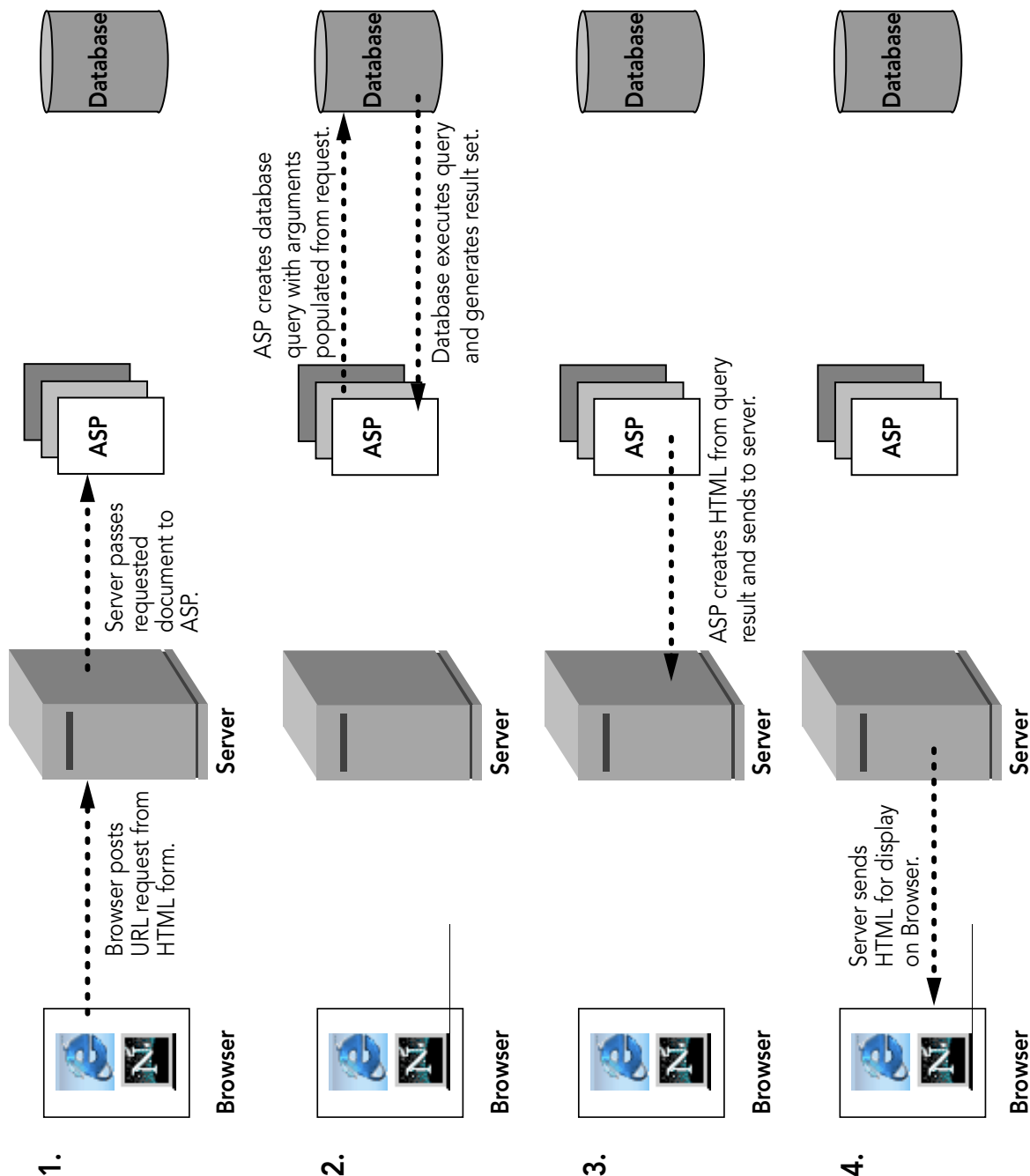
Browser



Server sends HTML page to browser from file system.



Server



Adapted from: Weissinger, A. Keyton. *ASP In a Nutshell : A Desktop Quick Reference* (Sebastopol, CA: O'Reilly & Associates, Inc., 1999), 7.

APPENDIX J: AMG WEB CASCADING STYLE SHEET

file: amgweb.css

```
p.headtop
{
    margin-top: 5pt;
    margin-left: 10pt;
    margin-right: 5pt;
    margin-bottom: 0pt;
    color : DarkRed;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
    font-weight: bold;
}
p.head
{
    margin-top: 5pt;
    margin-left: 10pt;
    margin-right: 5pt;
    margin-bottom: 0pt;
    color : Black;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
    font-weight: bold;
}
body, p, p.text, form
{
    margin-top: 0pt;
    margin-left: 10pt;
    margin-right: 5pt;
    margin-bottom: 0pt;
    color : Black;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
    font-weight : Normal;
}
p.endnote
{
    margin-top: 5pt;
    margin-left: 20pt;
    margin-right: 20pt;
    margin-bottom: 5pt;
    color : Black;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 8pt;
    font-weight : Normal;
}
```



```

p.caption
{
    margin-top: 0pt;
    margin-left: 0pt;
    margin-right: 0pt;
    margin-bottom: 0pt;
    color : Black;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 8pt;
    font-weight : Normal;
}

a:hover
{
    background : #CCCCCC ;
    color : DarkRed;
}

a:active
{
    font-weight : Normal;
    color : Navy;
}

a:link
{
    font-weight : Normal;
    color : Navy;
}

a:visited
{
    color : DarkRed;
    font-weight : Normal;
}

a:hover
{
    background : #CCCCCC ;
    color : DarkRed;
}

p.sidebar
{
    margin-top: 0pt;
    margin-left: 5pt;
    margin-right: 0pt;
    margin-bottom: 0pt;
    color : white;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 9pt;
    font-weight: Bold;
}

a.sidebar:hover
{
    background : #CCCCCC ;
    color : White;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
}

```

```

a.sidebar:active
{
    font-weight : Normal;
    color : White;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
}

a.sidebar:link
{
    font-weight : Normal;
    color : White;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
}

a.sidebar:visited
{
    color : White;
    font-weight : Normal;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
}

a.sidebar:hover
{
    background : #CCCCCC ;
    color : DarkRed;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
}

a.inline:hover
{
    background : #CCCCCC ;
    color : DarkRed;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
    font-size : 10pt;
}

a.inline:active
{
    font-weight : Normal;
    color : Navy;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif ;
    font-size : 10pt;
}

a.inline:link
{
    font-weight : Normal;
    color : DarkRed;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif ;
    font-size : 10pt;
}

a.inline:visited
{
    color : DarkRed;
    font-weight : Normal;
    font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif ;
    font-size : 10pt;
}

```

```
a.inline:hover
{
  background : #CCCCCC ;
  color : black;
  font-family: Arial, Verdana, Helvetica, Geneva, SunSans-Regular, sans-serif;
  font-size : 10pt;
}
```