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### An Alphabetical metamorphosis

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Rochester Institute of Technology

A Thesis Submitted to the Faculty of  
The College of Fine and Applied Arts  
in Candidacy for the Degree of  
MASTER OF FINE ARTS

An Alphabetical Metamorphosis  
by  
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May 19, 1990

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Special thanks to my thesis committee

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Dedicated to my Mother, Family and Friends  
without whose support this would not have  
been possible

In memory of my Father William P. Granfield

Preface	-----	4
Introduction	-----	5
Development	-----	10
Organizational Methods	-----	13
Technology	-----	14
Future	-----	22
End Notes	-----	23
Bibliography	-----	24
Books	-----	1 - 28
Periodicals	-----	29 - 40
Other	-----	1 15
Program Images	-----	A - N
Scripts	-----	32

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An Alphabetical Metamorphosis is an interactive educational guide to the history of typography. My goal in creating this was to study the effects that technology has had on the visual design of typefaces. Beginning with the development of letterforms, this guide spans the development of typography from Gutenberg to Digital Type.

In creating "An Alphabetical Metamorphosis" I was curious as to how older typefaces were developed in relation to the technology of their time and how they have been adapted to accommodate new technologies. How did typographers adapt the technology for the typeface or the typeface design for the technology. Today with the use of computers, and computer generated type, many questions on the quality of typefaces have arisen. I was curious to learn how our predecessors dealt with new developments in technologies that would affect their typeface designs. I was also very interested in researching the actual visual design of the classic typefaces that would now be considered "milestones" in typography. I wondered why these typefaces have been considered such classics that have withstood technological changes, as well as, changes in styles in design, opposed to those that have not. After researching and assembling "An Alphabetical Metamorphosis" I have come to realize that although technology may continue to change and whether it benefits, accommodates or degenerates previously designed typefaces, typographers will continue to learn and draw knowledge from the past to apply to present day needs in creating fresh new typefaces in the spirit of their time.

The information contained in "An Alphabetical Metamorphosis" studies the designs of typefaces in relation to the technology of their time. In researching this I have come to the conclusion, that although technology may continue to change typefaces will continue to be aesthetically designed based on typefaces that have been created in the past.

In the years before Christ the concept of a letterform was unknowingly being established. The true history of letterforms began with symbols such as Pictographs and Ideographs. These established a basis of communication through the use of symbols. From these emerged Phonograms such as Hieroglyphics. The Phoenicians were the first to utilize the idea of the Egyptian Hieroglyphics to form 21 characters that would represent sounds. The Greeks in turn utilized the ideas of the Egyptians to form the first writing system, Alpha, Beta or the alphabet in 403 B.C.. The Greeks added five vowels to the Phoenician Alphabet and renamed the consonants in Greek. The Romans developed the Greek alphabet even further. This is closest to the established alphabet we use today. It was during this time that letterforms were carved and styled into stone slabs for record keeping methods.

The first evidence of the use of the alphabet for typographic purposes was in the years of 775 A.D. 1860 A.D.. The early handwriting scripts known as Caroline, Textura, Uncial and Celtic were the first in establishing the use of the alphabet for decorative, styled letterforms. The calligraphic pen was the tool used to create these letterforms. It was not until 1450 when Gutenberg introduced printing and moveable type that typography and its importance began to establish a precedence. Letterforms were now referred to as "typefaces" and text could be mass produced. However, this was a new concept and there was much to learn. Considerations of the relationship to the technology became important.

A typographer such as John Baskerville created his typefaces for reproduction from cast hot metal slots. Considerations such as the ink, the quality of the metal that the type would be cast in, and the paper it would be printed on were all important considerations.

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Baskerville was often criticized for the delicateness of his typefaces, as well as the quality and gloss of the paper he handcrafted to print his typefaces on. As technology advanced so too did the design and style of typefaces. Hermann Zapf created his favorite typeface, Optima, for the process of photocomposition. Considerations such as light exposure and degeneration of the typeface had to be taken into consideration. Optima was readapted for computer generation. Zapf was unhappy with this decision. According to Zapf, Optima was never intended for computer generation. The graceful, subtle curves of Optima could not be captured digitally. Zapf would have preferred to have created a whole new typeface that would be intended for computer use and he only hopes that technology will soon accommodate beautiful curves so that his typefaces can be used as originally intended.

As of today new typefaces are being created for computer generation. Typographers such as Matthew Carter and Sumner Stone are among the few that are creating typefaces that are visually appealing and meant for computer generation. In creating a typeface for the computer, Sumner Stone's goal was to create a face that would hold up well at large sizes, with few indications of jaggies.<sup>1</sup> A priority for Stone was to "also keep the aesthetics and not to let the machine dictate to you"<sup>2</sup> Typefaces must now be designed for low resolution printers, as well as high resolution output, such as a Linotronic. As a result they have become a more generous, less curvaceous letterforms with less contrast between the thicks and thins. The digital era of typefaces began with fonts such as Geneva and Chicago, which are slightly crude in aesthetics, but are useful for computer generation. Today hundreds of fonts have been adapted for the computer. However, only a handful of fonts have been made with special considerations of computer generation in mind. Digital typography is a whole new age of typography that has just begun to be explored. I feel that as the technology changes to accommodate type, typographers will continue to develop faces based on the past, with new and refreshing features for the present.



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In January of 1985, the LaserWriter, Linotronic 100 and Adobe Systems Inc.'s, page description language, PostScript, were introduced. This was a tremendous break through that was to create the desktop publishing market and the use and quality of typefaces. In January 1986, Fontographer was first introduced to the public. Fontographer is a software package that allows individuals to construct and use their own typefaces. Fontographer is beneficial in that it may encourage people who previously may not have considered designing typefaces, to create a typeface. However, it may be disastrous in that it now puts the power and control of typeface design into anyone's hands. This may be true, yet looking back on the history of typeface design, Frederic Goudy was never formally trained in typeface design, and he has proved to be a typographic legend. The real danger in typeface design, as I see it, is putting the power of bogus use and distortion of typefaces into any Macintosh user's hands. Software such as TypeStyler® can be of unmeasurable value to a trained typographer or designer, but to those who are naive to the field, it will produce even more bogus use of genuine classical typefaces.

Typographers are now creating typefaces to accommodate the current technology. However, I feel that as the technologies continue to become more sophisticated there will be less of a problem with designing typefaces for extreme high and low resolutions. With the advent of computers and the digital use of type during the late 1970's, type has been a victim of the computer. Typographers have been adjusting and readjusting typefaces to accommodate the technology. In 1985 Charles Bigelow and Kris Holmes created the roman typeface, Lucida. It was created for the magazine Scientific American, for which the text would be computer generated. The serifs of Lucida were specially designed to adapt to different output devices and resolutions. Until recently, 1990, no one has been as innovative in adapting the computer for type, such as Baskerville adapted his paper and inks to accommodate his delicate typeface.

Presently, high resolution output is available from a Linotronic, yet the majority of people who are involved in desktop publishing are taking

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advantage of laser printers. The resolution of a laser printer is a mere 300 DPI (Dots Per Inch). Just as the quality of the output of metal type was dependent upon the quality of metal the letterforms were cast in, resolution quality is dependent upon the newness of the toner cartridge. Computer graphics and desktop publishing have been beneficial in that it has made the more common computer user more aware of typefaces and their use. Also, the use of typefaces for computer generation has posed whole new challenges for typographers. This in turn may be a chance to encourage new and innovative typeface designs.

Not only are output devices and quality of resolution a problem, but also the screen quality of a font for interactive projects, such as "An Alphabetical Metamorphosis". The type must be legible and readable for screen display just as it is for printed publications. One attempt at improving the screen quality of fonts is the Adobe Type Manager (ATM). Without this, "An Alphabetical Metamorphosis" would have been far less legible. ATM is also useful in displaying screen fonts for design purposes. It allows the user to view a reasonable screen representation of a given typeface before printing it out, providing the computer is equipped with the bitmapped version of the typeface for display purposes.

**"Perhaps this new technology will help breathe new life into the letter making arts"** -Sumner Stone

Although the availability of type to the general computer user has its advantages, it also has its disadvantages. Many people are not familiar with the proper use of type to promote readability and legibility. Considerations such as leading, justification and sizes are often misused among desktop publishers. Also, some typefaces are not meant for reproduction from a computer, such as Hermann Zapf's Optima.

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**"The problem that seems to hurt working designers is how do we hold onto those things that existed before and not lose them in the new technology? The letters change shape and we lose things such as small caps" -Paula Scher**

**"Now we know what the scribes felt like in the 15th Century when faced with rampant spread of printing"**

**"We've had 500 years of moveable type, now we have mutable type" - Carter**

I began the development of "An Alphabetical Metamorphosis" by establishing criteria for the content. I wanted to include classic typefaces that have made a significant and/or unique contribution to the field of typography. It would be impossible to include every typographer that has made a significant contribution to the field of typography. Therefore I chose twenty-four typographers and their typefaces at my own discretion, with the hopes that "An Alphabetical Metamorphosis" will be a project that will continue to grow and develop. The typographers and typefaces I chose were:

John Baskerville - Baskerville  
Herbert Bayer - Universal Alphabet  
Charles Bigelow - Lucida  
Giambattista Bodoni - Bodoni  
Matthew Carter - Charter  
William Caslon - Caslon  
Didot Family - Didot  
Vincent Figgins - Tuscan  
Adrian Fruitiger - Universe, OCR-B  
Claude Garamond - Garamond  
Frederic Goudy - Goudy  
Greeks  
Kris Holmes - Lucida  
Nicolas Jenson - Jenson  
Herb Lubalin - Lubalin Graph  
Aldus Manutius - Aldine Italic  
Max Meidinger - Helvetica  
Phonecians  
Paul Renner - Futura  
Romans  
Sumner Stone - Stones  
Jan Tschichold - Universal Alphabet  
Hermann Zapf - Chancery, Optima, Palatino

I feel that these typefaces and typographers were ample in establishing a solid basis of information from which the user can learn.

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My next consideration was what media to use in presenting and organizing the information. I chose interactive media for several reasons. It offered me a chance to fully develop an interactive project while implementing my communication and graphic design skills. By creating an interactive project, it offers the chance for others to easily access information that is normally difficult to acquire. It is also a way to permanently store and retrieve information and images electronically so that others can easily access the information.

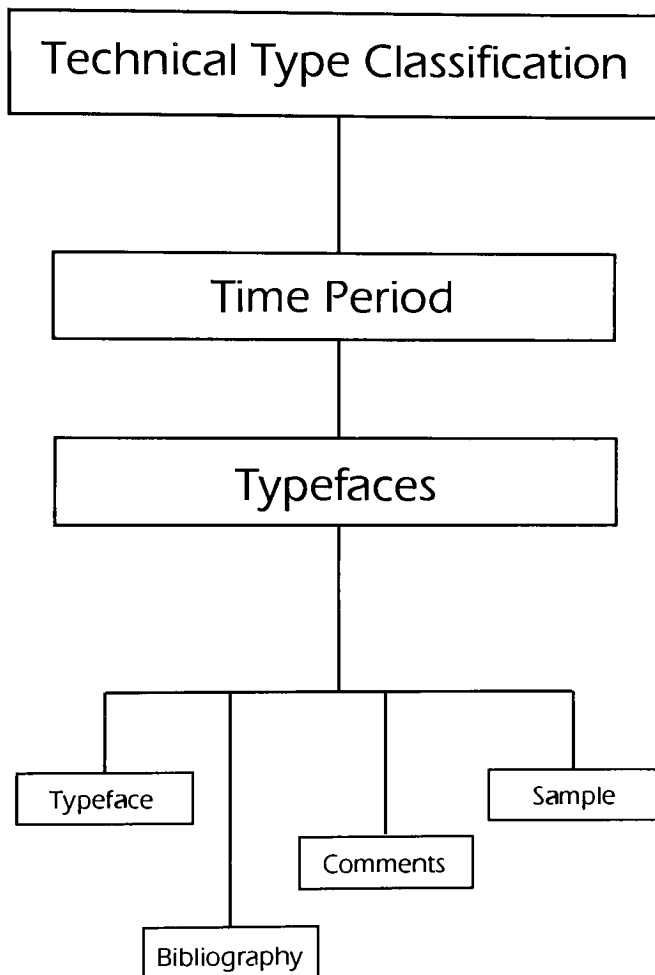
The information was categorized according to the technology, time period and typeface. As the organizational chart depicts, the information was first categorized by the technology it was created for, i.e.: hot metal type, photocomposition or digital generation. These technologies are indicated by color, red indicates the Historical section, yellow indicates Hot Metal Type, green indicates Photo Type and blue indicates Digital Type. The information was then broken down into time periods. Each typeface is then categorized by time period within the timeline. Each typeface includes information on the typeface design itself, a biography on the typographer, comments and a sample that is relative to the typeface. Each technological category also includes a section that reviews the particular technology.

After establishing a method of organization for the information, it was necessary to consider an audience and a user level. The audience I chose to gear the guide, "An Alphabetical Metamorphosis" toward, was Graphic Designers, Printers and Typographers. The level of the user would be someone with prior knowledge in the anatomy and basic use of typography as a communication tool. However, because interactive media is a relatively new form of media, I chose to keep the organization and the layout of the guide basic and easy to follow. I would classify it as being at the beginner/ intermediate user level. I feel that this was an important consideration. If the user level is not properly identified, the

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information will not be communicated in such a way that the user is able to use the interactive guide without having to consider the interface. The interface should remain "invisible" to the user so that the user is able to easily access and learn about the information desired. If the user is able to use a program such as "An Alphabetical Metamorphosis" with ease and satisfaction, I consider it a success.

My first inclination when considering ways in which to organize all of the information was to organize them by typestyle, i.e., traditional, modern, and old style. However, these classifications are vague and tended to vary with opinion. I then attempted to categorize them as serif and sans-serif, however that was much too broad. I finally decided that it was appropriate to categorize the typefaces in relation to the technology of their time. The three categories of technology in typeface generation were established, Metal, Photo and Digital. I also felt that it was important to include a section on the history of the development of the alphabet itself and how typeface designs evolved. These are included in the Historical section. The final four technical/typographical divisions that the information was organized within are, Historical, Hot Metal Type, Photo Type and Digital Type.





After establishing the need for presenting the information on typography through interactive media, it was necessary to decide with which software to build the guide. I chose to use Silicon Beach's SuperCard® software because it offered a variety of options for building software that were above and beyond those of HyperCard®

SuperCard® offers the use of 256 colors at a time, out of a possible 16.8 million, and gray scales. The use of colors and gray scales were important to my project for the following reasons: color was used to categorize the general type technologies and the quality of the samples were dependent upon the use of gray scales. SuperCard® also treated type substantially better than HyperCard, and since the project was on typography in relation to technology. I felt this was an important design consideration.

SuperCard® also offers flexibility in its options and operations. The use of "windows" opposed to HyperCards "stacks" were useful in many ways. The use of windows provided a great way to organize the guide. Each technical category of the project was contained within its own window. Within each window, existed individual typefaces. A separate window was used for the samples and the control panel. SuperCard® allowed me to designate sizes and styles to different windows. This was extremely beneficial to the interface design. SuperCard® not only offers the developer a chance to build a project, but also the opportunity to make the project its own entity. It allows the developer to create what is called a "stand alone". A stand alone enables the project to run on its own without the actual SuperCard® software. The user is only required to have 1 megabyte of memory, version 6.0.2 or later and a color monitor. This feature of allowing me to build my project as a "stand alone" was another beneficial feature of the SuperCard® software. After reviewing the assets of SuperCard® I felt that my project was most suitable for creation with the that software. SuperCard® allowed me to organize and store a large amount of information in such a way that it can now be readily accessed at the user's discretion for learning purposes.

SuperCard® provided an environment for me to create my own application. However, SuperCard®, like most new computer

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applications, to have its limitations. One limitation was in my programming abilities, most of which I was able to creatively solve through my knowledge and the gracious help of others. My experience in programming is not extensive, yet is enough for me to have been able to understand the capabilities of interactive media.

My organizational skills and design skills, along with my current understanding of programming were sufficient for me to compose a project for beginning/intermediate learning purposes.

Limitations within the actual SuperCard® software also existed. Although SuperCard® allowed me to manipulate different typefaces within a text field, it did not allow for usual typesetting capabilities. Aside from the basic typesetting options, such as leading and justification, it does not allow for proper kerning or options such as hanging quotes. As a graphic designer I found this rather irritating. Also the visual appearance of the standard scrolling field is less than desirable. Although other scrolling fields can technically be achieved through scripting, I did not feel it would have been beneficial for me to spend the time on something that already existed and was functional. I also encountered problems with the display fonts of the Eras family and others. Although I installed the fonts into the application, the project is still fickle in that the fonts sometimes appear as they should and at other times they don't. One answer to this was whenever possible I opted to use art work of the font rather than the actual font itself.

After the organization of information had been established and the use of software had been decided, it was necessary to begin the interface design. I feel that this was perhaps the most important aspect of constructing a successful guide.

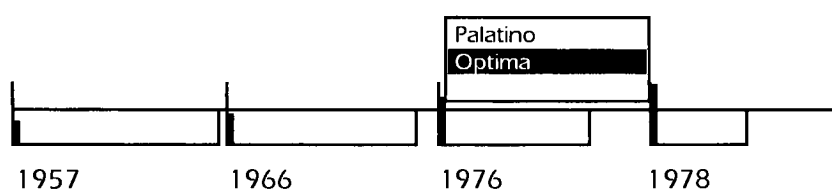
The first major decision in creating "An Alphabetical Metamorphosis" was to use color. Although this can be viewed as a limitation in the use of the program, the decision to use color was more of an asset to the

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project than a liability. Creating an interactive project in color limits the use of it to a Macintosh II computer or a system that supports color and has been released since. However, I feel that the features that SuperCard® offers, which I have previously mentioned, were not detrimental to the success of the program. Also, because this project is something that is of historical content, it is my hope that it is something that will not outdate quickly, but will continue to be developed and remain used. Therefore, it was at my own discretion that I looked to the future, where hopefully more educational institutions will have computers that support color. It was also my assumption, although I did not formally survey the situation, that most educational facilities that teach design and design studios, would support color on their computers.

My goal in developing the interface was to create a project that was easy to learn and straight forward to operate. In creating the interface it was necessary to consider the method by which I organized the information on the hierarchy.

The information had to be graphically represented according to technological categories. I constructed a composite grid on which I could organize the graphic elements. I began organizing the information by representing each technological category with a color coded system: red for the Historical section on typography, yellow representing the Hot Metal section of typography, green for the Photo Type section, and blue for the Digital Type section. These were then divided on a timeline, which I refer to as a "TypeLine" for sequential organization of the information. This was an important tool in aiding the user through the information in the guide.



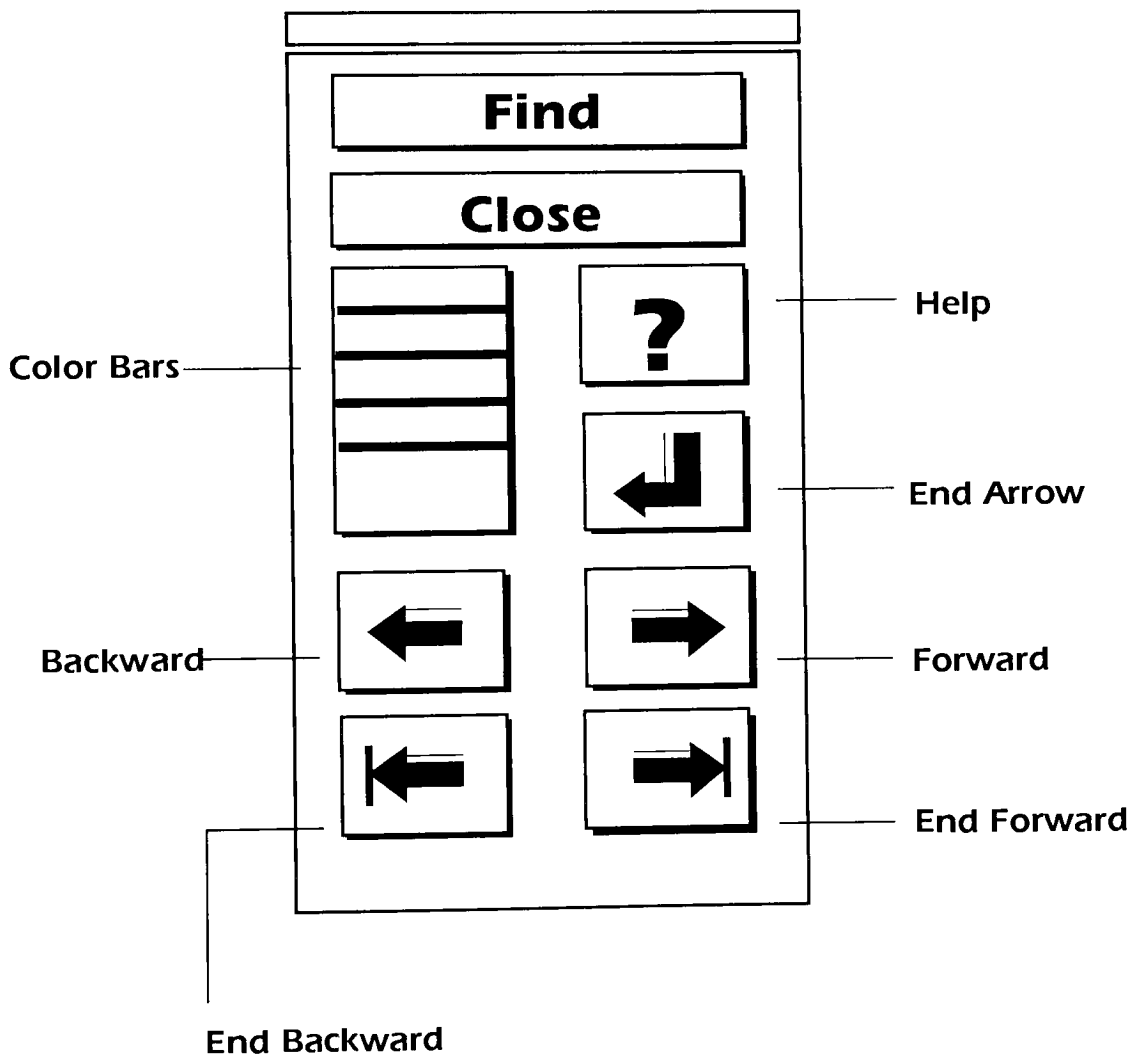
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"Where in the world is the information?" <sup>3</sup>

Users like to know where the information is, They do not want to have to aimlessly search for the information. It is also important to always let the users know where they are at all times. The "TypeLine" achieves this in aiding the user in always being aware of the technical period and time period that one is currently in.

There were many interface design considerations to be made. The interface feature of informing the user as to what information they are accessing is an important feature. In "An Alphabetical Metamorphosis" I designed the general information buttons (Typeface, Designer, Comments and Sample) to highlight when they have been clicked on to access relative information. This feature was important to letting the user know what information is contained in the popUp field or sample window. The sample window is first accessed via the general button, and put away in the same manner. However, I found it necessary, as with many other features, to fashion the sample window after the standard Macintosh interface of a close box. Therefore, I gave the user the option to put away the information in either manner, the close box or the general information button. Also in keeping with the standard Macintosh interface, I utilized the popUp-menu feature, which creates pull down menus within the application. Pull down menus provide cross referencing, for example with Hermann Zapf, who has created typefaces throughout the various technologies. Presently it is not vital to the guide, but it is a feature that I see as being extremely beneficial to the program as it continues to develop.

In creating the pull down menus, I questioned whether the user would know how to use them or not. This was solved by explaining them in the Help section. I also encountered a problem in the positioning of the pull down menus. The scripting of the pull down menus made them appear relative to the overall screen location. I manipulated the scripting in order to have the pull down menus appear relative to the current



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window that they are being viewed on (see scripts). I acquired the popUp-menu external command from 101 Scripts and Buttons. These menus were used as a convenient way to categorize information within the TypeLine, while remaining a functional, sensible interface utility. This feature also proved useful in the find feature, located on the control panel. However, I was unable to use the double layer popUp-menus, which create two layers of a single pull down menu, for the Find function. I was unable to script them properly for the functionality of the find feature. What I was able to do to develop the find feature was to use buttons to create a list. The buttons are used as a list that appears after scrolling through the three find categories Technology, Typeface and Typographer. The user then clicks on the selection of his/her choice. This highlights and the user is then brought to the appropriate section (see scripts). The user's choice remains highlighted to inform the user that they have already accessed that particular section. However, they may access this section again. The find section is then reset for a new user when the project is closed.

**"Main concern, what information is there to look at, not how to get at it".pg.?**

In "An Alphabetical Metamorphosis" a completed list of Typefaces, Typographers and Technologies are listed to inform the user as to what the guide contains.

The control panel not only contains the find function but other useful controls and utilities. I chose to make the control panel its own entity, rather than positioning the control buttons on each window or card. This would allow each individual user to position the control panel where it would be most comfortable for them. The utilities that are located on the control panel (see diagram) are the Find Function, The Close, The Color Bar Indicator, The Help Button, The Directional Arrows, Forward,

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Backwards and the End Arrow. The Find Function has been previously discussed. The Close Button gives the user the option to close out of the project. When selected the project will then return to the introduction window and the program will then reset itself for the next user. The Color Bar Indicator uses stripes of color to graphically represent which technical section of the guide the user has previously accessed. The Forward and Backward arrows guide the user to the first window of each section, which contains the full TypeLine for that particular section, and the last window of each section. Although the directional arrows do not seem vital to the program at this point, I chose to keep the end directional arrows for the reason that if the guide continues to be developed, they will become a vital feature. The Help button is graphically depicted by a question mark. By depressing on the button a Help section can be accessed. An easily accessible help section is important in aiding the user and keeping the user from becoming frustrated while using the guide. The End Arrow guides the user back to the original-complete TypeLine.

**"Give the reader a sense of direction as to where they are going"<sup>5</sup>**

To establish this sense of direction I played off the progression of the TypeLine and I also used the "wipe left" and "wipe right" function. The TypeLine progresses in a forward direction, leaving only a color bar within the complete TypeLine to inform the user where they are either progressing or regressing through the information. They are given the option of using the complete TypeLine at the beginning of each technological section, or they are given the choice of using the directional arrows on the control panel. Also to help in reinforcing the user with a sense of direction, I used the wipe left and wipe right function. Wipe left indicates a forward movement on the TypeLine, and wipe right indicates a backward movement on the TypeLine.



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I chose to keep the interface relatively simple for the beginning user. However, simplicity is often the greatest challenge of all. Decisions as to where the dates should graphically appear on the timeline when the pull down menus are active. Should the menus pull up and down or just up. On the surface these questions may seem rather unimportant, yet they contribute greatly to the success of the functionality of the project. I decided that it was perfectly natural to have the menus scroll both up and down, and that the dates could be hidden when scrolling to choose a typeface. The time period can be easily referenced again and it appears again in the individual window of the user's choice. Most importantly, what I did learn from constructing an interactive project from start to finish was, when making any decision on the interface, it is critical to constantly consider the uniformity and consistency of the elements within the program.

Examples of uniformity within "An Alphabetical Metamorphosis" were in the buttons, windows and the TypeLine. The general information buttons are all visually identical and function the same. The windows that contain information are all the same style. The control panel, help window, sample window, and bibliography window are all different in style to alert the user that they function differently. The TypeLine is a constant guide to information throughout the project. There is also consistency in the layout of the windows throughout the project. The individual elements are all based on a composite grid. The TypeLine remains positioned at the top of each window as a directional guide. The typographic technical section is also indicated in vertical text at the left of each window. The header of each window is indicated by the name of the current typeface which is positioned on a rule line.

It was important to consider the user level when developing the interface. A great deal of consideration had to be given to the amount of control the user would have over the program. The user level of "An Alphabetical Metamorphosis" is beginning to intermediate, therefore I felt it was necessary to limit the amount of control the user would have

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over the project. If a user is unfamiliar with interactive media they may get lost and confused on how to access information. This would only frustrate a beginner and discourage him/her from continuing to use the guide. These features all remain uniform throughout the project. This in turn gives the user the option to easily access the project without having to constantly reconsider and question the functionality of the interface.

"An Alphabetical Metamorphosis" as I see it, is just the beginning of a useful tool to educating others on the history of typography. It is my hope that the guide will continue to be developed and built upon by myself, and others. I feel that the guide serves the purpose of educating the user on why we have and use typefaces and how they came to be. I feel this is especially important with the increase of computers in typography. Most people including, myself are not thoroughly aware of the history of typography in relation to the technology it was created for. This has affected the styles of typefaces to some degree throughout the ages and continues to effect the style and appearance of typefaces into the digital age. There is a great deal more information of the past to research and add to "An Alphabetical Metamorphosis", and as the digital age of typography continues to develop, I am hopeful that so too will the information included in "An Alphabetical Metamorphosis"

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Francisco, California, pg. 134.
2. Ibid., pg.133.
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Wadsworth, pg. 5.
4. Ibid., pg. 21.
5. Ibid., pg. 8.

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- Script used on the "Project level" \_\_\_\_\_

```
on openProject
  get the screenloc
  set the loc of wd id 143 to 340, 260
  open window id 143
end openProject

on xy -- puts the mouse location in the message box until a mouse click
  repeat until the mouse is down
    put the mouseLoc
  end repeat
end xy
```

- Script for for "Cover Window" \_\_\_\_\_

```
on mouseDown
    get the screenLoc
    set the loc of wd id 138 to 80, 120
    open wd id 138
    close wd id 143
    hide background graphic "BlueLine" of cd id 101 of window id 138
    hide background graphic "YellowLine" of cd id 101 of window id 138
    hide background graphic id 188 of cd id 101 of window id 138 of project "Proto.1"
    hide background graphic "GreenLine" of cd id 101 of window id 138
end mouseDown
```

- Script for "Introductory Window" \_\_\_\_\_

```
on openWindow
    visual effect "wipe left"
    get the screenLoc
    set the loc of wd "Introduction Window" to 340, 260
end openWindow
```



Script for "Historical Window" 

---

```
on openWindow
  get the screenLoc
  set the loc of wd "Historical" to 340, 260
  show background graphic id 188 of cd id 101 of window id 138 of project "Proto.1"
  close window id 101 of project "Proto.1"
  close window "PhotoType" of project "Proto.1"
  close window "DigitalType" of project "Proto.1"
end openWindow
```

- Script for "Hot Metal Type Window" \_\_\_\_\_

```
on openWindow
    get the screenLoc
    set the loc of wd "Hot Metal Type" to 340, 260
    show background graphic "YellowLine" of cd id 101 of window id 138
    closeWindow "Historical"
    closeWindow "PhotoType"
    closeWindow "DigitalType"
end openWindow
```

– Script for "Photo Type Window" \_\_\_\_\_

```
on openWindow
  get the screenLoc
  set the loc of wd "PhotoType" to 340, 260
  show background graphic "GreenLine" of cd id 101 of window id 138
  closeWindow "Historical"
  closeWindow "Hot Metal"
  closeWindow "DigitalType"
end openWindow
```

- Script for "Digital Type Window" \_\_\_\_\_

```
on openWindow
  get the screenLoc
  set the loc of wd "DigitalType" to 340, 260
  show background graphic "BlueLine" of cd id 101 of window id 138
  closeWindow "Historical"
  closeWindow "Hot Metal"
  closeWindow "PhotoType"
end openWindow
```

Window Script "Bibliography" ID = 148  
Monday, May 21, 1990 11:27 AM

Page 1

– Script for "Bibliography Window" \_\_\_\_\_

```
on openWindow
    get the screenLoc
    set the loc of wd "Bibliography" to 340, 260
end openWindow
```

Window Script "Navigator " ID = 138  
Monday, May 21, 1990 11:20 AM

Page 1

- Script for "Navigator Window" \_\_\_\_\_

on openWindow

    Open window id 104 of project "Proto.1"

end openWindow

– Script for "Typographer Window", used for the Find Function

---

```
on openWindow  
    setwindow Topwindow {}  
end openWindow
```

Window Script "Typeface" ID = 145  
Monday, May 21, 1990 11:25 AM

Page 1

– Script for "Typeface Window", used for the Find Function —————

```
on openWindow  
    setwindow topwindow ()  
end openWindow
```



- Script for "Technology Window", used for the Find Function \_\_\_\_\_

```
on openWindow  
    setwindow topwindow ()  
end openWindow
```

Window Script "Help" ID = 142  
Monday, May 21, 1990 11:22 AM

Page 1

- Script for "Help Window" \_\_\_\_\_

```
on openWindow
    get the screenLoc
    set the loc of wd "DigitalType" to 340, 260
end openWindow
```

- Script used at the card level. This insures that all buttons and fields are reset once the card has been closed. ———
- With the exception of identification numbers and names this script functions the same on each card of each window

on closeCard

```
  if the fillBack of button id 280 is 250 then
    set the fillBack of button id 280 to 247
    set the fillBack of graphic id 270 to 246
    set the fillBack of graphic id 271 to 248
    hide cd field "PICTOGRAPHS"
    set the scroll of cd field "PICTOGRAPHS" to 0
```

end if

```
  if the fillBack of button id 277 is 250 then
    set the fillBack of button id 277 to 247
    set the fillBack of graphic id 275 to 246
    set the fillBack of graphic id 274 to 248
    hide cd field "IDEOGRAPHS"
    set the scroll of cd field "IDEOGRAPHS" to 0
```

end if

```
  if the fillBack of button id 278 is 250 then
    set the fillBack of button id 278 to 247
    set the fillBack of graphic id 272 to 246
    set the fillBack of graphic id 273 to 248
    hide cd field "PHONOGRAMS"
    set the scroll of cd field "PHONOGRAMS" to 0
```

end if

```
  if the fillBack of button id 283 is 250 then
    set the fillBack of button id 283 to 247
    set the fillBack of graphic id 281 to 246
    set the fillBack of graphic id 282 to 248
    close window "Samples"
```

end if

end closeCard

- Script used on all timeLine buttons on each typographic card. \_\_\_\_\_
- With the exception of names and identification numbers this script functions the same on each button. \_\_\_\_\_

on mousedown

    if the optionkey is down then

        edit script of me

    else

        put the loc of me into myPlace

        put item 1 of myPlace + ((item 1 of the rect of this window) - 68) into horiz

        put item 2 of myPlace + ((item 2 of the rect of this window) - 33) into vert

        get PopUpMenu("ZAPF;;Palatino;Optima;Other", 0, vert, horiz)

        set cursor to watch

        visual effect wipe left slowly

        if it = 1 then go to cd "Palatino"

        if it = 2 then go to cd "Palatino"

        if it = 3 then go to cd "Optima"

        if it = 4 then go to cd "Chancery" of wd "DigitalType" of project "Proto.1"

    end if

end mousedown

- Script used on all general buttons on each typographic card. \_\_\_\_\_
- With the exception of names and identification numbers this script functions the same on each button. \_\_\_\_\_

on mouseUp

```
if the fillBack of button id 182 is 247 then
    set the fillBack of button id 182 to 250
    set the fillBack of graphic id 187 to 248
    set the fillBack of graphic id 188 to 246
    if the fillBack of button id 183 is 250 then -hide designer
        set the fillBack of button id 183 to 247
        set the fillBack of graphic id 192 to 246
        set the fillBack of graphic id 193 to 248
        hide cd field "life"
        set the scroll of cd field "life" to 0
    end if
    if the fillBack of button id 185 is 250 then -hide comments
        set the fillBack of button id 185 to 247
        set the fillBack of graphic id 194 to 246
        set the fillBack of graphic id 195 to 248
        hide cd field id 176
        set the scroll of cd field "OPINION.ZAPF" to 0
    end if
    if the fillBack of button id 191 is 250 then -hide samples
        set the fillBack of button id 191 to 247
        set the fillBack of graphic id 196 to 246
        set the fillBack of graphic id 197 to 248
        close wd "Samples"
    end if
    -this hilites the finder buttons_____
```

```
    get hilite of bkgnd btn "Palatino" of cd "Faces" of wd "Typeface"
    if it is false then
        set hilite of bkgnd btn "Palatino" of cd "Faces" of wd "Typeface" to true
    end if
    show cd field "PalHis"
```

else

```
    if the fillBack of button id 182 is 250 then
        set the fillBack of button id 182 to 247
        set the fillBack of graphic id 187 to 246
        set the fillBack of graphic id 188 to 248
        hide cd field "PalHis"
        set the scroll of cd field "PalHis" to 0
    end if
```

end if

end mouseUp

- Script used on sample buttons on each typographic card. \_\_\_\_\_
- With the exception of names and identification numbers this script functions the same on each button. —

on mouseUp

```
    if the fillBack of button id 191 is 247 then
        set the fillBack of button id 191 to 250
        set the fillBack of graphic id 196 to 248
        set the fillBack of graphic id 197 to 246
        if the fillBack of button id 182 is 250 then --hide typeface
            set the fillBack of button id 182 to 247
            set the fillBack of graphic id 187 to 246
            set the fillBack of graphic id 188 to 248
            hide cd field "PalHis"
            set the scroll of cd field "PalHis" to 0
        end if
        if the fillBack of button id 185 is 250 then --hide comments
            set the fillBack of button id 185 to 247
            set the fillBack of graphic id 194 to 246
            set the fillBack of graphic id 195 to 248
            hide cd field id 176
            set the scroll of cd field "OPINION.ZAPF" to 0
        end if
        if the fillBack of button id 183 is 250 then --hide designer
            set the fillBack of button id 183 to 247
            set the fillBack of graphic id 192 to 246
            set the fillBack of graphic id 193 to 248
            hide cd field "life"
            set the scroll of cd field "life" to 0
        end if
        get the screenLoc
        set the loc of wd "Samples" to 330, 245
        open cd "TrajanPal" of wd "Samples"
    else
        if the fillBack of button id 191 is 250 then
            set the fillBack of button id 191 to 247
            set the fillBack of graphic id 196 to 246
            set the fillBack of graphic id 197 to 248
            close wd "Samples"
        end if
    end if
end mouseUp
```

- Script used for "Bibliography Button" \_\_\_\_\_

on mouseUp

    open cd "References" of wd "Bibliography" of project "Proto.I"

end mouseUp

-Script used for "Backward End Arrow button" located on the control panel. -----

on mouseDown

    set the fillBack of background graphic id 156 to 250

    set the fillBack of background graphic id 154 to 248

    set the fillBack of background graphic id 155 to 246

end mouseDown

on mouseUp

    set the fillBack of background graphic id 156 to 247

    set the fillBack of background graphic id 154 to 246

    set the fillBack of background graphic id 155 to 248

    visual effect wipe right slowly

    setwindow topwindow ()

    go to first card

end mouseUp



-Script used for "Forward End Arrow button" located on the control panel. ———

on mouseDown

set the fillBack of background graphic id 153 to 250

set the fillBack of background graphic id 151 to 248

set the fillBack of background graphic id 152 to 246

end mouseDown

on mouseUp

set the fillBack of background graphic id 153 to 247

set the fillBack of background graphic id 151 to 246

set the fillBack of background graphic id 152 to 248

visual effect wipe left slowly

setwindow topwindow ()

go to last card

end mouseUp

-Script used for "Forward Arrow button" located on the control panel. ———

on mouseDown

set the fillBack of background graphic id 147 to 250

set the fillBack of background graphic id 145 to 248

set the fillBack of background graphic id 146 to 246

end mouseDown

on mouseUp

set the fillBack of background graphic id 147 to 247

set the fillBack of background graphic id 145 to 246

set the fillBack of background graphic id 146 to 248

visual effect wipe left slowly

setwindow topwindow ()

go to next card

end mouseUp

--Script used for "Back Arrow button" located on the control panel. -----

on mouseDown

    set the fillBack of background graphic id 150 to 250

    set the fillBack of background graphic id 148 to 248

    set the fillBack of background graphic id 149 to 246

end mouseDown

on mouseUp

    set the fillBack of background graphic id 150 to 247

    set the fillBack of background graphic id 148 to 246

    set the fillBack of background graphic id 149 to 248

    visual effect wipe right slowly

    setwindow topwindow ()

    go to prev card

end mouseUp

—Script used for "Return Arrow button" located on the control panel. ———

on mouseDown

    set the fillBack of background graphic id 184 to 250

    set the fillBack of background graphic id 182 to 248

    set the fillBack of background graphic id 183 to 246

end mouseDown

on mouseUp

    set the fillBack of background graphic id 184 to 247

    set the fillBack of background graphic id 182 to 246

    set the fillBack of background graphic id 183 to 248

    visual effect wipe right slowly

    setwindow topwindow ()

    go to cd "HomeBase" of wd "Introduction Window"

end mouseUp

-Script for the "Help button" located on the control panel ——

on mouseDown

    set the fillBack of background button id 172 to 250

    set the fillBack of background graphic id 169 to 248

    set the fillBack of background graphic id 170 to 246

end mouseDown

on mouseUp

    set the fillBack of background button id 172 to 247

    set the fillBack of background graphic id 169 to 246

    set the fillBack of background graphic id 170 to 248

    answer "Would you like to go to the help section?" with "Yes" or "No"

    if it = "Yes" then open card id 116 of window id 142

end mouseUp

-Script for the "Find button" located on the control panel. \_\_\_\_\_

```
on mouseDown
    if the optionkey is down then
        edit script of me
    else
        put the loc of me into myPlace
        put item 1 of myPlace + ((item 1 of the rect of this window) + 29) into horiz
        put item 2 of myPlace + ((item 2 of the rect of this window) - 9) into vert
        get PopUpMenu("Typographer;Typeface ;Technology",0, vert, horiz)
        if it = 1 then open window "Typographer"
        else if it = 2 then open window "Typeface"
        else if it = 3 then open window "Technology"
    end if
end mouseDown
```

- Script used on all of the list of buttons used for the Find Function. \_\_\_\_\_
- With the exception of names, this script was used on all the buttons on the list of the Find Function. \_\_\_\_\_

on mouseDown

set the hilite of me to true

visual effect wipe left

go to card "Manutius" of wd "Hot Metal Type"

close wd "Typeface"

end mouseDown

**Baskerville, John**  
**Bayer, Herbert**  
**Bigelow, Charles**  
**Bodoni, Giambattista**  
**Carter, Matthew**  
**Caslon, William**  
**Didot, Family**  
**Figgins, Vincent**  
**Fruitiger, Adrian**  
**Garamond, Claude**  
**Goudy, Frederic**  
**Granjon, Robert**  
**Greeks**  
**Holmes, Kris**  
**Jenson, Nicolas**  
**Lubalin, Herb**  
**Manutius, Aldus**  
**Meidinger, Max**  
**Phonecians**  
**Renner, Paul**  
**Romans**  
**Stone, Sumner**  
**Tschichold, Jan**  
**Zapf, Hermann**



**Aldine Italic**  
**Baskerville**  
**Bodoni**  
**Caroline**  
**Caslon**  
**Celtic**  
**Charter**  
**Didot**  
**Futura**  
**Garamond**  
**Goudy**  
**Helvetica**  
**Jenson**  
**Lubalin Graph**  
**Lucida**  
**OCR-B**  
**Optima**  
**Palatino**  
**Sabon**  
**Stones**  
**Textura**  
**Tuscan**  
**Uncial**  
**Universal Alphabet**  
**Universe**  
**Zapf Chancery**

**Gutenberg**

**Incunabula**

**Kelmscott Press**

**Hot Metal Type**

**Linotype**

**Photo Type**

**Digital Type**

--Script for the "Close button" located on the control panel. \_\_\_\_\_

on mouseDown

    if the optionkey is down then

        edit script of me

    else

    end if

end mouseDown

on mouseUp

    answer "Do you want to Close ?" with "No" or "Yes"

    if it = "Yes" then set the cursor to watch

    if it = "No" then pass mouseUp

    Open window id 143 of project "Proto.1"

    Close window "Introduction Window" of project "Proto.1"

    close window id 100 of project "Proto.1" --Historical

    Close window id 101 of project "Proto.1"

    Close window "PhotoType" of project "Proto.1"

    Close window "DigitalType" of project "Proto.1"

    Close window id 138 of project "Proto.1"

    Close window "Samples" of project "Proto.1"

    Close window "Help" of project "Proto.1"

    Close window "Technology" of project "Proto.1"

    Close window "Typeface" of project "Proto.1"

    Close window "Typographer" of project "Proto.1"

    Close window "Bibliography" of project "Proto.1"

--refresh Typeface button\_\_\_\_\_

    get hilite of bkgnd btn "Aldine Italic" of cd "Faces" of wd "Typeface"

    if it is true then

        set hilite of bkgnd btn "Aldine Italic" of cd "Faces" of wd "Typeface" to false

    end if

    get hilite of bkgnd btn "Baskerville" of cd "Faces" of wd "Typeface"

    if it is true then

        set hilite of bkgnd btn "Baskerville" of cd "Faces" of wd "Typeface" to false

    end if

    get hilite of bkgnd btn "Bodoni" of cd "Faces" of wd "Typeface"

    if it is true then

        set hilite of bkgnd btn "Bodoni" of cd "Faces" of wd "Typeface" to false

    end if

    get hilite of bkgnd btn "Caroline" of cd "Faces" of wd "Typeface"

    if it is true then

        set hilite of bkgnd btn "Caroline" of cd "Faces" of wd "Typeface" to false

    end if

    get hilite of bkgnd btn "Caslon" of cd "Faces" of wd "Typeface"

    if it is true then

        set hilite of bkgnd btn "Caslon" of cd "Faces" of wd "Typeface" to false

```
end if
get hilite of bkgnd btn "Celtic" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Celtic" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Charter" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Charter" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Didot" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Didot" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Futura" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Futura" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Garamond" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Garamond" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Goudy" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Goudy" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Helvetica" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Helvetica" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Lubalin Graph" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Lubalin Graph" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Lucida" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Lucida" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "OCR-B" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "OCR-B" of cd "Faces" of wd "Typeface" to false
end if
get hilite of bkgnd btn "Optima" of cd "Faces" of wd "Typeface"
if it is true then
    set hilite of bkgnd btn "Optima" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Palatino" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Palatino" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Sabon" of cd "Faces" of wd "Typeface"
```

```
if it is true then
    set the hilite of bkgnd btn "Sabon" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Stones" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Stones" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Textura" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Textura" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Tuscan" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Tuscan" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Uncial" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Uncial" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Universal Alphabet" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Universal Alphabet" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Universe" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Universe" of cd "Faces" of wd "Typeface" to false
end if
get the hilite of bkgnd btn "Zapf Chancery" of cd "Faces" of wd "Typeface"
if it is true then
    set the hilite of bkgnd btn "Zapf Chancery" of cd "Faces" of wd "Typeface" to false
end if
```

—refresh typographer button—————

```
get the hilite of bkgnd btn id 100 of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn id 100 of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Bayer, Herbert" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Bayer, Herbert" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Bigelow, Charles" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Bigelow, Charles" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of background button id 103 of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of background button id 103 of cd "TypeDesigner" of wd "Typographer" to false
end if
```

```
get the hilite of bkgnd btn "Carter, Matthew" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Carter, Matthew" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Caslon, William" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Caslon, William" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Didot, Family" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Didot, Family" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Figgins, Vincent" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Figgins, Vincent" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Fruitiger, Adrian" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Fruitiger, Adrian" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Garamond, Claude" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Garamond, Claude" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Goudy, Frederic" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Goudy, Frederic" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Granjon, Robert" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Granjon, Robert" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Greeks" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Greeks" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Holmes, Kris" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Holmes, Kris" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Jenson, Nicolas" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Jenson, Nicolas" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Lubalin, Herb" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Lubalin, Herb" of cd "TypeDesigner" of wd "Typographer" to false
end if
get the hilite of bkgnd btn "Manutius, Aldus" of cd "TypeDesigner" of wd "Typographer"
if it is true then
```

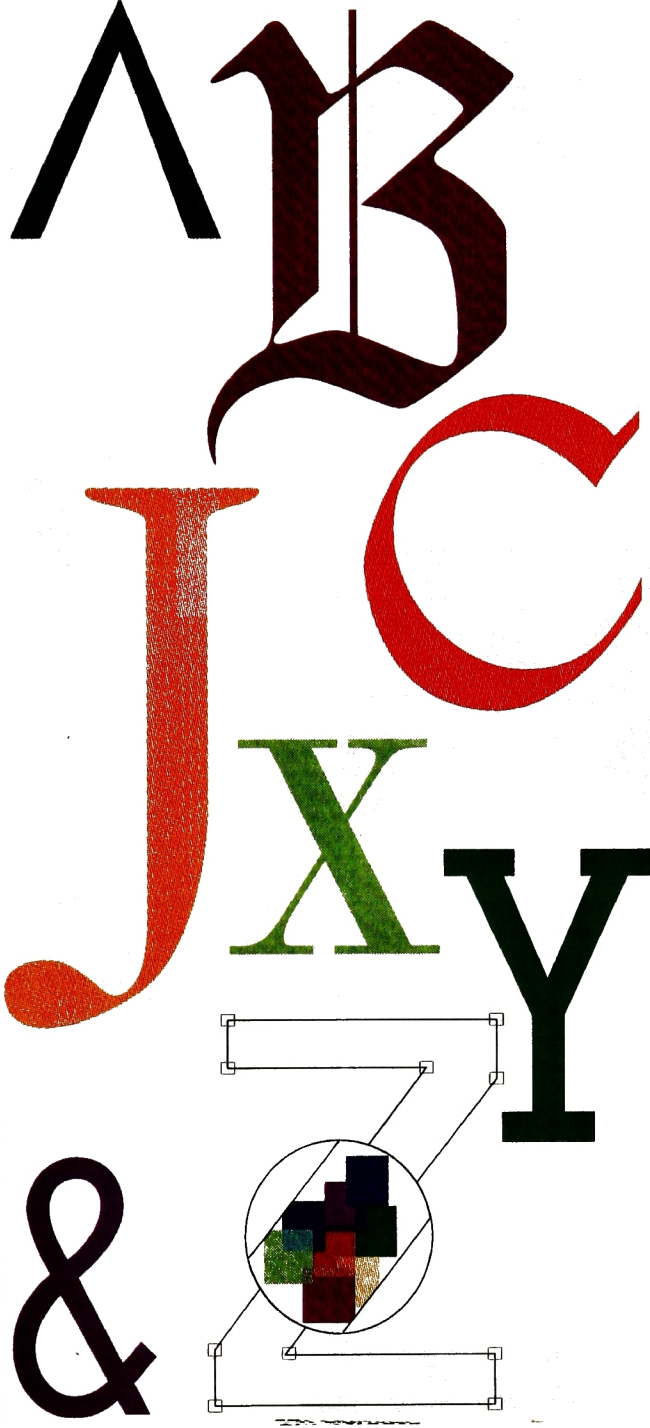
```
    set the hilite of bkgnd btn "Manutius, Aldus" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Meidinger, Max" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Meidinger, Max" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Phonecians" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Phonecians" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Renner, Paul" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Renner, Paul" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Romans" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Romans" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Stone, Sumner" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Stone, Sumner" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Tschichold, Jan" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Tschichold, Jan" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Zapf, Hermann" of cd "TypeDesigner" of wd "Typographer"
if it is true then
    set the hilite of bkgnd btn "Zapf, Hermann" of cd "TypeDesigner" of wd "Typographer" to false
end if
    get the hilite of bkgnd btn "Gutenberg" of cd "Techs" of wd "Technology"
if it is true then
    set the hilite of bkgnd btn "Gutenberg" of cd "Techs" of wd "Technology" to false
end if
    get the hilite of bkgnd btn "Incunabula" of cd "Techs" of wd "Technology"
if it is true then
    set the hilite of bkgnd btn "Incunabula" of cd "Techs" of wd "Technology" to false
end if
    get the hilite of bkgnd btn "Kelmscott Press" of cd "Techs" of wd "Technology"
if it is true then
    set the hilite of bkgnd btn "Kelmscott Press" of cd "Techs" of wd "Technology" to false
end if
    get the hilite of bkgnd btn "Hot Metal Type" of cd "Techs" of wd "Technology"
if it is true then
    set the hilite of bkgnd btn "Hot Metal Type" of cd "Techs" of wd "Technology" to false
end if
    get the hilite of bkgnd btn "Linotype" of cd "Techs" of wd "Technology"
if it is true then
    set the hilite of bkgnd btn "Linotype" of cd "Techs" of wd "Technology" to false
end if
```

```
    get the hilite of bkgnd btn "Photo Type" of cd "Techs" of wd "Technology"
    if it is true then
        set the hilite of bkgnd btn "Photo Type" of cd "Techs" of wd "Technology" to false
    end if
    get the hilite of bkgnd btn "Digital Type" of cd "Techs" of wd "Technology"
    if it is true then
        set the hilite of bkgnd btn "Digital Type" of cd "Techs" of wd "Technology" to false
    end if

end mouseUp
```



AN ALPHABETICAL METAMORPHOSIS



---

The designer may be apt, but the fact, of itself will not prevent anachronisms; one must know also the history and development of letters, the types too, from Gutenberg's time to the present, the designs that have been produced by the masters, and one must be able to perceive and seize upon their work . . . not to imitate them, but to fuse them into the fire of one's own thought into new type creations"

Goudy

## Introduction

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"An Alphabetical Metamorphosis", is an interactive educational guide to the history of typography.

"An Alphabetical Metamorphosis" spans the history of typography from the formation of letterforms, through Gutenberg, to digitally generated type. The focus is on milestones in typography, from designers to the media and technologies that type has been designed for. The information is organized from an historical point of view, sequentially, to guide you through the project. This program is geared toward anyone who has an interest in learning more about the development of typography. However, it has been developed with graphic designers and printers in mind, with the hopes that it will help others in understanding the methods and motivations in the designs and use of these distinctive typefaces.

## The Interface

The interface design is fairly simple to work. There are three major controls that will aid you in viewing An Alphabetical Metamorphosis, the TypeLine, the General View Buttons and the Control Panel .

## The TypeLine

The TypeLine operates as a color coded sequential guide throughout the project. It is color coded in relation to the time period and technology you are currently viewing.

There are four sections:

Historical:

color coded Red, this section covers the period of the development of letterforms and their evolution into an alphabet.

Hot Metal Type:

color coded Yellow, this section covers the period of Gutenberg, movable type and the changes and development in typeface design for hot metal type.

Photo Type :

color coded Green, this section covers the period of the transition from hot metal type to photocomposition.

Digital Type:

color coded Blue, this section covers the current developments in digital technology and typeface design.

## **The Control Panel**

The Control Panel provides you, the user, with a variety of helpful functions. It is the floating palette in the upper left hand corner of the screen. It operates in several ways. It provides a Find Function, Close Function, Color Bars, Information Section and Directional Arrows.

## **The Find Function**

Gives you the choice of accessing information within three different categories: Typographer, Typeface and Technology. By clicking on the button a pull-down menu will be activated. Simply scroll down the menu, releasing the mouse on the highlight of your choice. This will activate a list of choices that the project contains. By clicking on the desired Typographer, Typeface or Technology, the selection will highlight and the project will automatically bring you to the appropriate selection. Each selection you have accessed will remain highlighted until you close the project.

## **The Close Function**

This button will simply close you out of the project and reset the project for a new user.

## **The Color Bars**

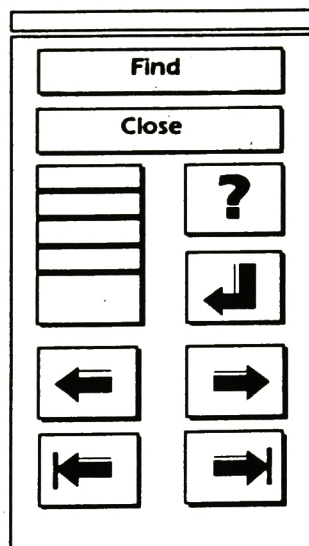
This utility in the Control Panel will graphically display a color bar to visually indicate which typographical section you have accessed.

## The Informational Section

Graphically depicted by a question mark, this button will activate a Help window. By depressing on the control in question, either a scrolling field or a dialogue box will appear. This will contain an explanation as to how the particular control in question operates.

## Directional Arrows

There are two sets of Directional Arrows and one Return Arrow. The Top set of directional arrows will guide you sequentially, forward and backwards within each color coded typographical section. The Directional Arrows with the end line at the tip will guide you to the first and last window of the typographical section. The single Return arrow will guide you back to the main Typeline.



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**An Alphabetical Metamorphosis includes information on 24 typographers, their typefaces and the technology they were created for. They are listed in the Find section according to their appropriate category as follows:**

### **Typographers**

John Baskerville  
Herbert Bayer  
Charles Bigelow  
Giambattista Bodoni  
Matthew Carter  
William Caslon  
Didot  
Vincent Figgins  
Adrian Frutiger  
Claude Garamond  
Frederic Goudy  
Robert Granjon  
Greeks  
Kris Holmes  
Nicholas Jenson  
Herb Lubalin  
Aldus Manutius  
Max Meidinger  
Phonecians  
Paul Renner  
Romans  
Sumner Stone  
Jan Tschichold  
Hermann Zapf

## **Typefaces**

Aldine Italic  
Baskerville  
Bodoni  
Caroline  
Caslon  
Celtic  
Charter  
Didot  
Futura  
Garamond  
Goudy  
Helvetica  
Lubalin Graph  
Lucida  
OCR-B  
Optima  
Palatino  
Sabon  
Stones  
Textura  
Tuscan  
Unical  
Universal Alphabet  
Universe  
Zapf Chancery



## **Technologies**

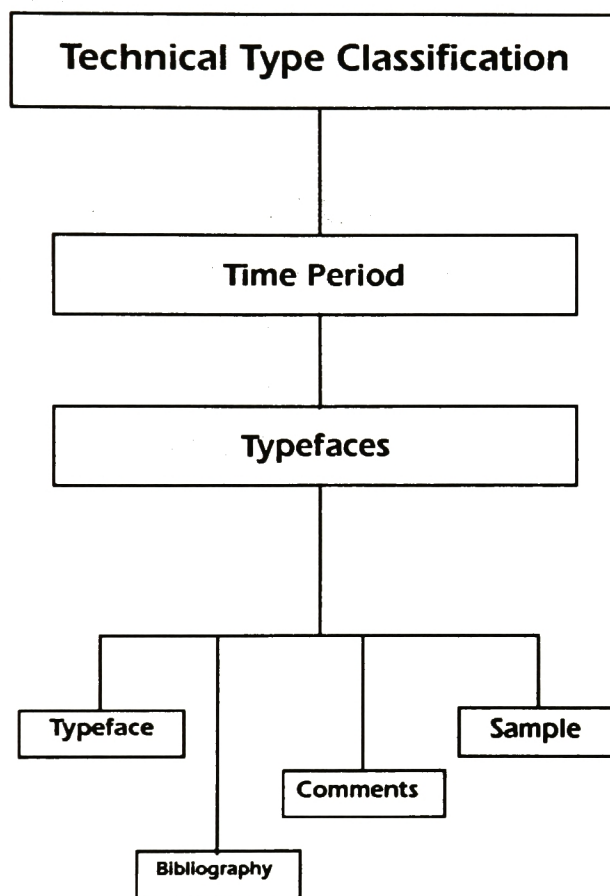
Gutenberg/Movable Type  
Incunabula  
Kelmscott Press  
Hot Metal Type  
Photo Composition  
Digital Typesetting

## **Informational Hierarchy**

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The information in "An Alphabetical Metamorphosis"  
is organized in the following way:

The information begins within the technological classification and branches off into individual time periods. Within each time period the classifications break down into individual typefaces. Each typeface contains information on three classifications; the typeface itself, a bibliography on the typographer and comments, which contains views and opinions of the typographer and others, and a sample pertaining to their work.



## **Credits**

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This book was created in Quark XPress.  
The cover was designed in Adobe Illustrator 88'.

This Project "An Alphabetical Metamorphosis" was  
created in SuperCard software from Silicon Beach.

This project requires the following:  
Any Macintosh computer with at least 1 MB of memory  
that uses system 6.0.2 or later and a color monitor.