



Made with FontFont

Type **e** *for*
indep *endent* **Minds.**

Edited by Erik Spiekermann and Jan Middendorp

Designed by United Designers Network, cover by Strange Attractors

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Made with FontFont is a unique publication about making and using digital type. Featuring essays, interviews and dozens of highly original type specimens and 'visual essays' specially made for the book, it is both a fascinating overview of one of the world's most influential type libraries and an attractive marketing tool, showcasing bestsellers as well as unknown treasures.

more...

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Contents

The book has 5 parts, each dealing with the conception and use of FontFonts in a different way:

Thinking FontFont

An anthology of essays and type critiques

With articles by John E. Berry, Akira Kobayashi, Emily King, Martin Majoor, Erik Spiekermann, LettError, Antje Dohmann, Fred Smeijers, Jan Middendorp and others.

Talking FontFont

Interviews on type design with Chris Burke, Hans Reichel, Siegfried Rückel, Ian Lynam and Mike Abbink.

Making FontFont

FontFont designers visualize their motives, methods and sources

With visual essays by Nick Shinn, Verena Gerlach, Alessio Leonardi, Albert Pinggera, Stephan Müller, Martin Wenzel and others.



Showing FontFont

A new view of the type specimen, that ancient marketing instrument and intellectual challenge.

Designers from many parts of the world contributed specially designed (and written) type specimens to the book.

Includes work by Ellen Lupton, Mark Thomson, Studio Dumbar, Reza Abedini, Jaap van Triest, Yang Liu, Laura Meseguer and others.

Made with FontFont

Designers' pages, posters, postcards, magazine covers, t-shirts and other products made with FontFonts.

Includes designs by the likes of Paula Scher/Pentagram, Neville Brody, Rian Hughes, eBoy, Cosmic and many others.





As President of the DIN Commission of Scientific Technical Engineers, Ludwig Güller (1882-1966) was responsible for the development of the typographic design of DIN 1471.



DIN 1471 - Made in Germany

Setting a standard

In the young Republic of Weimar (1918-1933), scientific and engineering disciplines were the most important factors. Originally founded to coordinate the specifications of war-related products, the Normenausschuss der Deutsche Industrie (Committee for German Industry Standards, writing DIN, DINs, Normen) and others endorsed the idea of standardization into reality. Originally created to help save World War I Germany from its lost years, standardization was envisaged to become one of the main ingredients of the quality and success of German products. As early as 1917, numerous meetings were held where the standardization of lettering on technical drawings was discussed. Type design's development started on the design of DIN 1471, the first standardised German font.

Construction and objectives

As one of the first commission members included the engineer Ludwig Güller. From 1920 onwards he worked for the Bauhaus in Weimar (Germany). This must have appreciated his work tremendously, as Güller's ready drawn DIN 1471 was used for the master for the new German language in 1923. In his first brochure on DIN 1471, Güller, who was responsible for the development of DIN 1471, put the final spring to a print: "DIN 1471, in it, its assets." For the application of the future standard, he had to fight with the printers. They had completely different ideas about the development of DIN 1471. From the very first work on DIN 1471 in 1917 until the final version of 1923, identical characters were to be drawn with all kinds of tools, ranging from drawing pens and engraving tools to computers and rulers. All strokes should stand the same height. Depending on the font, some words could be rounded or angular. Some very nice details that all letters be designed in such a way that they could be drawn with a continuous stroke width, think: DIN 1471 partly coincides with the aforementioned DIN 16, which had been released in 1914. A striking point to be mentioned is that the initial of continuous stroke width is a completely different problem for the DIN type.

Every corner of the world of "real" type design. The principle of continuous stroke width is contradictory to the principles of traditional typesetting, where it is assumed that only varying stroke weight will enable optimal word images. This is why most traditional typographers have rejected the DIN typography of all kind other to take their own way.

DIN 1471 on its way up

Güller's first brochure on DIN 1471 finalises the standardisation of DIN typography for traffic signs, road signs, street names, house numbers and normal signs. DIN 1471 was defined (DIN 1471) as a standard for the border areas of the German Reich. By "Temporary Order No. 10 from 1923, DIN 1471 was to be used for all road signs along the new "Reichsautobahn" (see next page). The standardisation was born in July 1923. In October 1923 the DIN Normen primarily accepted the edition of a law, an official regulation was promulgated in which the use of DIN standards could be decreed by administrative order. In fact this official endorsed the use of the Federal Order (see next page), the various types of traffic signs and very well known were now officially licensed. Although DIN 1471 was introduced in these occupied countries - being designed for the service being provided in this, shortly after the fall of Hitler - it was the industry standard right until the end of political division. They were changed to stop out of the Reichsautobahn - a sign that controlled all cultural activities. Since the 1920s DIN 1471 has been used on all existing objects, including books, envelopes and even bank cheques. Furthermore, to trace how have been forms of DIN 1471 appearing being used for their proposals. Usually it was future that had to stop the original font.

Over the next year got off the ground. After 1923 and the Luftwaffe company helped DIN on its way up.



abcdABC2abcdAB2



The condensed (and the extended) format versions of DIN were created using the same grid. The original in 1923 DIN 1471 was standard for lettering on drawings. It was used for the German Empire's engineering drawings until 1945 and for the West German Republic until 1990.



Condensed versions with DIN 1471 were used in the early days of the German Republic. It was used for the German Empire's engineering drawings until 1945 and for the West German Republic until 1990.



Being specific, all traffic signs along the Autobahn use of the specific characters of the Federal Reichsautobahn. The use of the characters of the Federal Reichsautobahn was the first step towards the standardisation of the German language. The use of the characters of the Federal Reichsautobahn was the first step towards the standardisation of the German language.



By "Temporary Order No. 10 from 1923, DIN 1471 was designed for use on all road signs along the new Reichsautobahn (see next page). It has been used for this purpose to this day. The DIN type design was especially suitable for mounting on signs (see next page).



Together with Dr. Ing. h.c. F. Porsche AG, one of the largest engineering companies, Albert Jan Post produced the use of typography in car advertisements in the USA. Since 1923 and Germany in 1923, DIN 1471 was used for car advertisements, where the letter was designed as a specific typeface for car ads (see next page). It was designed for car ads (see next page). It was designed for car ads (see next page).

aoneli

FF DIN - Ingredients of a successful recipe

When comparing FF DIN regular (this is not the DIN 1471) with other typefaces, it is clear that the FF DIN regular is far too heavy and the resulting typeface is too heavy. The condensed version, FF DIN regular Condensed, is a much better choice. The weight balance for FF DIN was achieved in such a way that a new and lighter 'regular' version could be created. This new and lighter 'regular' version could be created. This new and lighter 'regular' version could be created.

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Light *Italic* Condensed
Regular *Italic* Condensed
Medium *Italic* Condensed
Bold *Italic* Condensed
Black *Italic* Condensed

abfjkl norsty
abfjkl norsty
abfjkl norsty

ij::123456CGC Regular
ij::123456CGC Alternate

Since FF DIN was first published in 1923, it has been used in a wide range of applications. It is a very versatile typeface and has been used in many different contexts. It is a very versatile typeface and has been used in many different contexts.

1977 *Original*
 Regular
 Bold
 Bold Italic
 Extra Bold
 ☆☆☆☆☆
 ☆☆☆☆☆
 ☆☆☆☆☆

1977 *Light*
 Light
 Light Italic
 Regular
 Bold
 Bold Italic
 Extra Bold
 ☆☆☆☆☆

1997 *Light*
 As an alternate design to satisfy requests from the type community of Fontesque Bold

1999 *Light*
 Community requests about additional design programs (L, J, and even lower than L)

1995 The set design for the early movie rights of Fontesque and the Character!

2001 *Light*
 After 10 years, I had to finally decide on the final number of weights that would be part of the set. (I had not and I didn't feel I could do more, and so I thought I was done when that font was printed)

2000 Fontesque characters designed to play well with

Whales
 World Oceanic Museum & Aquarium, Maui

Crispy Minis Crousties

Café
 I'm Coffee

1998 Fontesque Bold (Alternative Light) font (shorter letters, better rounded)

Nick Shinn tells the story of FF Fontesque...

ÅBCDEFGHIJKLMÑÓ PQRSTÛVWXÿZÆËØ
Original *Original Round*

abcdēfghijk lmnōpqrstuvw xyzßæœøñ
Regular *Medium* *Bold*

((0123456 789€¢\$¥?!,*@%&@#))
Regular *Original Round*

Ost

W

ÅBCDEFGHIJKLMÑÓ
Original

PQRSTÛVWXÿZÆËØ
Original Round

abcdēfghijk lmnōpqrstuvw
Regular *Medium*

xyzßæœøñ
Bold

((0123456 789€¢\$¥?!,*@%&@#))
Regular *Original Round*

Out of the many variants, the best designers distilled three typefaces which they labelled as 'original', Berlin East Original and Rounded, and Berlin West Original. Many signs that are not shown on any street sign were newly designed in order to make City Street Type (CST) into more than a novelty font, they designed a series of smoother, reader-friendly variants of both alphabets, creating two balanced sub-families of three weights - Regular, Medium and Bold.

These fonts are considerably less eccentric than the original ones but still have enough character to lend a characteristic touch to a headline or a shop sign - or even to text in a smaller point size, as the current example shows.

...and Berlin designer Verena Gerlach reveals the sources of FF City Street Type (made with Ole Schäfer)

FF Nexus

EXAMINATION IN TYPE
DESIGNED BY MARTIN MAJOUR, [1974-76]

TYPE SPECIMEN DESIGNED BY MARK THOMSON

Martin Majour's FF Nexus is a three-way conversation in type: one language, three voices; one form, three expressions; one structure, three constructions. Variations in serif treatment and stroke contrast create different 'voicings', unified by an exceptionally lucid letterform structure.

§ The family grew organically in the same way as FF Scala before it, but this time with another dimension: Nexus serif begat Nexus sans begat Nexus mia. A monospaced sans serif and a range of swash characters extend the family's reach back and forward in time.



A poetic specimen of FF Nexus by Mark Thomson, design director at Collins publishers

WRITING WITH

Scala

TYPE SPECIMEN WRITING: ELLEN LUPTON

writing by Ellen Lupton

WRITING WITH SCALA

Scala by Martin Majour

I FIRST MET MAJOR IN 1976, when Robin Kinross mailed it to me in New York City on a floppy disk. Robin was writing an essay for an exhibition catalogue I was editing, *Graphic Design in the Netherlands: A Year of Better Work*. His essay was about typface design, and this is what he had to say about Scala. Designed by the brilliant young typographer Martin Majour:

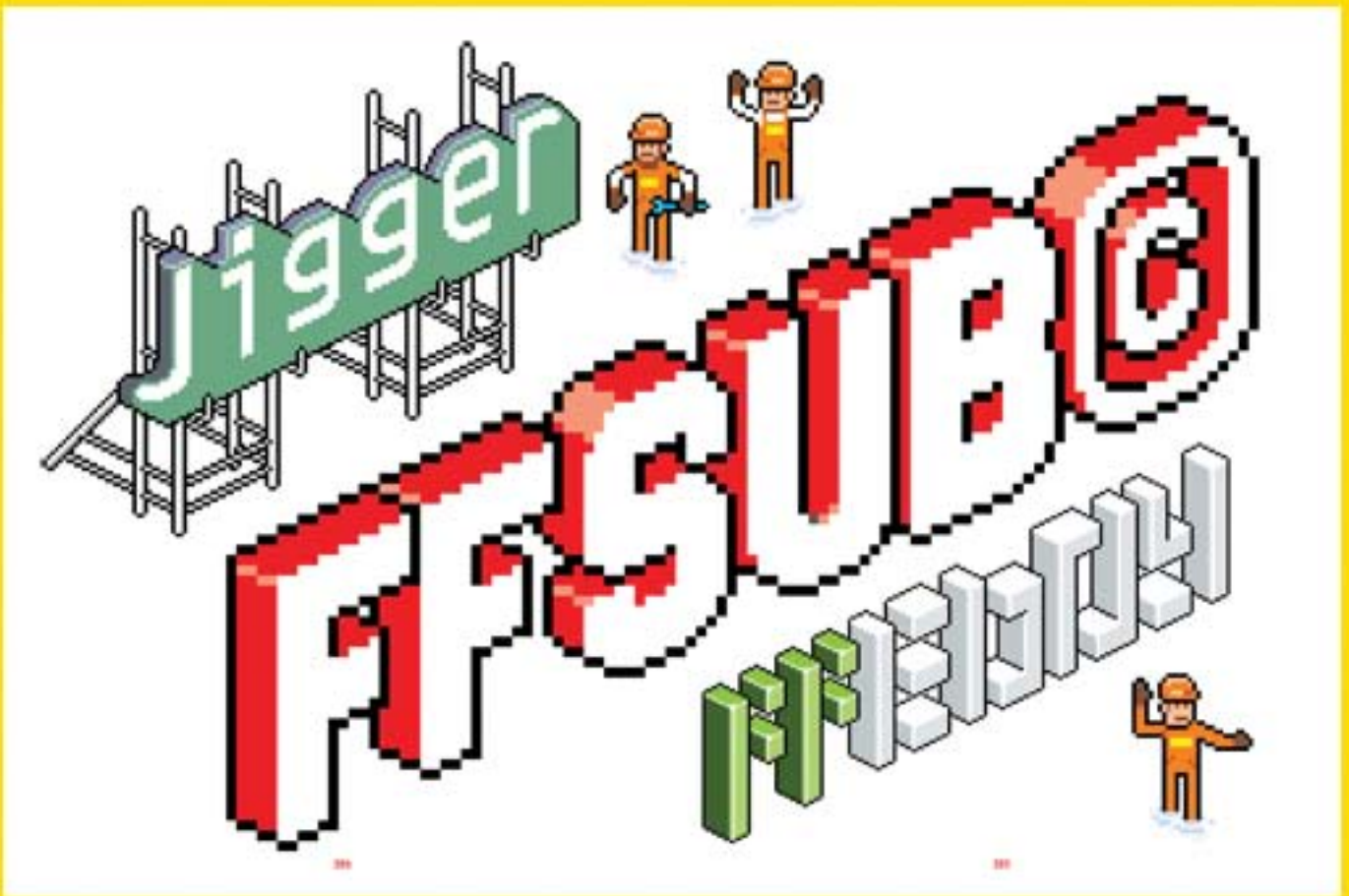
Scala mixes up some characteristics of recent Dutch type design. It is an 'old-style' face, perhaps, but it follows an established model. It borrows characters of W. A. Dwiggins and Eric Gill. Scala has a delicate, sharp character of its own, which evokes the Van Kesteren model. As usual with the Dutch, the style has a strong, intrinsic rhythm, perhaps in an extreme. Each line and character has gone into the "special world" of Scala in some an highly organized way — and the system, of course, is a fitting.

Presented on the following pages are specimens of text that I have written over the years, sampled and reconfigured to provide a showing of this amazing typeface. All of them have been originally written in Scala. As a writer who is also a designer, I often compare my words directly on the page, and I am happy when writing in Scala. Its crisp geometry and business seriousness make Scala at home with both the visual and literary qualities of the written word. Scala's height, which may be refreshingly large by today's standards, has always sat well with me, reminding me of my own, between-heavy figure. Scala's distinctively shaped characters call attention to the physical presence of typography; at the same time, their design allows the letters to merge into the texture of words, enabling the process of reading to move forward with comfort and ease.

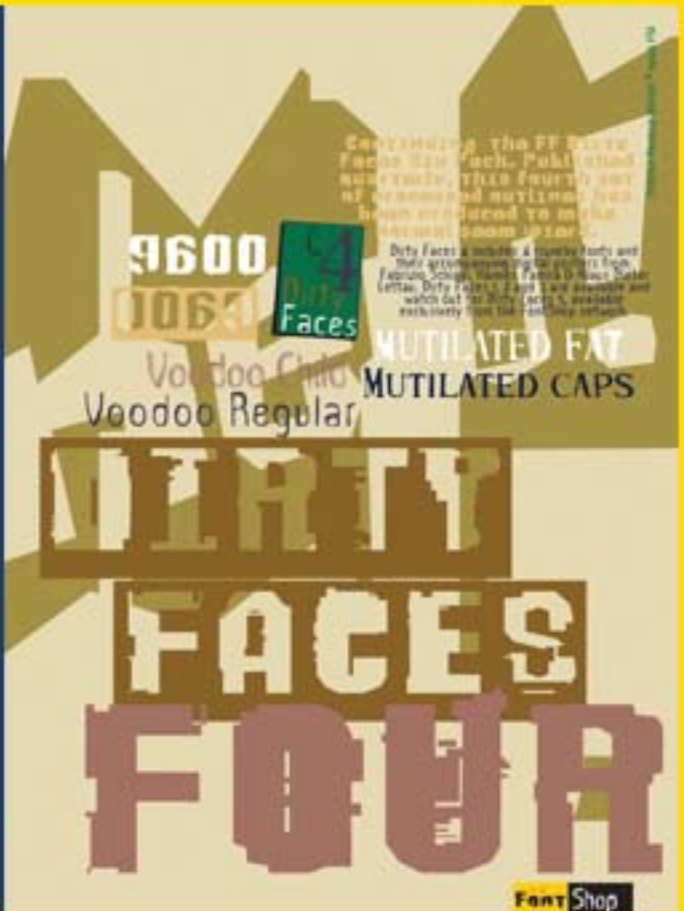
© Scala Family
Designed by Martin
Majour (original
writing)

© Robin Kinross, "Scala"
Quoted by permission from
"Graphic Type Design" in
Ellen Lupton, ed., *Graphic
Design in the Netherlands:
A Year of Better Work* (The
Voyager Group and Princeton
Architectural Press)
Reprinted in Scala, 1976

Specimen as essay: Ellen Lupton (Design writing research) on FF Scala



eBoy showcasing their typefaces in their own, unmistakable style



Two FF Dirty Faces posters by Neville Brody

THE PUBLIC THEATER / NEW YORK SHAKESPEARE FESTIVAL

SHAKESPEARE IN
CENTRAL PARK

DIRECTED BY BRIAN KULICK

JUNE 21-JULY 16

THE
WINTER'S
TALE & 

AUGUST 8-SEPTEMBER 3 DIRECTED BY BARRY EDLSTEIN

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CAESAR

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FIGHT
TOKYO
DOME

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Posters by Paula Scher (Pentagram New York), Cosmic (Barcelona), Neville Brody and Rian Hughes (London)