

Hand to Type

Scripts, Hand-Lettering
and Calligraphy

EDITED BY
JAN MIDDENDORP

Hand Type

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and Calligraphy*

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gestalten

HAND TO TYPE

Scripts, Hand-Lettering and Calligraphy

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CONTENTS

PREFACE

<u>Jan Middendorp</u>	<u>3</u>
-----------------------	----------

WRITING CULTURES – EXPERT ESSAYS –

<u>Patrick Griffin</u>	<u>alphabets from parallel universes</u>	<u>10</u>
<u>Shoko Mugikura</u>	<u>japanese writing</u>	<u>14</u>
<u>Kimya Gandhi & Dan Reynolds</u>	<u>the many faces of india</u>	<u>18</u>
<u>Alexei Vanyashin</u>	<u>cyrillic</u>	<u>24</u>
<u>Nadine Chahine</u>	<u>what arabic is and what it is not</u>	<u>28</u>
<u>Florian Hardwig</u>	<u>kurrentschrift</u>	<u>32</u>
<u>Ramiro Espinoza</u>	<u>the “amsterdamse krulletter”</u>	<u>36</u>
<u>Rick Cusick</u>	<u>hallmark: influences and inspiration</u>	<u>42</u>

INTERVIEWS

<u>Ken Barber</u>	<u>50</u>
<u>Timothy Donaldson</u>	<u>56</u>
<u>Tony di Spigna</u>	<u>62</u>
<u>Gemma O'Brien a.k.a. Mrs. Eaves</u>	<u>68</u>
<u>Luca Barcellona</u>	<u>74</u>
<u>Niels Shoe Meulman</u>	<u>82</u>
<u>Reza Abedini</u>	<u>90</u>
<u>Brody Neuenschwander</u>	<u>94</u>
<u>Gabriel Martinez Meave</u>	<u>102</u>

PORTFOLIOS & PROCESSES

<u>various artists</u>	<u>108</u>
<u>Index of featured artists</u>	<u>238</u>

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<u>Jan Middendorp</u>	<u>3</u>
-----------------------	----------

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<u>Shoko Mugikura</u>	<u>japanese writing</u>	<u>14</u>
<u>Kimya Gandhi & Dan Reynolds</u>	<u>the many faces of india</u>	<u>18</u>
<u>Alexei Vanyashin</u>	<u>cyrillic</u>	<u>24</u>
<u>Nadine Chahine</u>	<u>what arabic is and what it is not</u>	<u>28</u>
<u>Florian Hardwig</u>	<u>kurrentschrift</u>	<u>32</u>
<u>Ramiro Espinoza</u>	<u>the “amsterdamse krulletter”</u>	<u>36</u>
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<u>Index of featured artists</u>	<u>238</u>

PREFACE

BY JAN MIDDENDORP

When we embarked on this project, we thought it was easy to say what the book is about. But it's become a little more complex along the way. On the one hand, it is about hand-made letters – from informal writing via calligraphy to elaborate lettering done in ink, paint or chalk. On the other, it is about letterforms that pretend to be hand-written, but aren't: digital lettering, fonts, or even three-dimensional pieces that refer to writing. Part of this book is about seasoned performers who (in the studio or in performance) create unique letter shapes with confident gestures. But it also features the work of digital designers whose lettering and fonts are meticulously crafted illusions — letters that evoke the immediacy of the hand-made while actually consisting of smooth Bézier curves and being endlessly repeatable. The word “script” is perhaps a good shortcut for what the works in this book have in common; but that word in itself is ambiguous too. So let me try to unravel the various approaches to visible language that this book celebrates.

There are various levels of complexity and spontaneity in making (script) letters: handwriting, calligraphy, hand-lettering, digital lettering, fonts. You can call all these activities “writing”, as the Dutch teacher and typographer Gerrit Noordzij does, and see no essential difference — Noordzij has famously written that “typography is writing with prefabricated letters.” But for our purpose it's useful to make clear distinctions between the various processes.

EVERYDAY WRITING

At the bottom of the chain is casual writing: the spontaneous handwriting that normal people use for notes, personal letters and the like. We all know that this kind of writing is in decline. In schools, writing skills are now often deemed less essential than typing skills. Emails and text messages are replacing notes and letters on paper as the main media of written personal communication. While handwriting may not be

completely on its way out, it's certainly taken a back seat in many people's lives. Perhaps this is why fonts and lettering that mimic the immediacy and imperfection of casual writing are now so popular: many people lack even the basic skills to pull that off convincingly, so they prefer using a font or (if they're graphic designers) hire a lettering artist or calligrapher to create the illusion of casualness or personal dedication.

Which brings us to the next level — the various more formalized ways of making hand-rendered letters. There's calligraphy on the one hand, hand-lettering on the other. The distinction is not totally sharp, but it is fairly clear. Calligraphy is always writing, that is to say: each shape is made with immediate strokes that are not corrected or polished afterwards. Timothy Donaldson, in the interview done for this book, speaks of “the unmodified line”; it is the result of a series of precise gestures. Calligraphy is like live music: a very physical action that requires great skill, confidence and presence of mind. Lettering, on the other hand, is more like music recorded in the studio. It may start as a single gesture, but is then often embellished, built up, improved, remixed. It may start as a hand-written or hand-sketched piece which then gets scanned and transferred into a program such as Adobe Illustrator, where its imperfect lines get translated into smooth Bézier outlines. This book shows various examples of this process, and of how it subtly modifies the characteristics of a piece of lettering.

BEAUTIFUL WRITING

Calligraphy, as most readers will know, is derived from Greek and literally means as much as “writing beautifully”: from *kallos*, beauty, and *gráfo*, I write. Even when the purpose of the beautiful writing is to convey a message, its other purpose is to please the eye. In the words of Alfred Fairbank, a pioneer of the 20th-century cursive italic, calligraphy is “hand-writing as an art.” So contrary to casual writing, calligraphy

is not necessary about the content: the text may be secondary or devoid of meaning. True, calligraphy is often chosen as a vehicle for rendering important texts — from diplomas and deeds to the recent epic Saint John's Bible project coordinated by Donald Jackson — but many calligraphers exercise and demonstrate their art by writing the alphabet or random words, or explore the expressivity of abstract signs. There are plenty of examples of both in this book.

When did writing become this other thing — a thing of deliberate beauty? The advent of printing certainly contributed to the change. Before Gutenberg's invention spread across Europe, books were hand-written, mostly by professional scribes. Depending on the market segments these manuscripts were intended for, the quality of the writing could vary from hastily-copied to superb. Yet whenever the aim was to make a book into a work of art — such as the Books of Hours manufactured for rich patrons — the body text played only a minor role in its beautification. Specialized artists were called in to add the illumination: initials, ornaments, miniatures and (much rarer) full-page illustrations. For several decades after the printed book began replacing the manuscript book, initials and miniatures were still added by hand. But as pure utilitarian writing lost its role as the main way to reproduce texts, handwriting found a new role as an independent medium, creating new opportunities for talented practitioners.

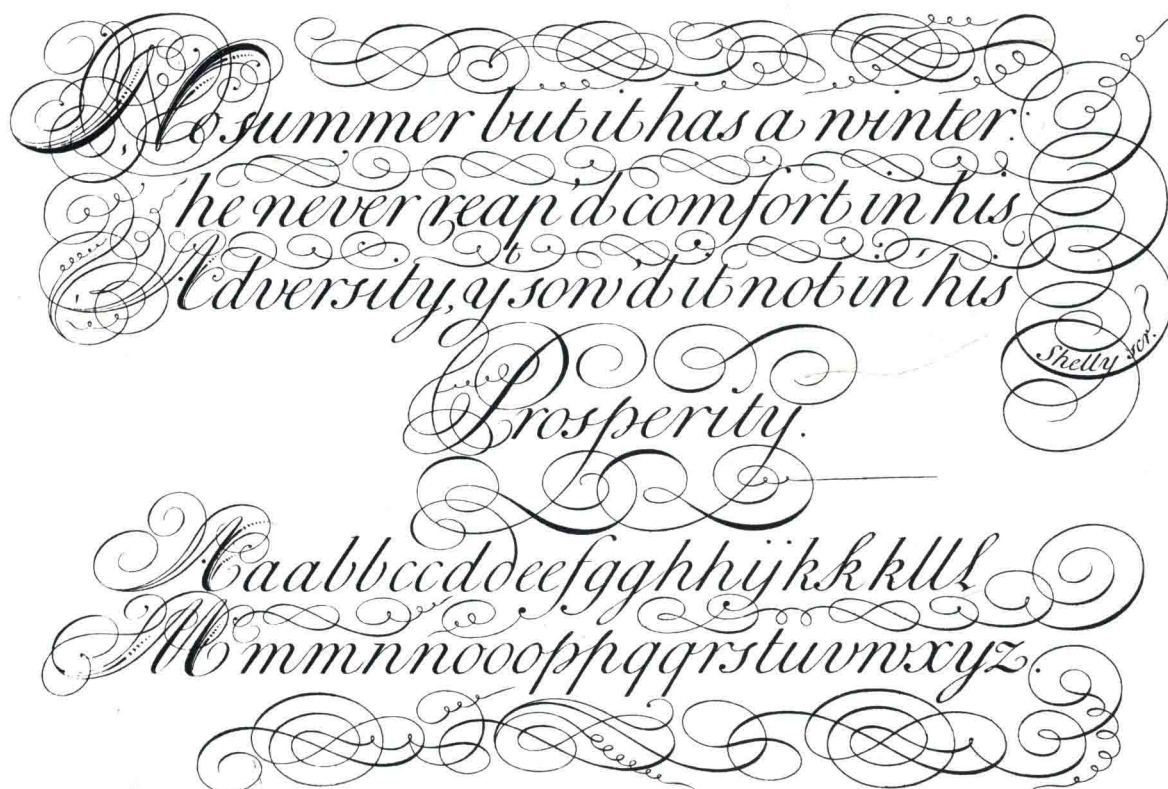
Around 1500, with the printed book firmly in place as the new medium for divulging ideas, two developments happened

more or less in parallel. The practice of everyday writing, once a skill limited mostly to monasteries and *scriptoria* (writing workshops), spread quickly, giving scribes the opportunity to become teachers of writing. At the same time, cultivated formal writing was increasingly seen as a way of honoring noble texts such as official deeds and manuscripts commemorating important events. Ornate styles were devised for papal bulls to prevent forgery — they were so flamboyant that legibility became an issue and they had to be accompanied by a legible copy. In the book world, wealthy bibliophiles still paid good money for specially made, richly illuminated manuscripts, which had now become even more exclusive.

WRITING BOOKS

With this new prestige of the hand-written word, cultivated writing became a sign of a good education. The new elite of writing masters saw a huge potential to reach a wider audience. Paradoxically, they found an ally in the new technology: the most efficient way of spreading the knowledge of hand-made scripts was through the printed book. The hand-written samples of writing and ornamentation were reproduced as woodblock engravings, a technique which later gave way to the more precise process of copperplate engraving.

In 1514 in Venice Sigismondo Fanti published the first printed writing book; during the sixteenth through eighteenth centuries, hundreds of calligraphy manuals saw the light of day.





These "copy books" are a chronicle of changing fashions and tastes in calligraphy and lettering. Among the many writing books that were published in the sixteenth century, those from Italy stand out. They often focused on variations of the style we now call *italic*: the slightly slanted, rather round script the humanists developed from the 9th-century book hand known as *Carolingian minuscule*. The names of Italian writing masters live on in the modern typefaces that imitate their styles: Arrighi, Palatino, Cresci.

The simple styles of the Italians gave way to something very different around 1600. Some people call it rococo, others mannerist calligraphy. In the hands of virtuoso writing masters from Holland, Flanders, Germany and France, text became image: intricate patterns of swirls and flourishes surrounded and interacted with the text blocks, and often from these whirling lines emerged figurative images of animals, ships, or people. Jan van den Velde of Rotterdam is one of the most exuberant representatives of this approach to writing. He demonstrated his rococo virtuosity in writing books like *Deliciae* and *Spiegel der Schrijfkonste* (Overview of the Art of Writing), both published in 1605 and very influential in England, Germany and Scandinavia.

Two technical developments characterized the seventeenth and eighteenth centuries. One is the use of the flexible pointed pen — first a goose quill, later made out of steel — which allowed for dynamic effects and strong contrasts. The letterforms would swell from ultra-thin hairlines to black, heavy strokes and back. The other important

new technique was the reproduction through engravings in metal, which allowed for extreme precision and razor-sharp lines. The high point of type specimen engraving was the famous collection put together by the calligrapher and engraver George Bickham, *The Universal Penman* from 1741. Bickham's innovation was that he dared to cut right through the writing on the copper plate — which resulted in the most direct repro-

duction of the penman's original. Many of today's intricate digital script fonts in English roundhand and copperplate style are based on the delicate samples by calligraphers such as Joseph Champion as recorded by Bickham, and by contemporaries such as George Shelley and Charles Snell.

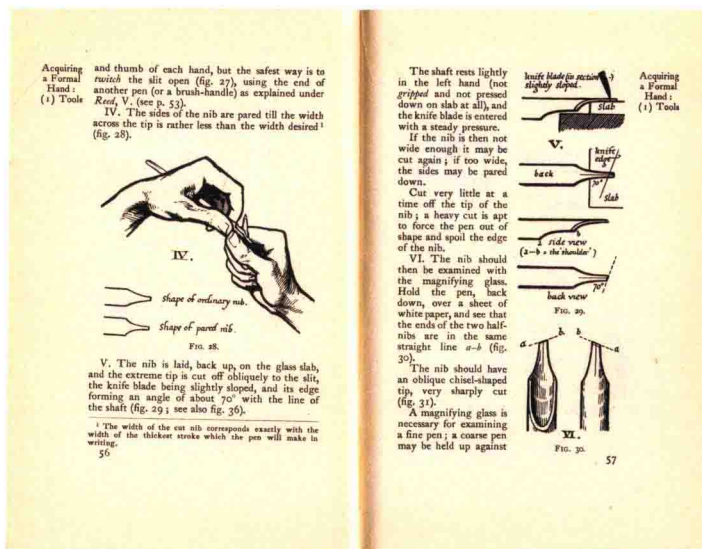
In the nineteenth century, new styles and methods in lettering were developed in the United States. The American writing masters

of the era are celebrated today as heroes of the written form; the exuberant style developed by Platt Rogers Spencer and its many derivatives (like the Palmer and Zaner school methods) are celebrated in digital script typefaces. But this is what the calligrapher Lloyd Reynolds had to say about them in 1958: "Com-

pared with Arrighi, the Spencerian systems seem coldly mechanical, ... quite illegible, and thoroughly lacking in character. The writing is in hairlines that are almost invisible, and when pen pressure is used to widen the stroke, it is distracting and adds nothing to the legibility of the script..." and so forth.

What had happened between the popularity of the nineteenth-century styles and this harsh judgement? What happened was Edward Johnston.

1. Page from *Natural Writing* by **George Shelley**, 1708 ... 2. A classic chancery script by **Giovanni Francesco Cresci**, from his copy book *Esemplici di più sorti lettere*, 1560 ... 3. Sample from **Jan van den Velde's** *Spiegel der schrijfkonste*, 1605 ... 4. For **Edward Johnston**, good writing starts with making one's own pens. From *Writing & illuminating, & lettering*, 1906 (see page 6)



Excitingly new... Unmistakably Packard!

PRESENTING THREE ALL-NEW EIGHTS FOR '48... PACKARD SUPER EIGHT... PACKARD DE LUXE EIGHT... PACKARD EIGHT

- With the new distinction of Packard Free-flow styling
- With new luxury levels of all-weather, all-road comfort
- With the unchallenged performance of new postwar, precision-built Packard straight-eight engines



THE CALLIGRAPHY REVIVAL

Like William Morris, the figurehead of the Arts & Crafts movement, Edward Johnston was no friend of the over-decorated styles of the nineteenth century. Having studied letterforms in mediaeval manuscripts, he took up calligraphy, became a teacher and single-handedly revived the art of writing simple, formal book hands such as the Carolingian minuscule and the humanist italic, using the broad-nibbed pen. His book *Writing and Illuminating, and Lettering*, first published in 1906, became the most influential writing manual of the twentieth century and has remained in print even since, influencing generations of calligraphers across the world. Through its 1910 German translation by his student Anna Simons, Johnston's method sparked off great interest in that country. Similar research was done around the same time by Rudolf Larch in Vienna and by his younger friend, the German Rudolf Koch, who did fabulously expressive calligraphy in both Latin and Gothic (blackletter) script. This combination of influences resulted in a lively diverse calligraphy and lettering

culture in mid-to-late twentieth Germany, with calligraphers such as Karlgeorg Hoefer, Walter Brudi, Herbert Post, Werner Schneider and Hermann Zapf. Each of these calligraphers also designed typefaces — text faces as well as scripts — that were issued by large companies such as Berthold and Linotype; so their impact on graphic design went way beyond the occasional sightings of one-off calligraphic pieces or lettering on post and book covers.

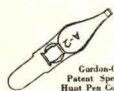
5. **American commercial lettering** in its context: a brochure for 1948 Packard eight-cylinders. ... 6, 7 Samples from **mid-20th-century copy-books** published in Germany and the UK/ USA: *Die Schreibkunst* by Willy Schumann, Leipzig ca. 1953, and Tommy Thompson's *The Script Letter*, New York–London 1939.

In the UK, calligraphers generally stayed closer to Johnston's ideas about reviving mediaeval and renaissance manuscript styles. In his interview in this book, Brody Neuenchwander describes the kind of calligraphy practiced and taught by the influential Ann Camp at the Roehampton Institute, who was an important representative of this

school — imparting an approach which Neuenchwander calls *typography by hand*: "writing incredibly regular blocks of text". In short, the medieval way of making books. It's a tendency which has survived to date, witness Donald Jackson's *Saint John's Bible*, a handwritten edition of the bible which, having been commissioned in 1998, was completed in December 2011.



Black and white striped
stiffened chiffon bustles behind
Lawin - Hattie Carnegie
Annie Rockefeller
We go to School



R. J. Reynolds Tobacco Co.

Spencerian Art Series
Extra fine point No. 97.

Grumbacher Glyde
Square Dome No. 6 (6 64).

COMMERCIAL SCRIPTS IN NORTH-AMERICA

The early twentieth century saw the advent of a new breed of letterers and image makers — the commercial artist. In North America especially, commercial artists developed script lettering styles that borrowed from roundhand and copperplate, but also from vernacular and workmanlike sources such as sign-painting; they often used round and flat brushes instead of pens. They also developed methods of building up lettering: creating letter parts not with single strokes, but by painstakingly hatching or painting the black of the letter within carefully drawn outlines, correcting them with white paint where needed.

Many of these script styles were adapted by typefoundries and made into fonts. Between the late 1920s and the late 1950s, dozens of script faces were published every year as foundry type (moveable metal letters), especially in Germany and the United States. This was at a time when script and display types became fashion items: commercial typefoundries managed to sell ever new fonts to printing shops large and small who needed to stay en vogue to compete. New styles were seldom invented by the typefoundries — they usually reacted to styles developed for magazine and advertising design by commercial lettering artists. The studios of these virtuoso craftsmen, who drew headlines and slogans by hand, were the places where letter shapes came to life that translated the visual sensibilities of each decade (in fashion, cinema, furniture or car design) into typographic solutions. And for several decades in the mid 20th century, scripts were on every page of magazines and commercial brochures, on posters, packaging and point-of-sales material. The typefoundries simply followed suit.

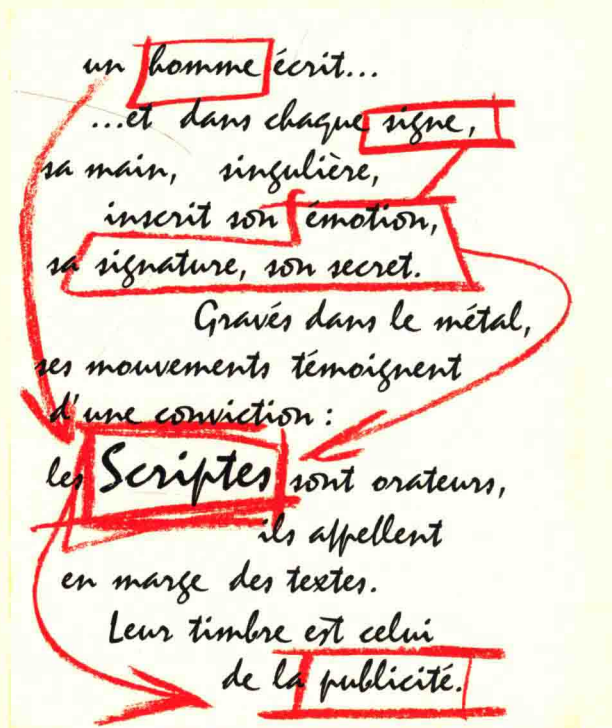
Commercial lettering eventually fed back into calligraphy: many of the contemporary lettering artists featured in this book master traditional calligraphy alongside vernacular styles, and often use both as a basis for polished digital lettering and fonts.

MAKING WRITING INTO TYPE

The title of this book refers to the correlation between hand-written letters and ready-made type. Translating handmade letter shapes into something suitable for endless reproduction has been a concern of the printing trade ever since Gutenberg. As we saw, at some point in the early sixteenth century there was a separation between manuscript letters and printing types. From then on, there were two distinct kinds of letters: hand-written scripts, and text types cut by the punchcutter. Some purposes, however, required printed typography that still had the allure of the the hand-written text: a kind of role play. The faithful and plausible imitation of handwriting became a kind of Holy Grail of the printing trade.

Several handwriting styles were adapted for print in the sixteenth and seventeenth centuries. One medium that relied on scripts for its aura of exclusivity was the newsletter, the forerunner of our daily paper. Newsletters about international affairs were expensive, small-circulation publications for the political and commercial elite, and the earliest ones were copied by hand. When the runs increased, they were printed using letters that imitated handwriting; probably, these pages were engraved or woodcut, not typeset. In the sixteenth century a compact, calligraphic style of handwriting called *lettre courante* (running

8. Roger Excoffon's handwriting typeface *Mistral*. ... 9. Handwriting into metal type: a sample of *Civilité* and, below, a slanted 'a' from a metal script font using "wing body kerns."



4. Vanitas laborum humanorum

3. Omnia tempus habemus, et suis spatiis transire universa sub caelo. Tempus nascendi, et tempus moriendi. Tempus plantandi, et tempus exellendi quod plantatum est. Tempus occidendi, et tempus sanandi: Tempus destruendi, et tempus aedificandi. Tempus flendi, et tempus ridendi. Tempus plangendi, et tempus saltandi. Tempus



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script) was developed in France as a popular style for official documents; it was first made into a printing type called *Civilité* by Robert Granjon in the 1550s. What disappeared, however, was precisely the *courante* element: the flow of connected letters. With each single letter cast on a rectangular body, it seemed an impossibility to create a smooth connections. The challenge to create connected type became even more pressing after the English roundhand scripts had gained huge popularity; it wasn't until 1806 that Firmin Didot in Paris solved the problem by casting type on a slanted body: finally the elegant overhangs of letters written with a pointed pen could be reproduced faithfully in print.

But even in the twentieth century, creating believable script fonts remained technically problematic. Some scripts required slanted bodies (and were therefore difficult to integrate with normal type) others needed kerning: parts of the lettershape that protruded from the body. Some of the most brilliant script typefaces resolved the problem simply through smart design. Mistral by Roger Excoffon was a typeface based on the designer's handwriting where the characters (some of which aren't even recognizable when seen alone) link up seamlessly to form a natural flow.

Digital technology did not solve the problem right away. With a character set limited to less than 250 glyphs per font, it was hard to introduce ligatures or letter combinations for especially tricky combinations, or to create variety when letters were repeated. It was OpenType that changed the game entirely, with its programmable fonts that can accommodate tens of thousands of glyphs, with as many alternates and ligatures as the type designers cares to design. To many type designers these possibilities are a blessing; to some, who hope to make a living by designing custom lettering, it is a threat.

LETTERING AND CALLIGRAPHY TODAY

This book is by no means a complete overview of today's output in hand-rendered lettering and calligraphy, or the digital type derived from it. We have made a personal selection that tries to sketch the diversity of the field, including calligraphers rooted in traditional techniques as well as lettering artists who have a more eclectic set of influences. The book doubtlessly shows a predilection for those artists and designers who have tried to break the mould of conventional approaches, bridging the gap between contemporary design and the "calligraphic world", taking their craft into the digital realm or moving back and forth between an artistic studio practice and commissioned work that has an impact on the real world. We have included a series of double-page spreads showing glimpses of the process involved in transferring hand-made letters to the digital realm; yet plenty of pages have been dedicated to work that is, and will remain, unique and hand-made, sometimes on a monumental scale.

As communication has become global, and Unicode has standardized the digital representation of the world's languages, the interest of typographers in other cultures than their own has noticeably grown. While the Latin script is still dominant in this book, we have at times dreamt of a volume that covers lettering and writing systems across the world. The other meaning of the word "script" is just that: writing system. Typographic cultures using Arabic, East Asian, Cyrillic or Indian writing systems have always cherished their references to hand-made traditions; they are now in the process of developing fascinating new solutions that bridge the gap between those traditions and contemporary digital communications. We invited some eminent experts on these scripts to write short introductions to the unique qualities and challenges of these writing cultures — a prelude to that global book of scripts that may become a reality in the foreseeable future.

أَنْتِ عُمِّي!

«Asseyez-vous, soyez le bienvenu chez nous»

اهل وسعد بكم!

Sit back, relax, enjoy...

ممنوع التدخين في الخطوط الملكية النمساوية

La Mathilde est revenue

Gianna non perdeva neanche un minuto

Niente più ti lega a questi luoghi, Paolo, neanche gli occhi azzurri

وَأَنْتِ حَيَاتِي، تَهْنِئْتُ نَعِيشُ مَعَكَ غَيْرَ أَنْتِ

ALPHABETS FROM PARALLEL UNIVERSES

Fact and fiction in today's script fonts

BY PATRICK GRIFFIN

Although hand-lettering is making a kind of comeback at present, ready-made fonts are the norm today when graphic designers need letters with a hand-written touch. Canada Type's Patrick Griffin looks at some of the challenges and pitfalls of producing script fonts. What does it take to make them convincing? What should budding type designers avoid?

In the 1950s, New York City was home to about 50 great calligraphers who were called upon whenever a lettering job was needed. Their work ran the gamut from event invitations and signs to branding and ad jobs, and everything in between. These were the same guys that gave American publishing its distinct and influential cultural look in the 1930s and 1940s. They were very busy. They had no idea their craft was about to become obsolete.

When filmstrip typography tools like the FilmoType and photo-lettering machines were introduced, the New York City calligraphers were approached by the new industry. They were asked to draw complete alphabets for mass machine production. About a dozen of them instantly saw which way the wind was about to blow. They embraced the future and toed the line.

The rest of them, seeing that their livelihoods were about to be trampled by some guys with lights and lenses, decided to reject the technologists' advances, and kept on working as if nothing had changed. A few years later, they went down with the proverbial one-two punch: their hand-lettering styles were illicitly simulated for machine production, and their commissions dwindled because the new technology offered cheaper solutions. There was nothing dramatic about it. It went with agonizing slowness, unnoticed as the world moved about its business.

But obsolescence is far from irrelevance, as is evident from the amount of script fonts available on the market today. For many graphic designers, digital scripts are the closest they can get to great hand-lettering and calligraphy. Though

1
*abcdefghijklmnopq
rstuvwxyz
ABCDEFGHI
JKLMNOPQR
STUVWXYZ
Marineblauw*

2
*ABCEGHLNRWZ
ABCEGHLNRWZ
ABCEGHLNRWZ
abefghijklmnopqsyZ
abefghijklmnopqsyZ
abefghijklmnopqsyZ
ttuxoxbfkfftExAtt*

Marine Blue Jacket
Marine Blue Jacket
Marine Blue Jacket

merely a shadow of what historic reality was, script fonts come with the persistent notion that they represent an adequate substitute to old-time calligraphy, complete with font descriptions evoking the spirit of a craft long gone, and technological features claiming to allow the layman to do what a real calligrapher does.

TYPOGRAPHIC, NOT CALLIGRAPHIC

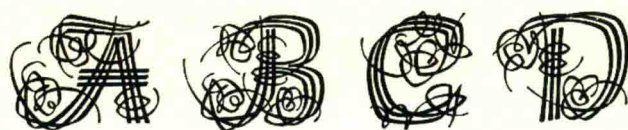
Aside from this kind of forgivable false advertising, there are two fundamental problems with the flood of digital scripts washing over the market today. The first is the refusal to accept what a script font really is—a typographic product, not a calligraphic one. This means that, regard-

Both **Libertine** (1, 2, 3) and **Monte Cristo** (4, 5) by Canada Type were based on samples in a book of lettering by mid-20th-century Dutch commercial artist M. Meijer. Careful attention must be paid when adapting a printed calligraphic specimen to a digital script font. In this case, calligraphic letters drawn individually without interactive context show quite a few inconsistencies in the shapes, and the printed piece's ink spread can confuse the weighting, angles and stroke intersections. In the script font, it is necessary to make all these common denominators consistent, even if some of the original forms have to be changed. The Libertine example shows that the limited character set of the model was extrapolated to include multiple alternates of the letters, in order to create a variety of styles.

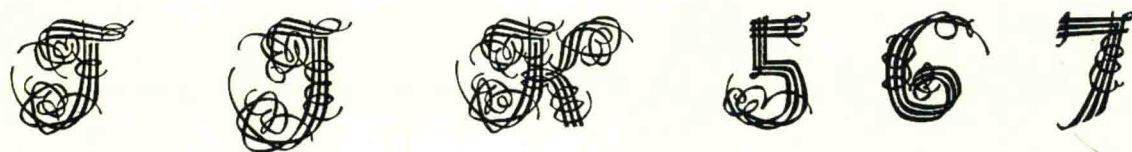
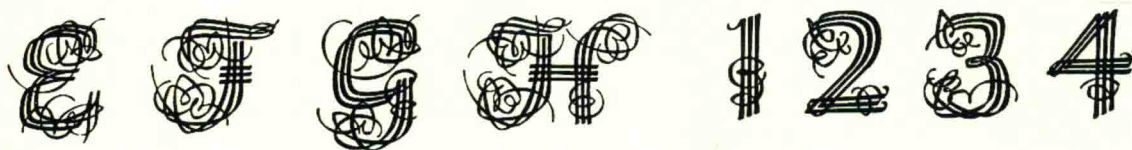
less of the aesthetic fantasy underlying it, a script font is actually something made on machines, for use on machines, by people who cannot work without machines. Acknowledging this point is very important when one wants to produce script fonts, if only because it puts the onus on the designer to actually treat the product with the care and skills normally reserved for typographic endeavor. Calligraphy and lettering are all about self-sufficient marks, words, or sentences—incomplete alphabets made in a specific combination of letters and for a specific context. Type is all about complete alphabets that should function with precision in any multi-cellular combination of characters thrown at it by anyone who uses a typesetting program.

A B C D E F G H
I J K L M N O P
Q R S T U V W X
ā b c d e V Z 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
b d f g h j k l p q t y
a c e m u v w x z
Monte Cristo



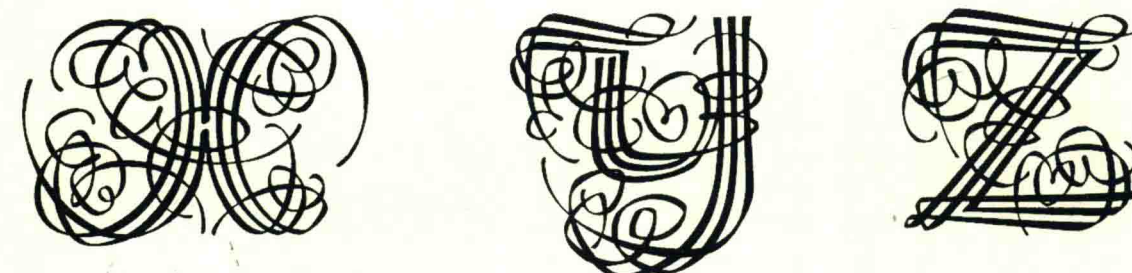
RAFFIA INITIALEN



corps 36/42 Kopergalvano



corps 54/60 Kopergalvano

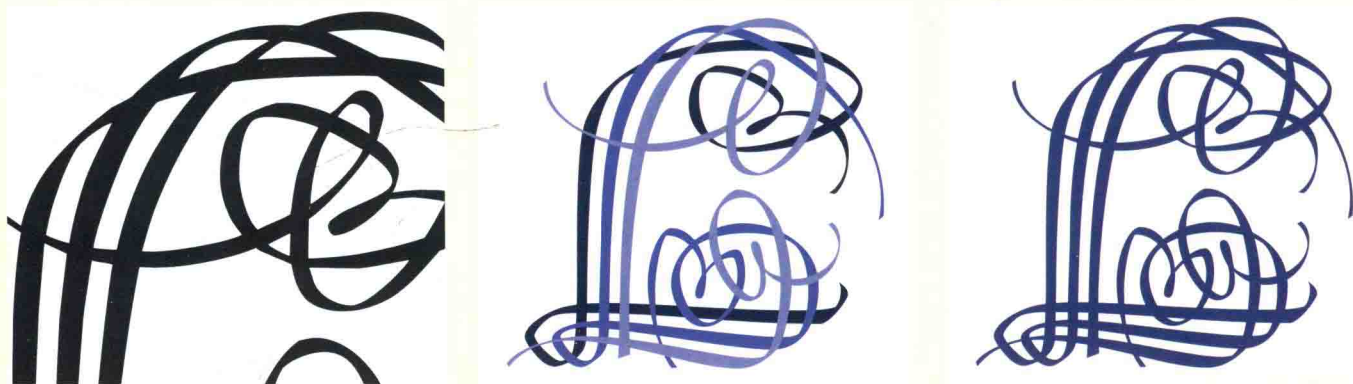


corps 72/84 Kopergalvano

Let's say we make a random selection of ten script fonts from any recent bestseller list, and look closely at them. In all likelihood, we will find that in seven or eight of them, the punctuation, quotes, delimiters, conjoiners, accents, and dashes are treated like afterthoughts. As a quick test, let's try including an apostrophe, a semicolon, or some numbers beside a currency symbol in a setting, using any of the selected fonts. That's, trailing a mile after the apostrophe, the badly spaced semicolon, and the over- or under-sized currency symbol are not

parameters of the tool mean properly crossed intersections, flatness or roundness where appropriate, seamless interaction of the alphabet's combinations, and a believable aesthetic. There is very little room for mistakes. A swash running into a comma ruins the entire setting.

To that end, it is almost always better to plan the script in sketches and notes, and then draw the forms on the computer from scratch. That makes keeping track of the common calculations much easier. Automatic tracing will result in



compatible with the font's overall aesthetic. They clearly are manufacturing defects. Suddenly the glorious human hand of yore seems to be producing junk in the twenty-first century. How can anyone treat with such disrespect stuff like punctuation, something that gets used in every sentence of any Latin alphabet? Simple answer: It didn't exist in the old-timey showing that spawned the idea for the font in the first place, so it cannot be that important. No worries, though, because these problematic glyphs can be strategically excluded from the gorgeous specimens showing the font to customers or awards judges.

UNDERSTANDING THE TOOL

The other problem with scripts today is the misunderstanding of traditional calligraphic tools, the same tools these scripts are attempting to emulate digitally. This problem is a bit more disconcerting than the first, because without understanding the original tool, one cannot properly design the aesthetic being sought. This is why we now have pseudo-calligraphic shapes that look like they were made by super-human hands with rubber wrists that can revolve the full 360 degrees twice and keep going. Aesthetic accidents discovered while playing with a computer program suddenly become bankable calligraphic features.

The main guiding principles of designing a digital script are precise typographic math and the strict parameters of the tool being emulated. Typographic math means the alphabet's common DNA should be clearly visible across its entire character set, and its functionality should at the very least consider the most commonly used combinations in typesetting. The

amateurish work. Scanning calligraphy to use it in the background as a tracing model causes too many time-consuming issues, the least of which is the ensuing guesswork about what the original calligrapher intended.

While drawing the very first few letters, basic tests should be done to preempt upcoming logical problems and figure out their solutions. For example, letters like f, o, q, r, s, v, x and z sometimes need special treatments in connected scripts.

As the alphabet grows, frequent tests and solutions reveal the script's own set of parameters, and the design starts becoming its own being. To save some development time, any alternative variations, accented characters, or ligatures shouldn't be done until after the main alphabet is completely drawn, fitted, kerned, and thoroughly tested. Testing combinations should become even more frequent as the project moves to the non-alphabetic forms that interact with the letters and numbers. The period, comma,

brackets, question mark, etc. need special care in scripts, and quite often require special fitting solutions. After each of them is drawn, it should be tested in every combination where it can be used. This entire process can be comparable to a die maker shaping hundreds of dies and cutting them to fit with each other almost at random. If one die doesn't fit with any of the others, the die maker's effort is lost.

Making a script font is not difficult, though it is a time sink. It is also quite enjoyable if one likes looking to find and solve typographic problems. It is, however, a highly technical process that requires planning, focus, dedication, and constant attention to minute details. The best scripts made are ones that provide complete satisfaction to their makers and great functionality to their users.

The **Raffia initials** (6, 7) by Dutch designer Henk Krijger (1960) were digitized in the 1990s by a foundry that will remain unnamed. Left: That font was clearly based on a scan which was digitized too hastily: strokes showed awkward bumps and dents, and no attention was paid to the continuity of each single stroke. Center/right: For his new version, the author of this article redrew each stroke from scratch, then superimposed them.