

Feeling burnt out?
Running out of inspiration?
Want to explore different styles?

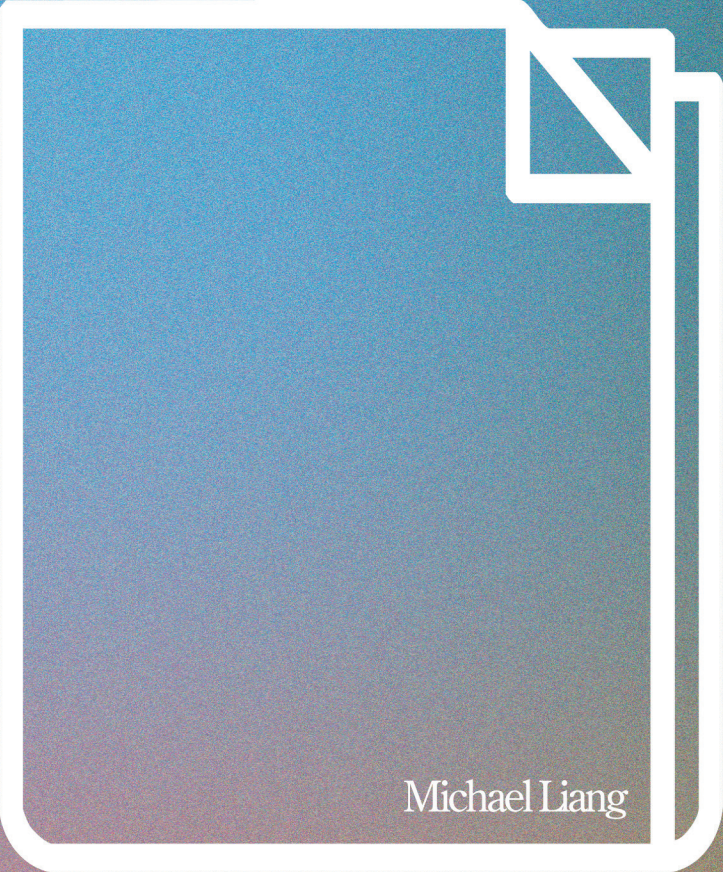
in that case, try:

versatile

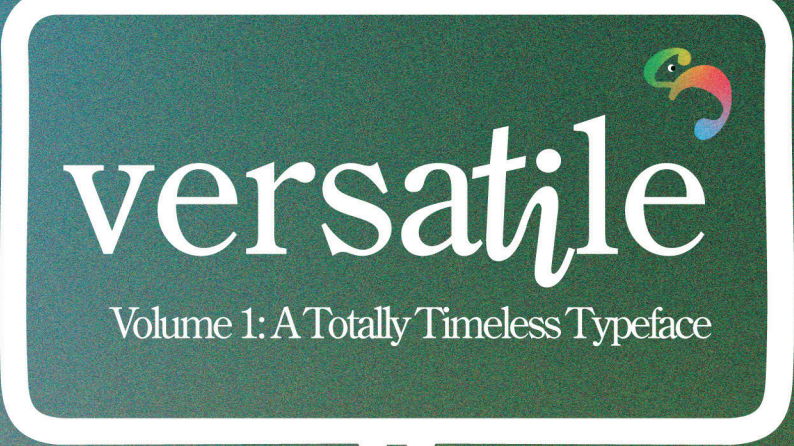
It doesn't
just stop there!
Check out Volume
2: Versatile: A
Brand New Art
Program. In the next
collection, we discuss
Blender, The Top 3D
Modeling and Animation
S o f t w a r e .

CalArts 2025
Michael
L i a n g

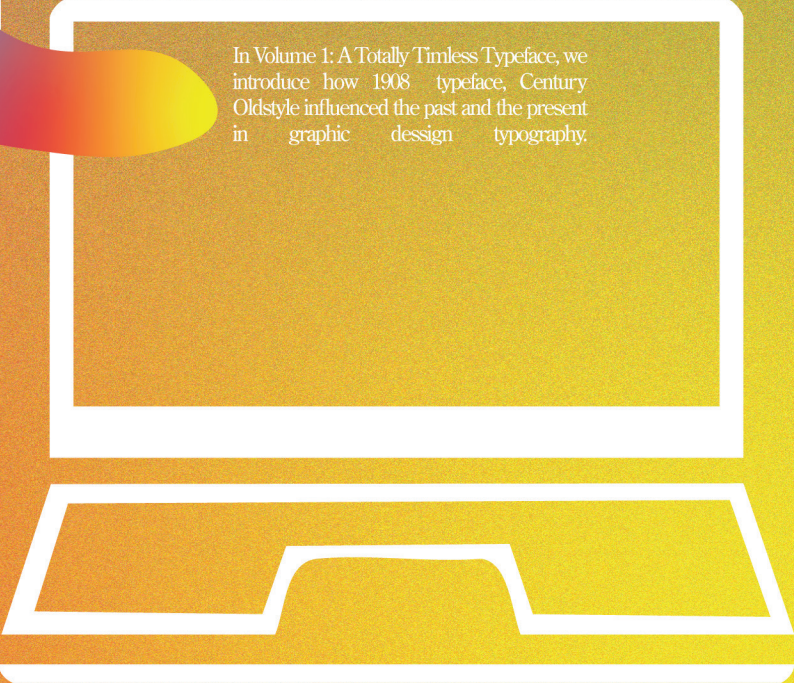
From learning about
different typefaces, to
various versatile
mediums, Versatile is
sure to give you that
kick of inspiration
you've been lacking!
As an artist, we've all
been there before.
We've opened out
pinterest board all to
find things that we've
seen already. That's
why we made
V e r s a t i l e !



Michael Liang



In Volume 1: A Totally Timeless Typeface, we
introduce how 1908 typeface, Century
Oldstyle influenced the past and the present
in graphic design typography.



A century family described in less than a century



Ever wondered about the origins of Century OldStyle? Wondered who designed it? Well you've come to the right place!

Linotype Machine

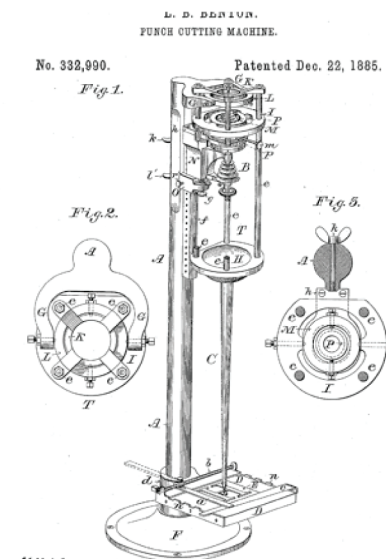
The relative obscurity of Linn Boyd Benton and Morris Fuller Benton, is investigated. The two men, father and son, made significant contributions to the technology of typesetting and to typeface design, yet they are not now well known in the industry. Linn Boyd Benton invented a pantographic punch-cutting machine, which he later modified to engrave matrices. This machine made the Linotype machine practical, since it took the tedium and great expense out of the making of Linotype 'mats.' Benton's machine was

-and still is used at the American Type Founders Company, and was copied for use at type founding companies and composing machine manufacturers around the world. Morris Fuller Benton was the first type designer to develop the concept of the type family, and also revived many beautiful types like Baskerville, Bulmer, Bodoni, and Garamond.

The ATF Company

Both father and son worked for the American Type Founders (ATF) Company, which did not promote its employees but instead advertised its products. So while ATF became the most influential type founding company in the country, the Bentons remained relative unknowns. However, compared to many earlier typefaces in the genre, stroke contrast is quite low, creating a less sharp and highly readable structure. With ATF no longer operating, a wide variety of variants and revivals with varying features and quality are available. Despite originating

-Despite originating in the nineteenth century, use of the typeface remains strong for periodicals, textbooks, and literature. The Supreme Court of the United States requires that briefs be typeset in Century family type.



The Bentons

Century Roman was designed by Linn Boyd Benton at the request of Theodore L. De Vinne, publisher of Century Magazine at his De Vinne Press in New York City. Benton was the mechanical genius of the young American Type Founders Company. DeVinne was regarded as an outstanding printing craftsman, who was dissatisfied with the types then available for magazine and book work. Benton's father collaborated on the original Century type, and Morris Benton designed Century Expanded, Century Oldstyle, Century Catalogue,

-Century Schoolbook, and all the italic, bold, condensed and extended versions that went along with them. He designed a variety of types, from gothics to moderns to classic revivals. Some of Benton's types became popular right away, and others, like Souvenir, became popular years after Benton died.

Century Family

The development of the Century family took a different turn when Benton designed Century Oldstyle in 1906. Released in 1908-09, this typeface is much like Century Expanded in weight and height, but with old-style serifs. An ATF ad in 1909 called it the newest and by far the best old-style ever designed. Century Oldstyle Bold was designed and cut in 1909 and Bold Italic. According to Charles Shaw, "The rugged simplicity

The family originates from a first design, Century Roman, cut by American Type Founders designer Linn Boyd Benton in 1894 for master printer Theodore Low De Vinne, for use in The Century Magazine. ATF rapidly expanded it into a very large family, first by Linn Boyd, and later by his son Morris. Century is based on the "Scotch" genre, a style of type of British origin which had been popular in the United States from the early nineteenth century and is part of the "Didone" genre of type popular through the entire nineteenth century.

- of the Century family of types has made it an enduring favorite of American typographers for almost one hundred years. Beginning as foundry type, Century has withstood a series of technical transformations into Linotype, Monotype, Ludlow, phototype, transfer type, digital type, and Xerox-like 'toner type'." Century is a family of serif type faces particularly intended for body text.

Its design emphasizes crispness and elegance, with strokes ending in fine tapers, ball terminals, and crisp, finely pointed serifs. Century Expanded and its variations have been copied extensively by Monotype, Linotype, Intertype, and Ludlow, under the same names.

Century Expanded
Century Expanded Italic
Century Bold
Century Bold Italic
Century Bold Condensed
Century Bold Extended
Century Oldstyle
Century Oldstyle Italic
Century Oldstyle Bold
Century Oldstyle Bold Italic

Aa Bc Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll Mm
Nn Oo Pp Qq
Rr Ss Tt Uu Vv
Ww Xx Yy Zz

Century Oldstyle has more contrast within earlier Century faces because it blends features of transitional and modern serifs.

It has a Tall x-height, aiding readability. Also, due to moderate levels contrast, it also aids in easy legibility. Both the g and the a are double story characters It isn't a revival typeface, but it is under the Century family. Century Oldstyle is commonly seen under textbooks and children's books, and supreme court rulings. This modification was required for keyboard sizes but was carried into display sizes as well. Linotype offered a faithful copy-

In 1910, while Bold Condensed was designed in 1911 but not released until 1915. Although closely related, the Century Oldstyle family is not really a part of the Century Expanded family. Another related typeface is Schoolbook Oldstyle (q.v.). Retreating, perhaps, from the large x-height of Century Oldstyle, a modified oldstyle named Century Catalogue was brought out by Benton in 1917 with longer ascenders but essentially the same general design. Curiously, Century Catalogue Italic was cut from the patterns for Basker-

-of Century Oldstyle in 24-point only- originally under the same name; later it was renamed Old Style No.7, although it is not at all the same typeface as smaller sizes shown under that name. Intertype offered Century Oldstyle only in 36-point, but copied the Monotype version in some small sizes under the name Old Style No.9. Monotype Century Oldstyle has another distinction. Quite a number of typefaces have alternate long descenders, but this typeface also has alternate long ascenders in the 12-point size.

●●●

-ville Italic. Except for the caps A, V, and W and the omission of swash letters, the typefaces are almost identical in the 18-point size; in smaller sizes the Century typeface is wider, as modified by pantagraph during the cutting of mats.

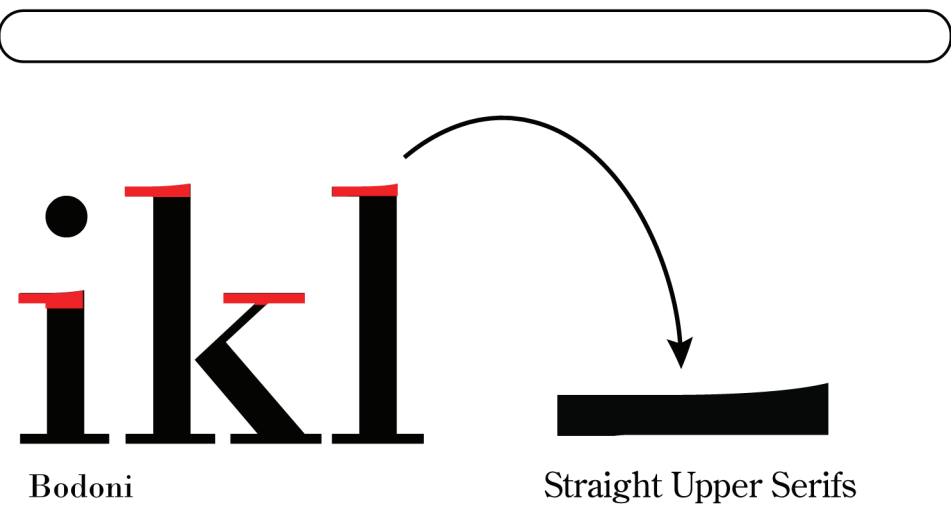
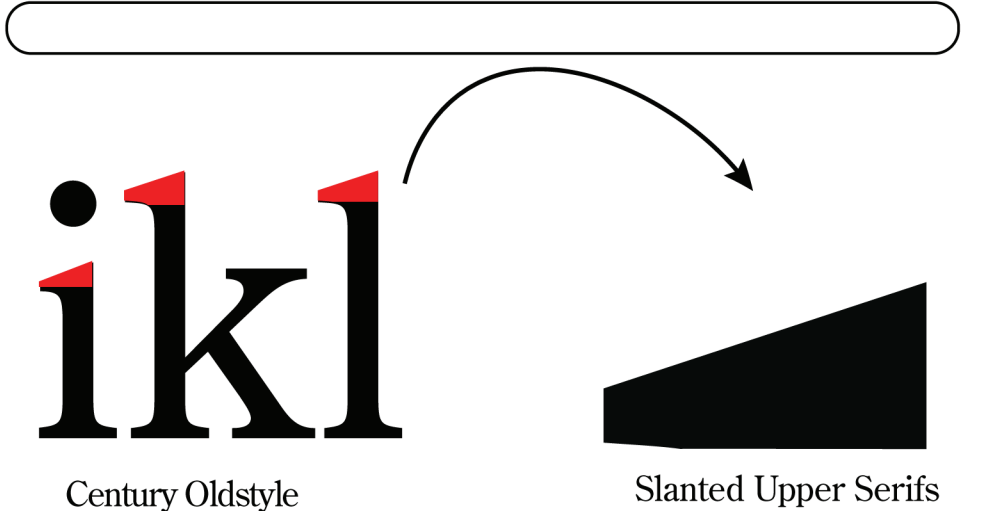
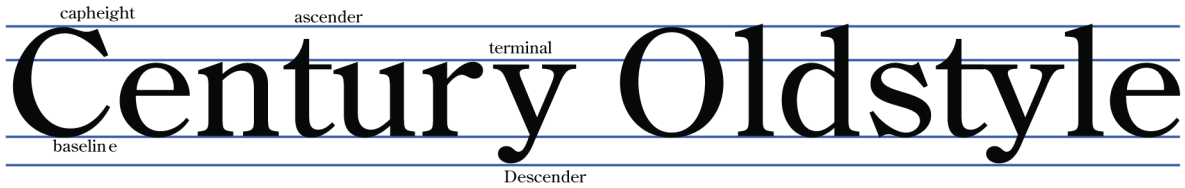
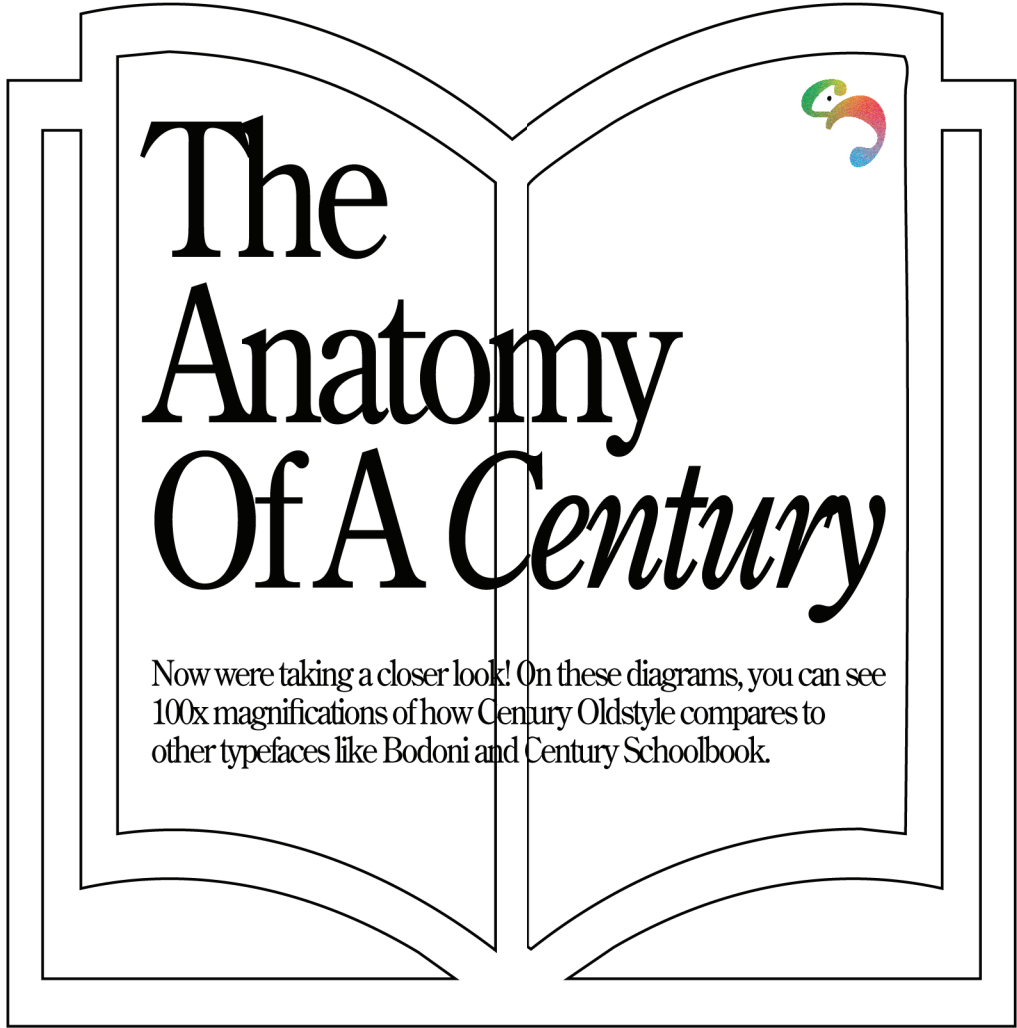
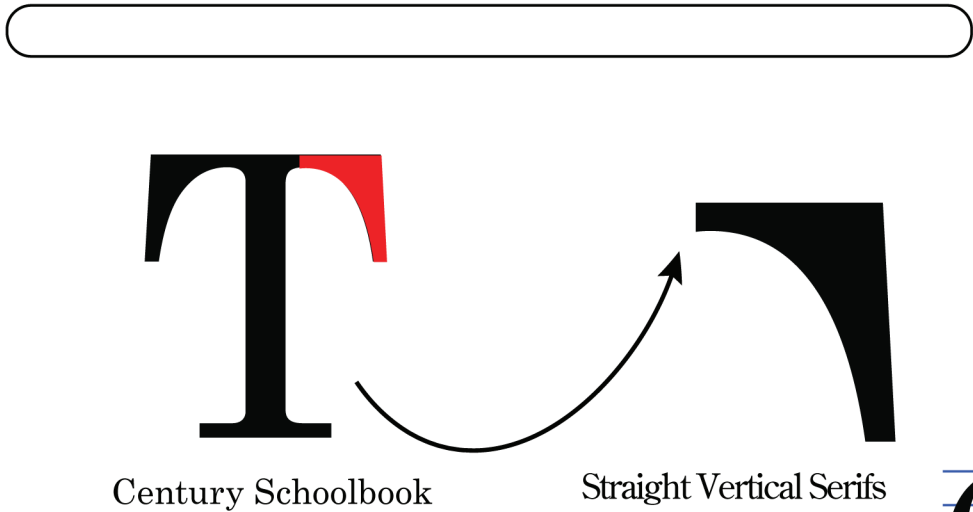
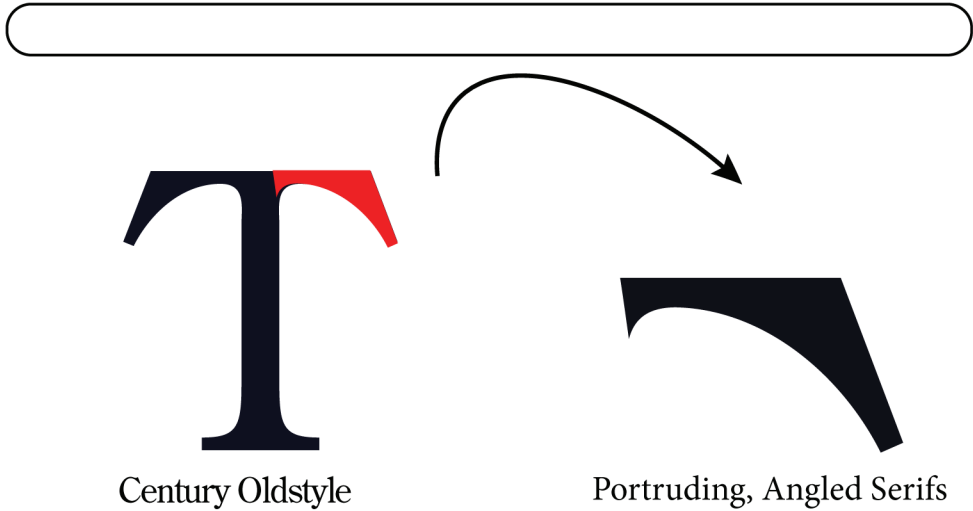
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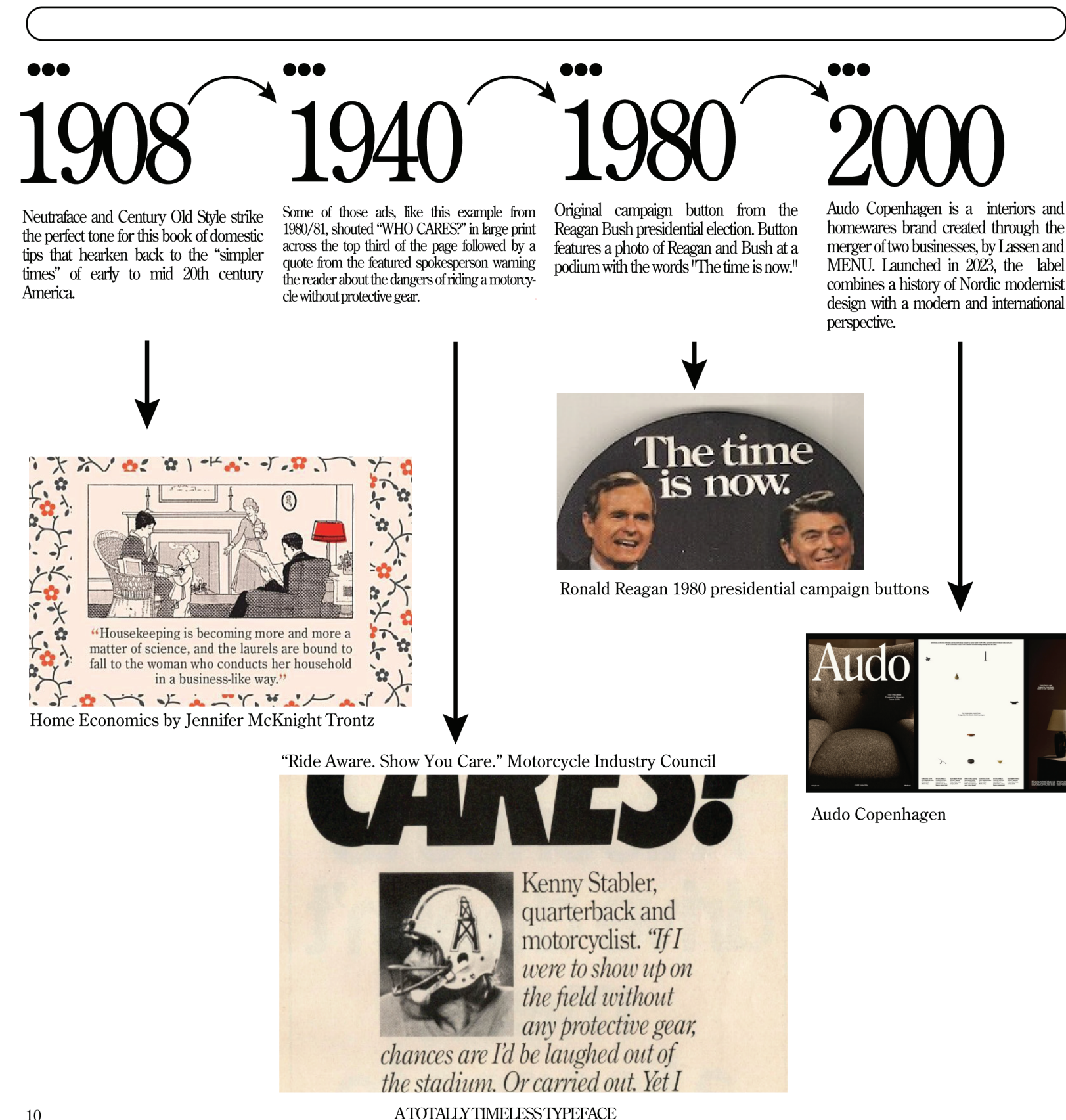
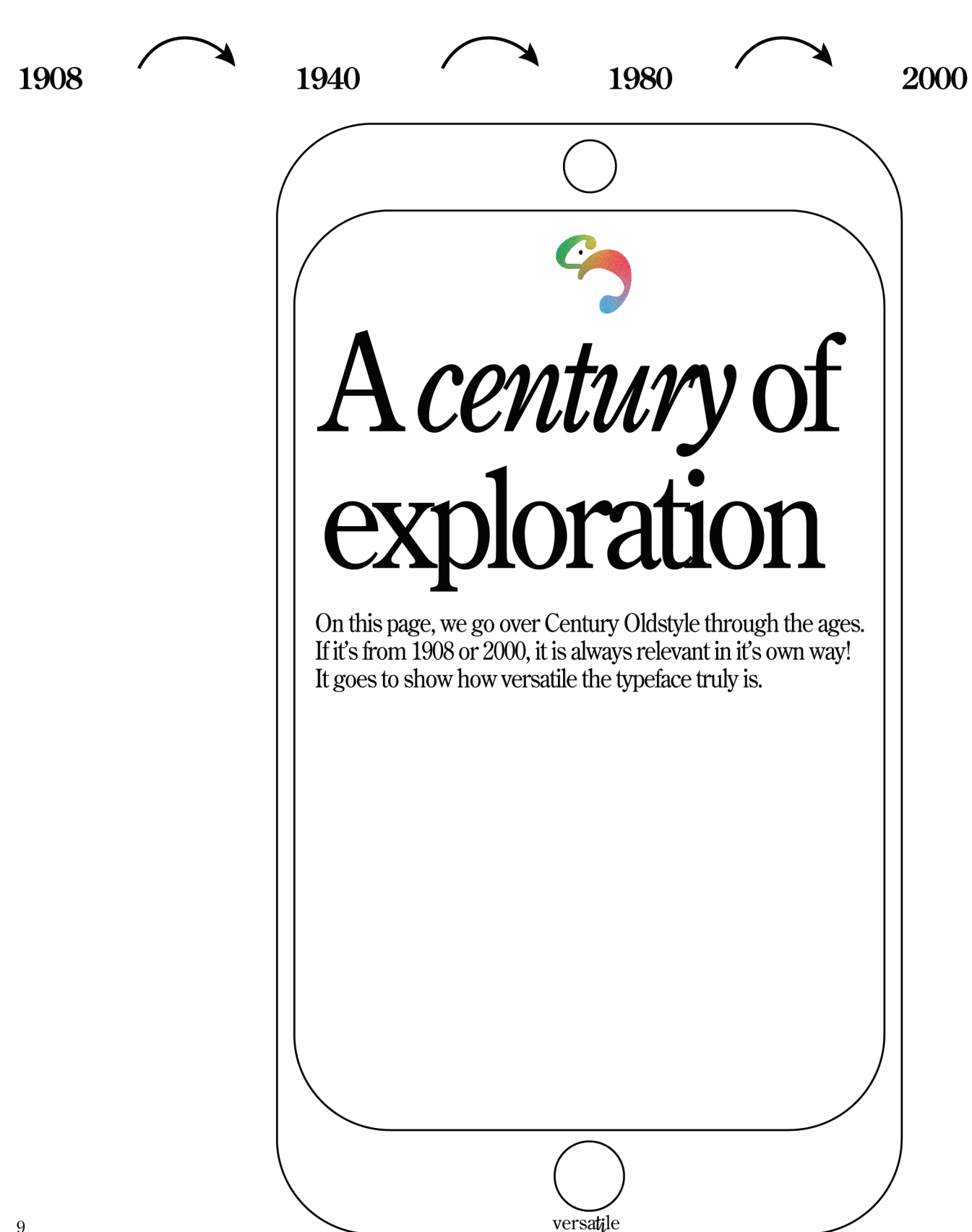
With these, it is suggestive of Century Catalogue Western Type Foundry and its successor, BB&S, offered Century Roman; however, this was a copy of Century Expanded rather than the original Century Roman of ATF. Three mystery names turned up.. An Intertype list includes "Cent. Schoolbook Bd. with Italic," but if this means Bold Italic, no other trace of it has been found. A Monotype list includes "Century Mono-Photo, No. 520," and "Century Text, No. 618," both indicated as being made as matrices for metal typesetting, but it has been impossible to identify them

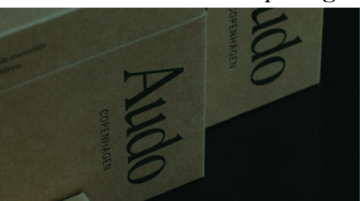
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A Not So *Old*-(Style) Review

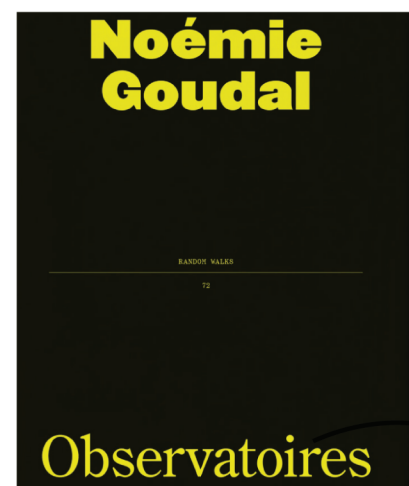
What made Century Oldstyle so different from the rest of it's family though? Despite it having various similarities to other typefaces like Century Schoolbook, there are still unique qualities. In this article, we talk about things such as the tall X-height and it's blend of modern and traditional serifs.







Audo Copenhagen



YUCA magazine, issue #2

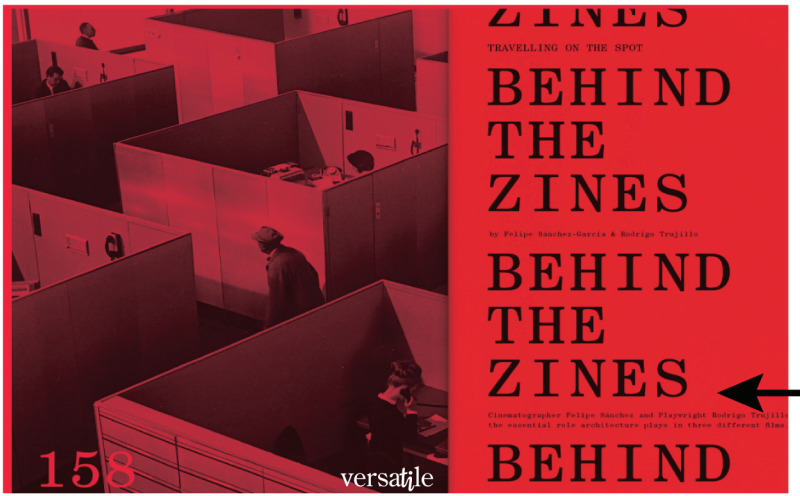


YUCA magazine, issue #2

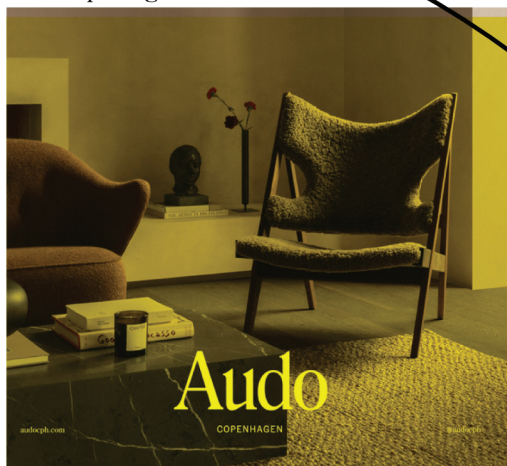


YUCA magazine, issue #2

YUCA magazine, issue #2



Audo Copenhagen



A TOTALLY TIMELESS TYPEFACE

Old, But Definitely Not Old In *Style* 🐦

Here are the Modern usages of Century Oldstyle. Wether it be for advertisements, or for magazines (just like this one), Century Oldstyle is still very prevalent to this day!



d

slanted upper serifs
Century Oldstyle

d

straight upper serifs
Bodoni

u

slanted upper serifs
Century Oldstyle

U

straight upper serifs
Bodoni

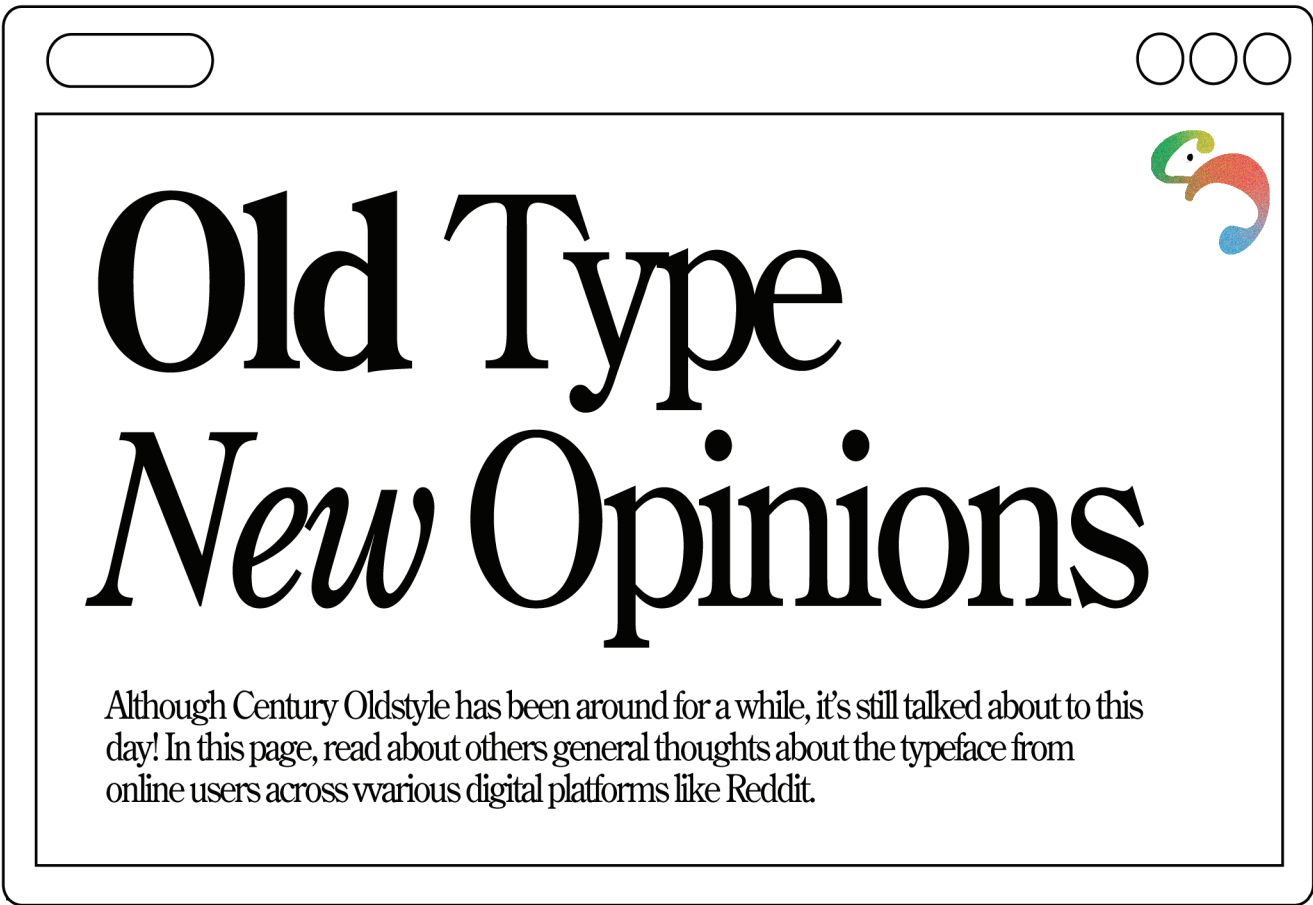
Modern Anatomy, *Old-Style* Roots



Here is the type anatomy for Century Oldstyle on an advertisement. Being able to see the serifs on an actual product helps us visualize the unique yet versatile quality that Century Oldstyle offers to designers.

Century Oldstyle, without the curled tail on the capital R and the long, straight vertical serifs of the capital T. The upper serifs of the ascending lower case letters (b, d, i, k, and l, for example) were slanted instead of straight—old-style—serifs. After Century Oldstyle was released, Benton grew it into its own sub-family, with bold, italic, bold italic, and bold condensed variations.

Century Old Style is a serif typeface designed by American designer Morris Fuller Benton in 1906. It has a large x-height and is known for its readability. Century Old Style is available in two weights—regular and bold—each with matching italics.



A word from the author

Growing up using Google Docs, I was always told about the importance of using a serif when appearing formal. This means that I grew up using typefaces like Times New Roman to make my pieces look better! Century Oldstyle was no different.

However, after growing up and being an art student for several years, I've learned the importance of when not to use formal typefaces and

-when it is important to. One thing that I love about Century Oldstyle is that it's just so "versatile" lol. You can use it across so many forms of medium and still have it fit really well. The versatility really shown through in this magazine but also other pieces that I've made. Instead of just fading into the background like other versatile fonts like Helvetica, or Garamond, Century Oldstyle enhances the content's aesthetic and adds personality and life!

versatile

What are your opinions on the typeface?

If you want a testament to the institutional and intellectual quality of this font, look no further than rule 33 of the rules of the supreme court of the united states, which states:

"The text of every booklet-format document, including any appendix thereto, shall be typeset in a Century family (e.g., Century Expanded, New Century Schoolbook, or Century Schoolbook) 12-point type with 2-point or more leading between lines."

@pillowcushion 6 yr. ago

I actually was aware of this. I researched fonts before I selected it. When I decided to put together a template for the minutes, I accidentally fell headlong into typography.

@JDruhanC 5 yr. ago

When I was in school, there were several occasions on which I spent more time choosing a typeface for a paper than actually writing it.

@prikaz_da 6 yr. ago

-Hahaha, one of us, one of us ●●●
@jlobes 6 yr. ago

What do you even like about the font?

Easy to read, used in childrens books/textbooks. Hence the name. Good for people with poor eyesight when set at a large point size, like 14 pt. Ideal body font for publications geared towards senior citizens. ●●●

@Fotohead_84 6 yr. ago

Is there any typeface you like better?

It's hard to go wrong with it. That said, I think Primer (by Rudolph Ruzicka for Linotype) is superior. Too bad the only available digitization (Century 751 from Bitstream) isn't that great.

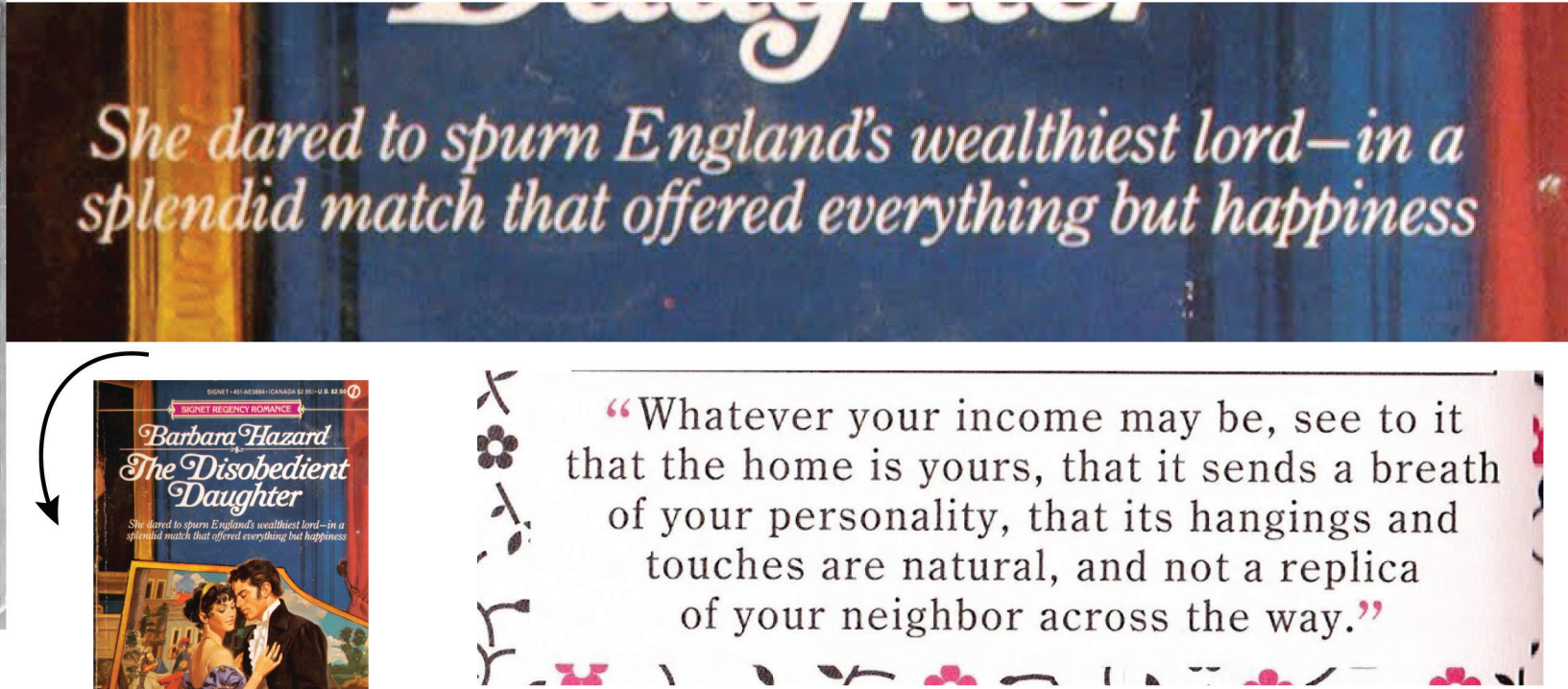
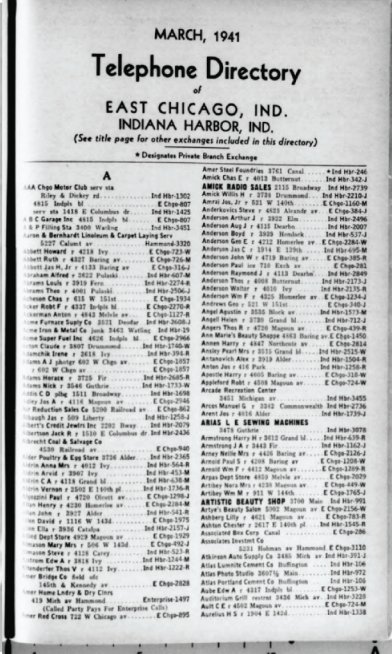
@SaiyaJedi 6 yr. ago

It is fine. If you have to use a font that comes with Windows, then that is probably the best font you can choose for the genre. If you can buy or download fonts, you can do better: you can buy ITC Century or Eames Century, or download Old Standard TT for free.

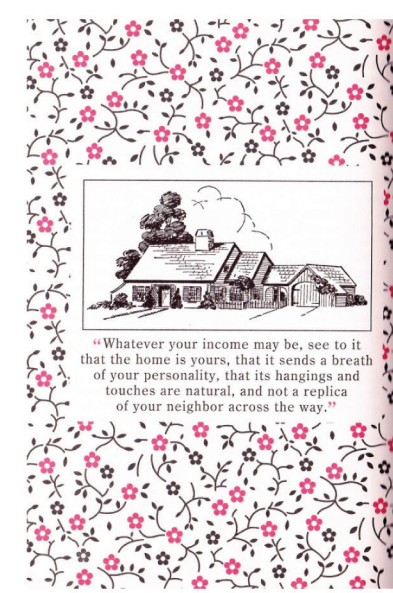
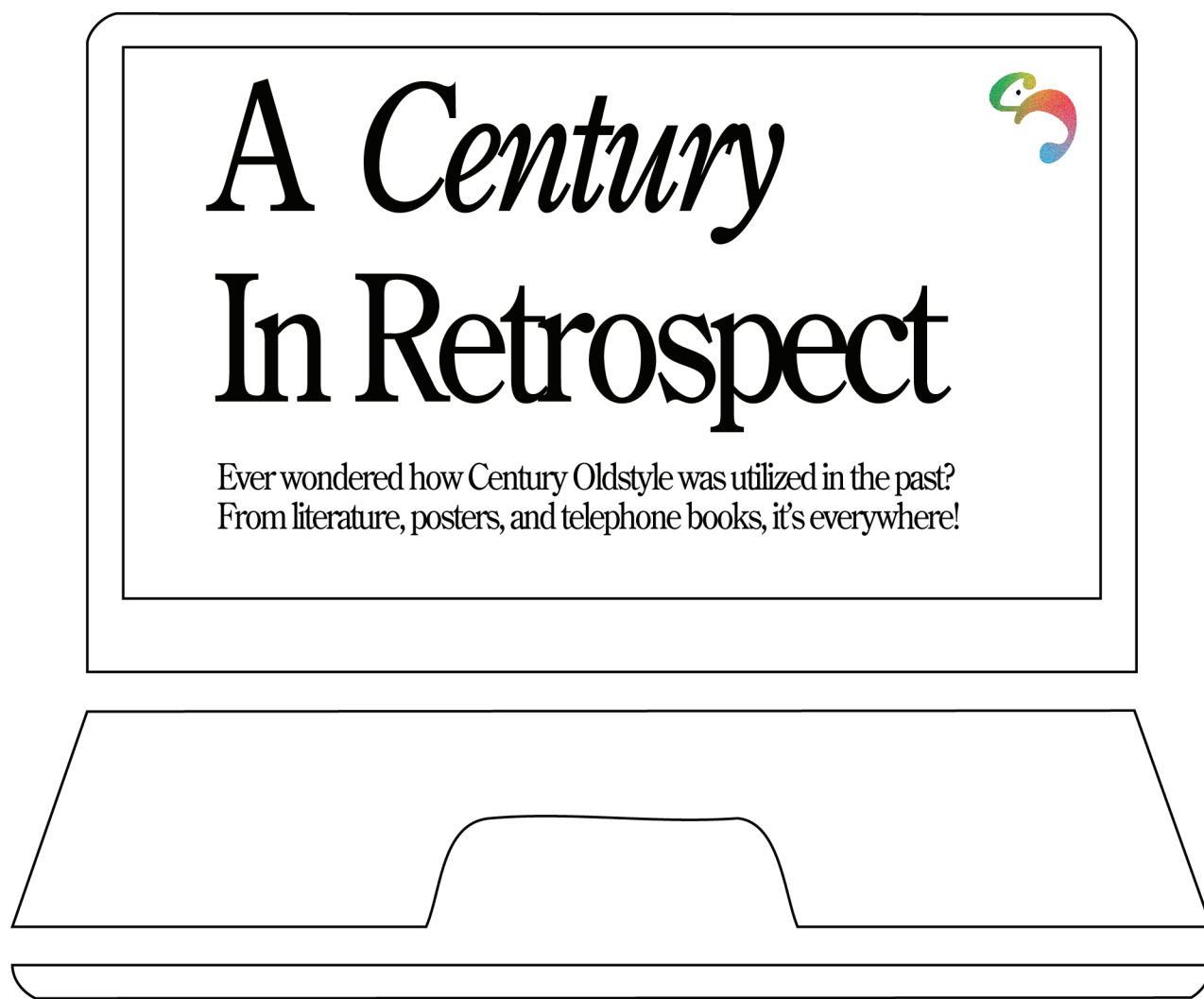
@thiagovscoelho 6 yr. ago ●●●



East Chicago Telephone Directory, March 1941



Barbara Hazard paperbacks, Signet Regency Romance



Home Economics by Jennifer McKnight Trontz



A. Rechargeable Tripleheader 50 VIP™. The ultimate shaver: revolutionary adjustable dial with 9 closeness-comfort settings and up to twice the shaves per charge as any other rechargeable. **B. Tripleheader 40 VIP.** Our unique rotary shaving system plus adjustability to suit *your* beard, *your* skin. The VIPs . . . a new standard of closeness. **C. New Lady**

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