



TYPOGRAPHIC DESIGN

20TH CENTURY Type Designers

FREDERIC W. GOUDY (1865-1947)

Frederic W. Goudy (1865-1947)

Goudy was the oldest, one of the most prolific and dedicated of the great innovative type designers of the last century, his remained fonts place him among the handful of designers who have changed the look of the types we read. Born in Bloomington, Illinois, at the age of 24 moved to Chicago and began a series of clerking jobs, then set up a freelance lettering artist for a number of stores, and later got a teaching position at the Frank Holme School of illustration as a lettering tutor. He was himself becoming increasingly fired by craft ideals. Commissioned by the America Lanston Monotype designed the typeface called 38-E after his early designs *Camelot*, *Pabst*, *Village*, *Copperplate Gothic*, *Kennerly* and *Forum titling*. On 1945 ATF cut and produced the face designed on 1915 now known as *Goudy Old Style*. Goudy had a native American immunity to the austere European view on typography; his types are individual, always recognisable.

BRUCE ROGERS (1870-1957)

Bruce Rogers (1870-1957)

Rogers was a book designer whose attention to the minutiae of his work led him occasionally to the design of type, at the point that his major achievement in this field, *Centaur*, has been described by Prof. Herbert Johnson as “perhaps the finest of the five or six great typefaces designed by Americans. At the age of 16 he went to Purdue University, studied art, and after became a newspaper artist and for a short period a landscape painter. Rogers, who had begun drawing lettering for publishers, on 1896 he joined the Riverside Press in Boston. Within a few years, for the three volume folio edition of “The essays of Montaigne” he designed his first type, called *Montaigne*, based on Jenson’s letter – later resolved into *Centaur*. His designs are imaginative recreations recapturing the spirit of an early type.

RUDOLF KOCH (1876-1934)

Rudolf Koch (1876-1934)

The new generation of type designers in Germany, like their counterparts in the States, saw their faces appear first as foundry type for hand setting. In 1913, Koch, then a struggling young designer in Leipzig, had begun experimenting with a broad pen, which set him on the way to mastery of many calligraphic styles. Karl Klingspor soon recognised his talents as a penman, and he begun to design types, many blackletter and calligraphic alphabets. Among his designs, *Fette Deutsche Schrift*, *Deutsche Zierschrift*, *Fruhling*, *Maximilian*, *Neuland*, *Koch Antiqua*, *Wilhelm Klingspor Schrift*; *Kabel*, *Zepelin*, *Prisma*, *Wallau*, *Marathon* and *Claudius*.

WILLIAM ADDISON DWIGGINS (1880-1956)

William Addison Dwiggins (1880-1956)

He was an original and exuberant graphic artist with an instantly recognisable style; he studied lettering with Gaudy in Chicago. A prolific worker, he was, according to his wife, ‘a man who loved his work so much, that no day was long enough’. Dwiggins criticised contemporary sans-serifs, especially the capitals. Harry Gage of the Mergenthaler Linotype challenged him to do better and he responded with the cut of the *Metro* family (*Metrolite*, *Metroblack*). His first book type, the calligraphic moderna face *Electra*, appeared in 1935. In 1939, Dwiggins produced *Caledonia*, his best and most successful type. Designing *Eldorado* he also put his usual combination of freedom and discipline.

ERIC GILL (1882-1940)

Eric Gill (1882-1940)

Eric Gill described himself on his own gravestone as a stone carver, which embraced the two activities for he was most famous, sculpture and the cutting of inscriptional lettering. He was an indefatigable writer on a great variety of subjects from sex, politics, religion and the nature of workmanship to art, clothes and typography. He began to carve lettering encouraged by the principal of the Central School of Art & Craft, where he attended classes given by Edward Johnston. On 1907, with a young family to think of, he moved to the Sussex village of Ditchling, where he begun to do sculpture. In 1924 he moved his growing entourage to a remote abandoned monastery in the Welsh mountains at Capel-y-ffin. At that time he had been asked by Stanley Morison to write about typography for “The Fleuron”, but had declined saying that typography was ‘not his country’. By November 1925 he designed *Perpetua*, and four years later, changing his mind on industrial design, he designed *Gill Sans*, based on Johnston’s *Transport* alphabet.

STANLEY MORISON (1889-1967)

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Stanley Morison (1889-1967)

Morison's strong personality influenced everyone with whom he came in contact. He corresponded vigorously with many of the leading typographers of his day; he was widely read and widely travelled. His father deserted the family when he was in his mid teens, Morison left school and begun a series of jobs as first office boy and clerk. On 1917 he joined Francis Meynell in his new venture, the Pelican Press, then moved to the Cloister Press in 1921, where he was able to order type, including ATF Garamond. On 1922 Morison began a new career as a freelancer consultant, this was the time when he started his formal relationship with Monotype, and the newspaper *The Times*, in 1929. Led by clearness and legibility criteria, nevertheless business attitudes, on January 1931 he prepared a specimen of 'modernised Plantin' and 'thickened Perpetua', giving birth to *Times* on 1932, developed by the Monotype staff in *Times New Roman*.

Giovanni Mardersteig (1892-1977)

His typography was austere and immaculate. After World War II he ran a commercial printing works, the *Stamperia Valdonega*, side by side with his hand-setting atelier *Officina Bodoni*. His best type, *Dante*, was recut after original Charles Malin's punches by Monotype and remains one of their most faithful adaptations. At university Mardersteig studied law, and took his doctorate in it. His interest in Renaissance writing books soon brought him into contact with Stanley Morison in England, and their collaboration began with a series of book on calligraphy manuals, the first was a facsimile of Arrighi's 1522 *Operina*. The typefaces designed by Giovanni Mardersteig are *Griffo*, *Fontana*, *Dante*, *Zeno*, *Pacioli* and *Pastonchi* (for Mondadori, 1927).

Jan van Krimpen (1892-1958)

Although he studied and practiced calligraphy, and he had the most beautiful italic handwriting, his drawn lettering follows what he wrote, "*type and calligraphy are two essentially different things*". Van Krimpen spent nearly all his working life at the great Haarlem printing house of Joh. Enschedé en Zonen, where he had been commissioned a new typeface in 1923 and thus *Lutetia* was born. According to Beatrice Warde, van Krimpen was the most difficult designer the Monotype Printing Works had ever had the misfortune to deal with. In his work, as in his temperament, he inclined towards reticence and severity, with fastidious attention to detail. He said: "I do not think that it is possible to sit down and design a type to order".

Georg Trump (1896-1985)

Georg Trump was born near Baden-Württemberg to a family of farmers and brewers. At the age of 16 he went to study at the school of Arts & Crafts in Munich. His studies were interrupted by World War I. He spent much of his life as a teacher, instructing students in the art of graphics and typography. He is the designer of at least 12 typefaces that were all designed for the Weber foundry in Stuttgart. He fought in both world wars and was wounded in the stomach during the last days of World War II. Following his convalesce, he returned to his post as Director of the School of Arts & Crafts in Munich to find his school destroyed. In the 1950's, he retired from his work because of his wound, and in his retirement designed his most famous typeface, *Trump Mediaeval*. Other typefaces he designed: *City*, *Codex*, *Delphin*, *Mauritius*.

Joseph Blumenthal (1897-1990)

Joseph Blumenthal was born in New York to German immigrants. He left Cornell after a year to enlist in World War I. Following the war, he set up the Spiral Press. During the Depression of 1930, he was forced to shut down his Press and he went to Europe. It was during this interlude, in Germany, and then England, that he designed his first and only typeface, *Spiral*, which was later called *Emerson*. He returned to New York a couple of years later and continued printing, this time using his own typeface. Like many in the business of printing, he lived to a great age. In latter years, he wrote and organised exhibitions on typography.

Robert Hunter Middleton (1898-1985)

He was born near Glasgow and emigrated to Alabama at the age of ten where his father managed a coal mine. The young Middleton however wanted to become an artist. He came under the sway of the influential German designer, Dettner, and from then on devoted his life to the art of letter design. Though never a big innovator, he created more than 100 typefaces for his employer, the Ludlow Typograph Company of Chicago where he worked for 40 years. The most well-known ones are the *Eusebius* italic family of fonts. Other cuts are: *Bodoni Campanile*, *Cloister*, *Coffee Script*, *Coronet*, *Florentine Cursive*, *Lafayette Condensed*, *Radiant*, *Stellar*, *Tempo* and *Umbra*.



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Jan Tschichold (1905-89)

Tschichold is the best known publicist & practitioner of the 'new typography' that developed in Europe between the wars. Born in Leipzig to a sign-writer father, his first interest was in antiquarian lettering. In 1923, after his first exposure to the Bauhaus, Tschichold changed his style completely. At the Bauhaus, classical form was to be abandoned and the structure and function of everything was to be rethought. Tschichold was hooked. The 'new typography' was strongly in favour of asymmetry and bold sans serif typefaces. He was condemned by the Nazis for creating unGerman typography and accused of 'Kultur bolschevismus', and was arrested and interned for a while. He took refuge in Switzerland in 1935. While in Switzerland he published 'Asymmetric Typography' where he uncompromisingly advocated the new typography. He designed only one widely used typeface, Sabon. In England, he is best known for his redesign of *Penguin books* in 1946, he wrote "there can be neither a genuinely new, nor a 'reactionary' typography, but only good or bad typography".

Berthold Wolpe (1905-89)

Berthold Wolpe was born in Offenbach and did an apprenticeship as a metalworker. He then studied calligraphy with Rudolf Koch and started designing tapestry, jewellery, and type. In 1932 he went to England where he designed some books for Faber & Faber. Because of unfolding events in Germany, he decided to stay in England. His typefaces are sturdy and bold, and include the typefaces *Hyperion*, *Albertus*, and *Pegasus*. *Albertus* is ubiquitous as it is used for the street name signs in London.

Roger Excoffon (1910-1983)

Excoffon was a French graphic designer whose flamboyant typefaces were to shake up French advertising. Born in Marseilles, he went to Paris to study painting. He then became design director of a small type foundry in Marseilles, the Fonderie Olive. His *Antique Olive* family of types is regarded as his masterpiece. His exuberant typefaces – *Calypso*, *Choc*, *Banco* and *Mistral* – became symbolic of the stylish modernity and exuberance of post-war nouvelle vague France, and a benchmark for French graphic design.

Hermann Zapf (1918-)

Hermann Zapf was born into a turbulent time in 1918 in Nuremberg, Germany. In addition to the political unrest, Zapf lost two of his siblings to the Spanish flu epidemic. He joined the Karl Ulrich and Company printing firm, as an apprentice, in 1934. After this apprenticeship he worked with Paul Koch in Frankfurt. During this period he gained experience of working with handpress type and producing lettering for musical notation. After the war Zapf worked at the Stempel AG type-foundry as artistic director. In 1977 he was made Professor of Typographic Computer Programming at the Rochester Institute of Technology in New York and his fonts *Palatino*, *Optima*, *Zapf Chancery*, and *Zapf Dingbats* are now familiar designs found on all personal computers. *Optima*, Zapf's personal favourite font, was selected for the engraved names on the Vietnam War Memorial. Hermann Zapf is married to the type designer and lettering artist Gudrun Zapf von Hesse. Other fonts designed by Hermann Zapf are *Aldus*, *Aurelia*, *Comenius*, *Marconi*, *Medici Script*, *Melior*, *Michelangelo* and *Sistina*.

Aldo Novarese (1920-1995)

Aldo Novarese was born in 1920 in Pontestura, a small town near Turin, Italy. Novarese's father worked as a customs agent, and in 1930 Aldo began his studies at the Scuola Artieri Stampatori (School of printing crafts). Under Francesco Menyey, Novarese studied woodcut, copper engraving, and lithography. Following this he spent three years at a specialist typography school, The Scuola Tipografica Paravia. At sixteen he joined the Nebilolo foundry in Turin as a draftsman, where he became art director in 1952. In 1956 Novarese published a *typeface classification* based on serif shapes. He left the Nebilolo foundry in 1975 to begin freelance work as a typeface designer, and it is this later work that sealed Novarese's international reputation. He continued to work up until his death in 1995, with his final typeface, Agfa *Nadianne*, being completed just before his death. Other fonts designed by Aldo Novarese are *Arbiter*, *Augustea*, *Egizio*, *Eurostile*, *Fenice*, *Mixage*, *Novarese*, *Sprint*, *Stop* and *Symbol*.

José Mendoza y Almeida (1926-)

José Mendoza was born in Sèvres, on the outskirts of Paris. His Castilian father was an advertising lettering artist, who first encouraged the young son to start drawing alphabets. In 1954 he spent one year working with Maximilien Vox, and then met Roger Excoffon, who invited him to join the Fonderie Olive. José Mendoza's first type is cousin to Optima, named *Pascal*, then he designed *Photina*, the handsome italic Sully-Jonquieres, and *Fidelio*. In 1990 ITC published his gutsy roman *Mendoza*.



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Adrian Frutiger (1928-)

Adrian Frutiger was born in 1928 at Unterseen near Interlaken, Switzerland. After an apprenticeship as a compositor, he continued his training in type and graphics at the Zurich School of Arts and Crafts (Kunstgewerbeschule) from 1949 to 1951, being taught by two renowned professors, Alfred Willmann and Walter Käch. Frutiger went to Paris in 1952 and worked as typeface designer and artistic manager at Deberny & Peignot. His first typeface creations were *Phoebus*, *Ondine*, and *Meridien* on 1955; through the foundry's connections with Photon/Lumitype, he created some of the earliest typefaces for photocomposition. He established his international position as a typeface designer with his *Univers* sans-serif font, produced for metal and film in 1957. Together with Bruno Pfäffli and André Gürtler, he founded his own studio in Arcueil near Paris in 1961. He was also Professor for ten years at the Ecole Estienne and eight years at the Ecole Nationale Supérieure des Arts Décoratifs, Paris. In addition to his typeface design, Frutiger has been a consultant to IBM and the Stempel typefoundry. He produced the typeface for Paris Charles de Gaulle airport during the early 1970s and Linotype subsequently released this in 1977 as the *Frutiger* typeface. Other fonts designed by Adrian Frutiger are *Apollo*, *Avenir*, *Centennial*, *Courier New*, *Linotype Didot*, *Egyptienne*, *Herculanum*, *OCR B*, *Ondine*, *Pompeijana* and *Serifa*. He has received several awards and honours. After a heart operation in 1994, Adrian Frutiger began work on his professional memoirs, covering 50 years of his life as a typeface designer.

Matthew Carter (1937-)

Matthew Carter is a type designer with more than forty years' experience of typographic technologies ranging from hand-cut punches to computer fonts. After a long association with the Linotype companies he was a co-founder in 1981 of Bitstream Inc., the digital typefoundry, where he worked for ten years. He is now a principal of Carter & Cone Type Inc., in Cambridge, Massachusetts, designers and producers of original typefaces. His type designs include ITC *Galliard*, *Snell Roundhand*, *Shelley scripts*, *Olympian* (for newspaper text), *Bell Centennial* (for the US telephone directories), ITC *Charter*, and faces for Greek, Hebrew, Cyrillic, and Devanagari. For Carter & Cone he has designed *Mantinia*, *Sophia*, *Elephant*, *Big Caslon*, *Alisal*, and *Miller*. Carter & Cone have produced types on commission for Apple, Microsoft (the screen fonts *Verdana*, *Tahoma*, and *Georgia*), Time magazine, Wired, Newsweek, U.S. News & World Report, The Washington Post, The Philadelphia Inquirer, The Boston Globe, The New York Times, El País, and the Walker Art Center. Carter is a Royal Designer for Industry, a member of AGI, chairman of the type designers' committee of ATypI, and a Senior Critic on Yale's Graphic Design faculty. He has received the Frederic W. Goudy Award for outstanding contribution to the printing industry, the Middleton Award from the American Center for Design, a Chrysler Award for Innovation in Design, and medals from the AIGA and the Type Directors Club.

Gerard Unger (1942-)

Gerard Unger is a graphic designer, typographer and type designer. He studied at the Gerrit Rietveld Academy in Amsterdam. He has been freelance since 1972. Board member of the Association Typographique Internationale and member of the Alliance Graphique Internationale. Part time professor at the Department of Typography and Graphic Communication of The University of Reading, UK, and part time teacher at the Gerrit Rietveld Academy, Amsterdam. Since 1974 he has been involved in digital type design. Some of his type designs are: *Swift*, *Amerigo*, *Oranda*, *Argo*, *Gulliver*, *Capitolium*, *Paradox*, *Coranto*, and *Vesta*. Of these, both *Swift* and *Gulliver* are used internationally in newspapers, magazines and other printed matter. He has designed the typeface for the new Dutch roads signs, commissioned by the ANWB and in cooperation with nplk industrial design, Leiden. He has also designed corporate identities, magazines, newspapers and books. He writes regularly about his profession and has often lectured abroad.

Sumner Stone (1945-)

Sumner Stone studied calligraphy with Lloyd Reynolds at Reed College in Portland, Oregon. His background includes training and experience as a mathematician, type designer, calligrapher, graphic designer, and teacher. He has taught lettering and typography at several institutions, and has lectured and written widely on these subjects. From 1984 to 1989 Stone was Director of Typography for Adobe Systems, Inc. in California where he conceived and implemented Adobe's typographic program including the Adobe Originals. In 1990 he founded the Stone Type Foundry Inc. which designs and produces new typefaces and creates custom designs for a diverse range of clients including Mobil, General Motors, Stanford University, and the San Francisco Public Library. Sumner Stone is the designer of the ITC *Stone*, *Stone Print*, *Silica*, *Magma*, *Arepo*, *Cycles*, and *Basalt* typeface families. He was the art director and one of the designers of the prize-winning ITC *Bodoni*.



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Robert Slimbach (1956-)

Born in 1956 in Evanston, Illinois, USA, but grew up in South California, Slimbach, after leaving college, he developed an interest in graphic design and typefaces while running a small screen print-shop for manufacturing posters and greeting cards. This work brought him into contact with Autologic Incorporation in Newbury Park, California. From 1983 to 1985, he worked as a font designer with Autologic, Inc., where Sumner Stone also worked for a short time. There he trained, not just as a font designer but also as a calligrapher. Following this he was then self-employed for two years and developed the two fonts ITC *Slimbach* and ITC *Giovanni* for the International Typeface Corporation in New York. In 1987 he joined Adobe Systems. Ever since, he has been involved in developing new fonts for the Adobe Originals program. During his time at Adobe, Slimbach went to the Plantin-Moretus museum in Antwerp, Belgium, to study the original Garamond typefaces. In 1991 he received the Charles Peignot Award from AtyPI for excellence in type design. Slimbach is now based with Adobe Systems in San Jose, California. Fonts designed by Robert Slimbach: *Caflich Script*, *Cronos*, *Adobe Garamond*, *ITC Giovanni*, *Adobe Jenson*, *Kepler*, *Minion*, *Myriad* (with Carol Twombly), *Poetica Chancery*, *ITC Slimbach*, *Utopia*, *Warnock Pro*.

Carol Twombly (1959-)

Born in 1959, Twombly studied at the Rhode Island School of Design, where she became interested in type design and typography under Prof. Charles Bigelow. After graduation, she embarked on a Master's course in digital typography at Stanford University also under Bigelow. She went on to work with him at the Bigelow & Holmes studio. She won first prize in the Morisawa Typeface Design Competition in 1984 for her typeface *Mirarae*, a Latin design which went on to be licensed and released by Bitstream. Since 1988 she has been a staff designer at Adobe Systems, and was awarded the prestigious Prix Charles Peignot at the 1994 AtyPI conference in San Francisco, given to outstanding type designers under the age of 35. Twombly retired from type design in 1999, the fonts she designed are, *Adobe Caslon*, *Chaparral*, *Charlemagne*, *Lithos*, *Myriad* (with Robert Slimbach), *Nueva*, *Ponderosa* and *Trajan*.