

Retro
e 001000110110
t 001110010101
c 111001111011
o 101011011111
n 010001001011
 110000010101
 001010111011
 001010000110
 011111111111
 010001100011
o.r.a.B

A fun experimental usage of the pixel typeface.

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

aaaaaaaaa

0123456789

.,!?:;"'"/_ ---

+ = @ # \$ % ^ *

[]{}|~<>

Type Design

Beginning in the 1890s, each character was drawn in a very large size for the American Type Founders Corporation and a few others using their technology—over a foot (30 cm) high. The outline was then traced by a Benton pantograph-based engraving machine with a pointer at the hand-held vertex and a cutting tool at the opposite vertex down to a size usually less than a quarter-inch (6 mm). The pantographic engraver was first used to cut punches, and later to directly create matrices.

In the late 1960s through the 1980s, typesetting moved from metal to photo composition. During this time, type design made a similar transition from physical matrixes to hand drawn letters on vellum or mylar and then the precise cutting of “rubyliths”. Rubylith was a common material in the printing trade, in which a red transparent film, very soft and pliable, was bonded to a supporting clear acetate. Placing the ruby over the master drawing of the letter, the craftsman would gently and precisely cut through the upper film and peel the non-image portions away. The resulting letterform, now existing as the remaining red material still adhering to the clear substrate, would then be ready to be photographed using a reproduction camera.