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Times New Roman

# Font story

Times New Roman is a serif typeface commissioned by the British newspaper, The Times, in 1931, designed by Stanley Morison and Victor Lardent at the English branch of Monotype. It was commissioned after Stanley Morison had written an article criticizing The Times for being badly printed and, ironically, typographically behind the times.

The font was supervised by Morison and drawn by Victor Lardent, an artist from the advertising department of The Times. Morison used an older font named Plantin as the basis for his design, but made revisions for legibility and economy of space. As the old type used by the newspaper had been called Times Old Roman, Morison's revision became Times New Roman and made its debut in the 3 October 1932 issue of The Times newspaper. After one year, the design was released for commercial sale. The Times stayed with Times New Roman for 40 years, but new production techniques and the format change from broadsheet to tabloid in 2004 have caused the newspaper to switch font five times since 1972. However, all the new fonts have been variants of the original New Roman font.

A large, black serif font sample showing the uppercase letter 'A' and the lowercase letter 'a'. The letters are positioned between a top and bottom line of a set of horizontal ruled lines, with the 'A' also touching a middle line. The 'A' has a classic, slightly flared top and a horizontal bar. The 'a' is a lowercase letter with a high, rounded top and a tail that loops back to the right.A large, black serif font sample showing the uppercase letter 'F' and the lowercase letter 'f'. The letters are positioned between a top and bottom line of a set of horizontal ruled lines, with the 'F' also touching a middle line. The 'F' has a thick vertical stem and a horizontal top bar with a small serif on the left. The 'f' has a tall, thin stem with a large, rounded, and slightly curved top that loops back to the right.

Some experts believe that the design was based on an earlier original work of William Starling Burgess. This theory remains controversial.

Because of its ubiquity, the typeface has been influential in the subsequent development of a number of serif typefaces both before and after the start of the digital-font era.

The story of "The Times New Roman" can be found in Stanley Morison's *A Tally of Types*, published by Cambridge University Press, with additional, though not quite the same, versions in Nicolas Barker's biography of Stanley Morison, and in James



fide, artistically and typographically correct version. Many, perhaps most, users didn't notice and didn't care about these subtle distinctions, many of which were invisible at 10 pt at 300 dpi (which is an em of 42 pixels, a stem of three pixels, a serif of 1 pixel, and so on).

When Microsoft produced its version of Times New Roman, licensed from Monotype, in TrueType format, and when Apple produced its version of Times Roman, licensed from Linotype, in TrueType format, the subtle competition took on a new aspect, because both Microsoft and Apple expended a great deal of time and effort to make the TrueType versions as good as, or better than, the PostScript version. During the same period, Adobe released ATM

along with upgraded versions of its core set of fonts, for improved rasterization on screen. Also, firms like Imagen, now part of QMS, and Sun developed rival font scaling technologies, and labored to make sure that their renderings of Times, licensed from Linotype in both cases, were equal to those of their competitors. Hence, the perceived quality of the Times design became a litmus for the quality of several font formats. Never before, and probably never again, would the precise placement of pixels in the serifs or 's' curves etc. of Times Roman occupy the attention of so many engineers and computer scientists. It was perhaps the supreme era of the Digital Fontologist.

Morison had convinced the newspaper management that a new typeface was required. After unsatisfactory trials with Perpetua, Baskerville and Plantin (although that typeface showed much promise), from January 1931 Morison directed Monotype draftsman Victor Lardent to develop a new and sharper design based on his sketches. The design we know benefits from a Plantin-like large x-height, and short descenders; it is slightly narrower than Plantin. All three characteristics make it economical for a newspaper: they can use less space, setting the type small, without compromising legibility.

# Font types

## Normal

0123456789~!@#\$%^&\*()\_+":?><,./;>[]\=  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

## Italic

*0123456789~!@#\$%^&\*()\_+":?><,./;>[]\=  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

## Italic and Bold

***0123456789~!@#\$%^&\*()\_+":?><,./;>[]\=  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ***

## Bold

**0123456789~!@#\$%^&\*()\_+":?><,./;>[]\=  
abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

# Font testing

## Normal

If you go out in the woods today ,  
You're sure of a big surprise ...

## Italic

*If you go out in the woods today ,  
You're sure of a big surprise ...*

## Bold+Italic

***If you go out in the woods today ,  
You're sure of a big surprise ...***

## Bold

**If you go out in the woods today ,  
You're sure of a big surprise ...**

# Technical Font Data Names

Format: Mac & Win OpenType - PostScript

Flavor (.otf) **Technical Name** (s):

Times New Roman PS Std,  
Times New Roman PS Std Italic,  
Times New Roman PS Std Bold,  
Times New Roman PS Std Bold It,  
Times New Roman MT Std Condensed,  
Times New Roman MT Std Condensed Italic,  
Times New Roman MT Std Bold Condensed,  
Times NR MT Std,  
Times NR MT Std Italic,  
Times NR MT Std Bold,  
Times NR MT Std Bold Italic,  
Times NR MT Std SemiBold,  
Times NR MT Std SemiBold It,  
Times NR MT Std ExtraBold,  
Times NR MT Std Medium,  
Times NR MT Std Medium It,  
Times Small Text MT Std,  
Times Small Text MT Std Italic,  
Times Small Text MT Std Bold,  
Times NR Seven MT Std,  
Times NR Seven MT Std Italic,  
Times NR Seven MT Std Bold,  
Times NR Seven MT Std Bold It

**File Name** (s):

TimesNewRomPSStd.otf,  
TimesNewRomPSStd-Ita.otf,  
TimesNewRomanMTStd-CondIt.otf,  
TimesNewRomanMTStd-Cond.otf,  
TimesNewRomPSStd-BolIta.otf,  
TimesNewRomPSStd-Bol.otf,  
TimesNewRomanMTStd-BoldCond.otf,  
TimesNRMTStd-Bold.otf,  
TimesNRMTStd-BoldItalic.otf,  
TimesNRMTStd-Italic.otf,  
TimesNRMTStd-SemiBoldIt.otf,  
TimesNRMTStd-SemiBold.otf,  
TimesNRMTStd-ExtraBold.otf,  
TimesNRMTStd.otf,  
TimesSmallTextMTStd-Bold.otf,  
TimesSmallTextMTStd.otf,  
TimesNRSevenMTStd-Italic.otf,  
TimesSmallTextMTStd-Italic.otf,  
TimesNRSevenMTStd-BoldIt.otf,  
TimesNRSevenMTStd-Bold.otf,  
TimesNRSevenMTStd.otf,  
TimesNRMTStd-MediumIt.otf,  
TimesNRMTStd-Medium.otf

# Times New Roman

used in a newspaper

## Running this town can be tushy job

In 'Seats of Power,' an artist has city leaders go above, and behind, the call of duty.

By **Richard C. Padrook**  
Illustrations by **William Kozlowski**

The artist calls them the "Seats of Power." The 20 round-stem chairs were hung on the walls of City Hall and bear the personal portraits of city officials from near and far.

The same City Council members, five each, a police commander and others agreed to let artist William Kozlowski paint their portraits in a room that would be used for the mayor's office. "I appreciate the gesture," said Mayor Eric Garcetti, whose bright red shirt is depicted on his chair seat. "I had thought about what my image would be, but I just never thought it would be my face."

Illustration, with a population of about 3.8 million, is on the edge of San Francisco Bay just north of San Francisco. Big city: its population swells to 3.8 million as workers commute from other cities to its suburban parks. But the metropolitan retains its small-town feel.

Garcetti, who has lived in Berkeley for 12 years, said he revealed the seats in the hope of harmonizing city officials and encouraging public involvement in city affairs. He proposed city leaders for "putting their backs to the law for left and right participation."

The "Seats of Power" initiative opened Wednesday evening with a reception where the models and the public came to admire the images. Some of the seats were identified by name, but each had a small sign with a quote from its occupant.

"It's the first time," said one. "This is one view I don't often get," said another.

"This has to be the best and most powerful way we've had a dialog."

Choice of images revealed

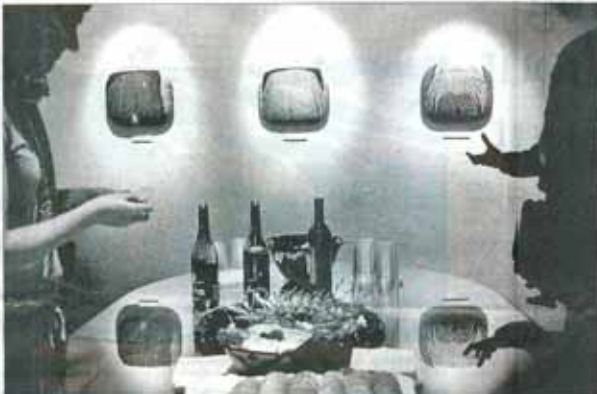


Illustration by William Kozlowski for the Los Angeles Times. The work features 20 polychrome chairs with portraits of city officials.



**SUBJECT:** Mayor Eric Garcetti is one of the Berkeley leaders immortalized in "Seats of Power."

into the small City Hall meeting room where the seats were being set up.

All times, the police were summoned, "they're trying to do the show," said one artist. "It's

not a matter of time passed.

Will the city be known as "Berkeley" anymore? Or "Berkeley?"

"This is not about that people on the street are just like everyone else," said Councilman Michael Heredia as he checked on the image of his seat. "This is an amazing Council and the year work. Everyone's got one."

Garcetti, who has sometimes lashed city officials over land-use demands and open space preservation, got the idea for the project when she was sitting at a council meeting and thought: "If only the chairs could talk."

Her original plan was to use a single machine, but after considering the risk of creating a single set designed to photograph her subjects, including her and leading a photographer, she decided there was a risk in the political process.

She had no regrets there, she said. "It's not a 50-50 game." The City Council is 20-

10 seats she had found of the San Francisco Bay.

The mayor and City Council members said they were skeptical at first by Garcetti's proposal. But after she assured them that they would keep their offices on all the council members and various city officials agreed.

"I don't mind being the back of seats," Garcetti said. "I thought it would help to make it."

Councilman Clark Gable, standing next to his seat, said he laughed when Garcetti first noted "This was the point: I don't think I had a choice." He said, "Show me one of these seats later."

One of Garcetti's goals is to start the dialogue from the question of "who are the leaders" at City Hall to encourage the public to take more of a role in the political process.

"It's not an equal there," she said. "It's not a 50-50 game." The City Council is 20-

10 seats they have now.

Garcetti, who is also a professional artist, likes to work with ordinary materials and more made a series of portraits out of laundry list. She who has done projects on its side: when in Germany, a political piece in China and Jewish stories in Russia.

The San Francisco hope to spread the "seats of power" idea to other officials and are talking about how to collect. It's not just in politics, perhaps. House Speaker Nancy Pelosi from San Francisco, Gov. Arnold Schwarzenegger and the FBI chief of criminal art, President Obama.

"I know I am going to be known as the back of a chair," Garcetti said. "But the power of art and humor are great ways to reach people. I want to make the point that our engagement is in."

Richard Padrook for the Los Angeles Times

## Governor victor in wage case

By **William Kozlowski**

A Sacramento County judge has ruled that state Controller Alex Chung provided his accounts less accurate by telling Gov. Arnold Schwarzenegger's wife to not pay of state workers in the federal retirement wage in the absence of an approved budget.

In his decision, received by the Schwarzenegger administration, the Superior Court Judge Timothy Flanery wrote that the controller must pay out state workers more than the federal minimum wage until a spending plan is approved. Once a budget is approved, the workers must be paid in full for the balance they earned, he said.

"The ruling is good for the moment, because state officials have requested two spending plans show the dispute over workers' pay. But the future work," he said. A decision by Schwarzenegger's Republican wife has frequently pointed with Chung, a Democrat, to one of the few other constitutionally unproven statewide positions.

In a statement, Schwarzenegger said the decision "confirms that if California were to have another budget impasse, the governor has the authority to control spending and raise the necessary payments to keep our state functioning."

Chung's office declined to comment on the judge's ruling, saying that the controller had not received it. He had argued in the case that Chung's law is only Schwarzenegger's appointment as the Department of Personnel Administration who increase state workers, because he thought that they might affect state workers. The judge said the constitutional complaint with federal law, said Chung before the power to state than determined.

In 2001, the California Superior Court ruled that when state officials approved budget, the state workers would get the minimum wage. The judge said the constitutional complaint with federal law, said Chung before the power to state than determined.

# Designer story

Stanley Morison (6 May 1889 – 11 October 1967) was an English typographer, designer and historian of printing.

Born in Wanstead, Essex, and self-taught, having left school after his father abandoned his family, Morison became an editorial assistant on Imprint magazine in 1913 . As a conscientious objector he was imprisoned during the First World War, but became design supervisor at the Pelican Press in 1918 .

In 1922 he founded the Fleuron Society dedicated to typographical matters (a fleuron being a typographic flower or ornament). He edited the society's journal The Fleuron from 1925 to 1930 . The quality of the publication's artwork and printing was considered exceptional. From 1923 to 1925 he was a staff editor/writer for the Penrose Annual, a graphics arts journal.

From 1923 to 1967 Morison was typographic consultant for the Monotype Corporation. In the 1920s and 1930s, his work at Monotype included research and adaptation of historic typefaces, including the revival of the Baskerville and Bembo types. He pioneered the great expansion



of the company's range of typefaces and hugely influenced the field of typography to the present day.

Morison was also typographical consultant to The Times newspaper from 1929 to 1960 and in 1931, after having publicly criticized the paper for the poor quality of its printing, he was commissioned by the newspaper to produce a new easy-to-read typeface for the publication. Times New Roman, the typeface Morison developed with graphic artist Victor Lardent, was first used by the newspaper in 1932 and was published by Monotype in 1933.

Morison edited the History of the Times from 1935 to 1952 and was editor of the Times Literary Supplement between 1945 and 1948 . He was elected a Royal Designer for Industry in 1960 and was a member of the editorial board of Encyclopædia Britannica from 1961 until his death in 1967 in London.

Other typefaces designed by Morison for the Monotype Corporation include Blado (1923) and Bembo (1929).

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## Bibliography

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Author: Ing. Codrin Maleş  
IPP - ESEIG - Graphic Design, 2010  
Coord. Marta Fernandes