



24

Logotypes &
Typefaces

by Kimber A.
McDevitt

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Typefaces

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by Kimber A. McDevitt

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Essays provided by students in
the Summer 1 Type 1 Course at
Northeastern University and Isabella
Mordini, a prior student of Mark
Laughlin, our instructor. A primary
source is Wikipedia.org

Logotypes & Typefaces

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Contents

Serif

1 Baskerville
John Baskerville . 1750
Quartz, p7

2 Bembo
Francesco Griffo . 1495
Lapis, p11

3 Bodoni
Giambattista Bodoni
1999
Talc, p15

4 Caslon
William Caslon . 1722
Chalk, p19

5 Clarendon
Robert Beasley . 1845
Nepheline, p23

6 Didot
Firman Didot . 1784
Jaspilite, p27

7 Garamond
Claude Garamond . 16C
Lava, p31

8 Minion
Robert Slimbach . 1989
Malachite, p35

9 Palatino
Herman Zapf . 1950
Diorite, p39

10 Rockwell
Frank Hinman Pierpont
1934
Novaculite, p43

11 Sabon
Jan Tschichold . 1964
Flint, p47

12 Times New Roman
Stanley Morison &
Victor Lardent . 1932
Sand, p51

13 Akzidenz Grotesk Book
H Berthold AG . 1898
Zircon, p55

14 DIN
Deutsches Institut für
Normung . 1931
Granite, p59

15 Franklin Gothic
Morris Fuller Benton
1902
Volcanic Rock, p63

16 Frutiger
Adrian Frutiger . 1976
Wollastonite, p67

17 Futura
Paul Renner . 1928
Ovaline Basalt, p71

18 Gill Sans Bold
Eric Gill . 1928
Kimberlite, p75

19 Gill Sans Light
Eric Gill . 1928
Blairmorite, p79

San Serif

20 Gotham
Tobias Frere-Jones . 2000
Amethyst, p83

21 Helvetica
Max Meidinger &
Eduard Hoffmann . 1957
Jade, p87

22 Myriad
Robert Slimbach &
Carol Twombly . 1992
Unakite, p91

23 Optima
Hermann Zapf . 1950
Hematite, p95

24 Univers
Adrian Frutiger . 1957
Iron Pyrite, p99

Quartz

Baskerville serif . transitional serif

John Baskerville
designer

Baskerville is a serif typeface designed by John Baskerville. In 1750, Baskerville cut into metal and created a transitional typeface that contrasted between thick and thin strokes. The serifs in this typeface are sharper and more tapered and positioned in place to give a more rounded look to the letters. The curved strokes mimic circles and the comparison of the individual characters is more consistent across the entire set. The typeface is a popular choice for book design and the first book to use this typeface was an edition of *Virgil*. Baskerville was a wealthy teacher of calligraphy and carver of gravestones. Baskerville made it a life ambition to create higher quality books and methods of printing. The key features of Baskerville include a capital "E" where the bottom arm projects further than the upper end. The capital "J" has a ball at the terminal end at the bottom. In fact, many characters use the ball at the terminal feature. The capital "Q" is one with the longest descender that often appears to connect to the next letter. Some examples of other works of art that use Baskerville include John Milton's *Paradise Lost* (1758) and the 1760 *Book of Common Prayer*.

Baskerville

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Lapis



Bembo serif . old-style

Francesco Griffó
Giovanni Antonio Tagliente
designer

Bembo was cut in 1495 by Francesco Griffó for Aldus Manutus, a Venetian printer. Griffó created his designs by utilizing steel and creating punches in the material. The font was initially created to be used in Manutus' first book, which was written by Pietro Bembo, a poet and cleric. Another name for the text, is "Aldine Roman," based on the font being created for Aldus. In 1929, it was transformed into a typeface by the Monotype Corporation in a project supervised by Stanley Morrison. The typeface was created since the world of typography was refocusing on the influence of Italian Renaissance. It falls into a serif typeface, and its sub-categorized into the "old-style." It follows its serif characteristics of well-proportioned letterform, functional serifs, and lack of peculiarities. The use of Bembo is mainly in body text, though there is another version of the font in italic form by Alfred Fairbank. The second italic version is not as popular as Bembo, and thus does not receive as much popularity. Francesco Griffó, or Francesco da Bologna is a designer during the Italian Renaissance. He was born in 1450 in Bologna, Italy. He became well known for his ability to show the humanist characteristics of the hand in type. Due to this major change in design that Griffó brought, he is now given the title of examining how to bring an "ideal balance of beauty and functionality."

Bembo

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Talc

Bodoni serif . didone

Giambattista Bodoni
designer

Bodoni is a serif typeface first designed by Giambattista Bodoni in the late eighteenth century. It has been frequently revised since its first design and is classified as a modern typeface. Bodoni was influenced by Baskerville by increasing the stroke contrast and vertical axis but added his own influence by bringing these features to a more extreme version. His new typeface was more condensed with flat, unbracketed serifs and a greater contrast between the thick and thin strokes. Some digital versions of Bodoni are hard to read because of these features. This is most apparent when the font size is very small and gives the impression that the very thin strokes disappear. Even with this drawback Bodoni is viewed as a very elegant typeface and often used in headings, magazines and is especially beautiful on high gloss paper that retains and sets off the crisp detail of the fine strokes. An example of this is the *Mama Mia!* posters, Carnegie Mellon University's wordmark Brandeis University's wordmark, Tom Clancy novels and the Time Warner logo.

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Caslon OS serif . old-style

William Caslon
designer

Caslon is a serif font designed by William Caslon I in 1722. Caslon began his career as an apprentice to an engraver of gunlocks and barrels. In 1716 he opened his own engraving shop in London and soon began to make tools for bookbinders and silver chasers. When his work came to the attention of the printer John Watts, Caslon was given the task of cutting type punches for various presses in London. In 1720 he designed an “English Arabic” typeface used in a psalter and a New Testament. Caslon was used extensively throughout the British Empire in the early eighteenth century and in the early days of the American Colonies. Scientist, printer, and one of the founding fathers of the United States of America, Benjamin Franklin, liked the fonts made by William Caslon so much that he hardly ever used any other typeface. Caslon was even used for both copies of the U.S. Declaration of Independence. It has been revived at various times, in particular during the British Arts and Crafts movement when interest in eighteenth century printing increased, and again each time it went through a redesign for technological changes. Among the revivals of the typeface are two Adobe versions, called Adobe Caslon (1990) and Adobe Caslon Pro (which includes an extended character set). Caslon’s work helped to modernize the book, making it a separate creation rather than a printed imitation of the old hand-produced book. Caslon’s typefaces combined delicate modeling with

Caslon Pro

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Nepheline

Clarendon serif . slab serif

Robert Beasley
designer

The typeface Clarendon is classified as a slab-serif typeface and was designed by Robert Besley in 1845. It was created for the foundry Thorowgood and Besley which is also known as the Fann Street Foundry. Besley was an English typographer who was also the Lord Mayor of London in 1869. After designing the typeface he patented it and Clarendon was then known as the first registered typeface. There is little information about the origin of the name Clarendon, however there is speculation that it was named after the Clarendon Press at Oxford University where it was first used. It was “to serve as a display letter in a mass of text-type, and for side headings in dictionaries and books of reference.” In 1850, Besley himself advertised the typeface and described its strengths. He states that, “the most useful fonts that a printer can have in his office are Clarendons: they make a striking word or line either in a Hand Bill or a Title Page and do not overwhelm the other lines.” Clarendon came to be known commonly as boldface and has a strong solid structure. It is classified as a slab-serif and was originally quite compressed but other later versions

Clarendon

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Jaspilite

Didot serif . didone

Firman Didot
designer

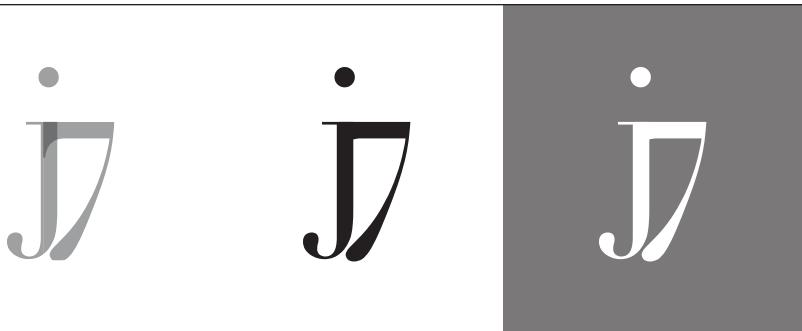
Didot is a modern typeface family that was developed between 1784 and 1811 by Adrian Frutiger. The typeface was inspired by the increasing stroke widths found in John Baskerville's experiments and the high contrasts found in similar typefaces such as Bodoni. Didot is a neoclassical typeface developed for use in elegant design and other pieces that benefit from optical sizing required when metal type was used. Didot was considered an expensive looking typeface because of the use of lighter weights, serifs and its avoidance of using rounder terminals. Some notable uses of Didot can be found in design books and in the famous "eye" logo of CBS but there are also challenges when using Didot in digital versions. The elegant look with fine strokes can sometimes be lost in small sizes and cause the reader to have to concentrate on the reading rather than easily focusing on the meaning of the content.

Didot

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Lava

Garamond serif . old-style

Claude Garamond
designer

Garamond is an old-style serif typeface designed by Claude Garamond and influenced sixty years later by Jean Jannon in sixteenth century France. Claude Garamond was an engraver who used stamp matrices, the boulds used to cast metal type, during the main years of his career. The period between 1520 and 1560 was a notable time for the development of typefaces in general and Garamond was focused on the work of his employer, the Venetian printer Aldus Manutius. The typeface designed for early books such as books produced by a Swiss and German team in 1470 and the book *De Aetna* in 1496. Garamond was the most imitated typeface of that time period. Garamond typeface was designed to resemble handwriting with a pen but with more structure and upright design. Some distinctive characteristics of Garamond are the small "eye" in the lower-case "e" and the sharp hook at the top left in the bowl of the lower-case "a". The x-height of the lower-case letters is low thus giving the capital letters a larger more dominant appearance. In addition, the top serifs on letters with ascenders, such as the lower-case "d", have a downward slope and rise slightly above the cap height. Garamond is a popular typeface when printing books and body text. It has been used consistently throughout the centuries and is most noted today for its beautiful italics and strong paring with Helvetica.

Garamond

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Garamond is an old-style serif typeface designed by Claude Garamond and influenced sixty years later by Jean Jannon in sixteenth century France. Claude Garamond was an engraver who used stamp matrices, the boulds used to cast metal type, during the main years of his career. The period between 1520 and 1560 was a notable time for the development of typefaces in general and Garamond was focused on the work of his employer, the Venetian printer Aldus Manutius. The typeface designed for early books such as books produced by a Swiss and German team in 1470 and the book *De Aetna* in 1496. Garamond was the most imitated typeface of that time period. Garamond typeface was designed to resemble handwriting with a pen but with more structure and upright design. Some distinctive characteristics of Garamond are the small "eye" in the lower-case "e" and the sharp hook at the top left in the bowl of the lower-case "a". The x-height of the lower-case letters is low thus

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Malachite

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Minion Pro serif . garalde old-style

Robert Slimbach
designer

Minion is a serif typeface designed by Robert Slimbach in 1990. This typeface was inspired by late Renaissance-era type and is named after the traditional naming system for typefaces. Slimbach was employed by Adobe at the time he created Minion. The typeface is classical in nature, practical in use and slightly condensed to save space. The typeface was created using new technology which eased the creation of various sizes, weights and became very useful when different text sizes are needed. As a result, Minion is a very large font family and includes Greek and Cyrillic alphabets, several optical sizes, condensed styles and stylistic alternatives such as swash capitals. Minion was an early addition to the Adobe Systems font families and was primarily used for books and in-print uses. Some other notable uses of Minion can be found at various Universities such as Brown University, Wake Forest University, Trinity College in Dublin, Purdue University and many others. Non-academic uses can be seen in the Red Lobster logo, movie credits, and Ron Paul's 2012 presidential campaign logo.

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Palatino serif . old-style

Herman Zapf
designer

Hermann Zapf is a German typographer and calligrapher born in 1918. His love for font-making started as a young child when he made an alphabet that allowed him to communicate secretly with his brother. During World War II Zapf was a cartographer and was taken prisoner by the French. After the war Zapf designed the Palatino typeface in 1949 for the Stempel foundry and later a more notable company, the Mergenthaler Linotype Company. Typefaces that Zapf designed include Palatino, Optima and Zapfino, as well as Zapf Dingbats, a collection of symbols. Palatino is an old-style serif typeface that was named after Giambattista Palatino, an Italian master of calligraphy in the 16th century. The design was influenced by humanist types of the Italian Renaissance. Palatino was originally designed for headings, advertisements and display printing. It was created with a solid and wide structure with low x-height so it could be easily read at a distance. The light lines and large letter size make it legible for newspaper and magazine print. Palatino was not meant to be used as body text because of its calligraphic design features that tended to stand out. Regardless of this feature, it still gained popularity for body text. This led Zapf to redesign the typeface with less of

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novaculite

Rockwell serif . slab serif

Frank Hinman Pierpont
designer

Rockwell is a slab serif typeface designed by Frank Hinman Pierpont who was employed by the Monotype Corporation. The typeface was released by the foundry in 1934 to be used primarily for display or items requiring small size print. It was not intended to be used for lengthy bodies of text due to the reduced readability of the typeface in condensed texts. The inspiration for Rockwell came from *Litho Antique*, a more condensed slab serif. Rockwell is a geometric slab serif with a monoline construction with all the strokes appearing to be identical. In addition, the width of the letters and numbers are the same. Because the typeface is composed almost entirely of circles, straight lines and right angles it feels very mechanical, yet friendly, warm and playful. Its condensed, slender individual letter width, and taller lower-case letters helped create an alternative to preceding geometric typefaces such as Futura. The tall x-height and even stroke width creates a blocky feel that helps make Rockwell an easy to digitize typeface. Some significant uses of Rockwell include early editions of the *Guinness World Records* book and signage at Expo 86. The Docklands Light Railway used the typeface in the early 1980's and 1990's. It also appears on many vintage posters and storefronts. Rockwell has been the inspiration for other

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Sabon serif

Jan Tschichold
designer

Jan Tschichold designed Sabon, an old-style typeface, between 1964 and 1967 for the Linotype, Monotype and Stempel type foundries. Tschichold's inspiration came from earlier typefaces such as Garamond, and in particular a specimen printed by the Frankfurt printer Konrad Berner who had married Jacques Sabon's wife after his death. Sabon is a tribute to Jacques work. The Sabon typeface has long-standing popularity because of its ability to meet a tight set of business requirements. The intent was to create a typeface that could be used by a coalition of printers and equipment thus simplifying the process of planning lines and pagination when printing a book. One feature that leads to this efficiency is that the bold and italic styles are equivalent in space requirements to the original typeface. A notable use of this typeface was in the *Washburn College Bible* published in 1973. It also appears in the *Book of Common Prayer*, published in 1979 by the Episcopal Church of the United States and is used in the official logo for Stanford University until 2012.

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Times New Roman serif

Stanley Morison & Victor Lardent
designer

Times New Roman is a serif typeface commissioned by the British newspaper The Times in 1931. It was designed by Stanley Morison, an advisor to the British branch of the printing equipment company Monotype, in collaboration with Victor Lardent, an artist in the Times' advertising department. The British newspaper, The Times, commissioned Times New Roman in 1931 after Stanley Morison wrote an article criticizing the newspaper for being badly printed and typographically antiquated. The font was supervised by Morison and drawn by Victor Lardent (an artist from the advertising department of the Times) at the English branch of Monotype. Morison used an older font named Plantin as the basis for his design but made revisions for legibility and economy of space. Since the previous 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. The design was released for commercial sale after a year of use by the newspaper. The Times used Times New Roman for 40 years but new production techniques and the 2004 format change from broadsheet to tabloid caused the newspaper to switch fonts five times since 1972. However, all the new fonts were variants of the original New Roman font. Although no longer used by The Times, Times New Roman is still widely used for book typography partly because Microsoft Word defaults to this

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Akzidenz Grotesk Book san serif
Grotesque sans serif

H Berthold AG
designer

Akzidenz-Grotesk is a sans-serif typeface originally released by H. Berthold Type Foundry of Berlin. Akzidenz means "commercial" in German and this typeface is traditionally used in publicity materials, advertising, tickets and forms. It is not a decorative typeface so it is rarely used in books. The typeface has unadorned simplicity that is characterized by narrow apertures and strokes that curl towards the vertical. The capital letters have relatively little variation in width and in fact, some letters such as the capital "E" and "F" are wider than expected. Akzidenz-Grotesk uses an oblique style rather than a true italic where the letters are slanted instead of using a handwriting form. Akzidenz-Grotesk Book is a variation designed by Gunter Gerhard Lange between 1969 and 1973. Notably, this variation was designed after Helvetica and incorporates some of the features used by this popular typeface. Akzidenz-Grotesk is used as the official font of the American Red Cross and the Arizona State University. NASCAR Sprint Cup Series also used the typeface for the drivers surname placed on the windshield of the race cars. Most recently, it has been used by The Weather Channel for its on-screen graphics.

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granite

DIN san serif

Deutsches Institut für Normung
designer

DIN is a bold sans-serif typeface that is widely used for traffic and administrative signage. In addition, its use in technical applications has increased due to the design's legibility and uncomplicated unadorned style. Many adaptations have been expanded to include digital forms. The original DIN 1451 typeface includes both a medium and condensed version. The older extended version is no longer available or used since the early 1980's. DIN is used on German road signs as well as car license plates. This change was initiated to make the plates more tamper-proof and optimize use by automatic character recognition. In 1923, Stempel Foundry was the first type foundry to produce printing types according to a DIN standard. Early versions of these typefaces were used on technical drawings, engraved templates and celluloid lettering stencils. During the 1920's and 1930's geometric sans-serif typefaces were popular at the Bauhaus. Since that time there have been many releases and third-party adaptations. Notable uses of the typeface include logotypes for Paramount Channel, JetBlue Airways, the on-screen branding of Channel 4 (a British television station), the on-air typeface for ABC News, PBS NewsHour, and CBS Sports.

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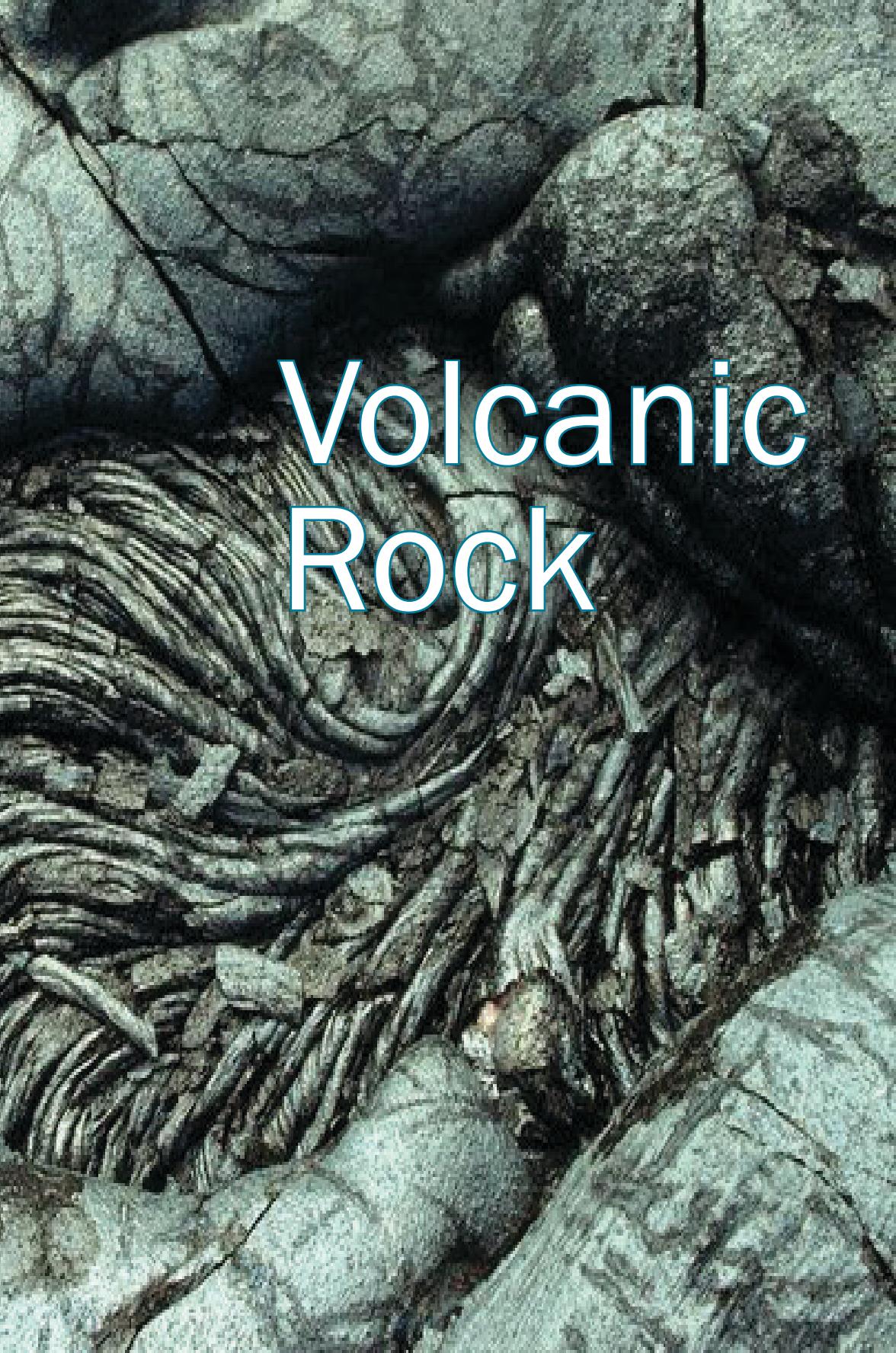
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Volcanic Rock

Franklin Gothic san serif . grotesque

Morris Fuller Benton
designer

Franklin Gothic and its related faces are a large family of realist sans-serif typefaces developed by the type foundry American Type Founders and credited to its head designer Morris Fuller Benton. Benton was an American typeface designer who headed the design department of the American Type Founders (ATF), for which he was the chief type designer from 1900 to 1937. "Gothic" was a contemporary term meaning sans-serif. Franklin Gothic has been used in many advertisements and headlines in newspapers. The typeface continues to maintain a high profile, appearing in a variety of media from books to billboards. The original family is a set of solid designs, particularly suitable for display and trade use such as headlines rather than for extended text. Many versions and adaptations have been made since its original design. Franklin Gothic itself is an extra-bold sans-serif type. It can be distinguished from other sans-serif typefaces by its more traditional double-storey lower-case "a" and "g", the tail of the capital "Q" and the ear of the lower-case "g". The tail of the "Q" curls down from the bottom center of the letterform in the book weight and shifts slightly to the right as in bolder fonts. Barnhart Brothers & Spindler copied the face as Gothic #1, while both Linotype and Intertype, called their copies Gothic #16. Monotype's copy kept the name Franklin Gothic, but

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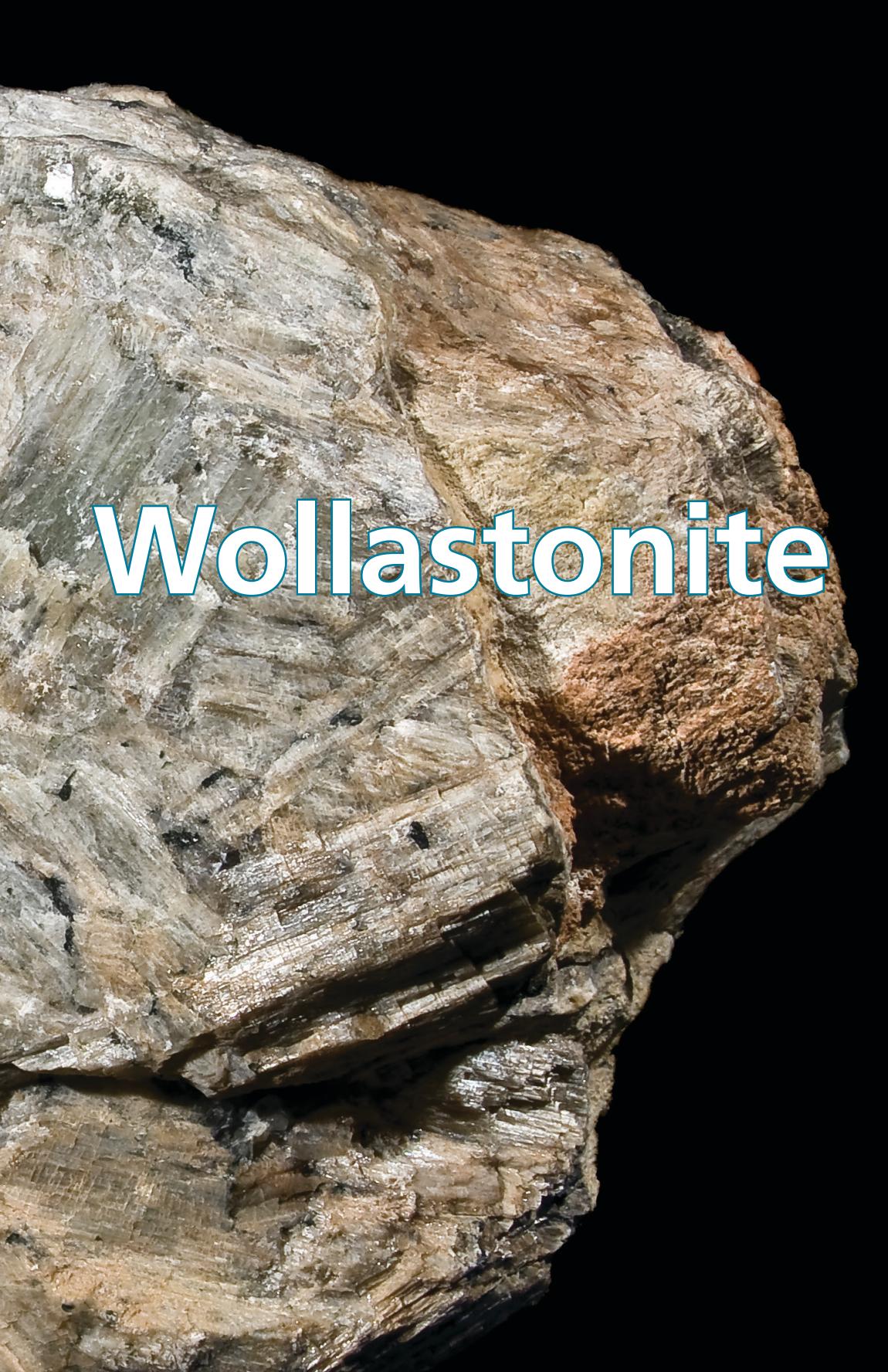
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Wollastonite

Frutiger san serif . humanist

Adrian Frutiger
designer

Frutiger is a humanist sans-serif typeface designed in 1975 by the Swiss designer Adrian Frutiger (pronounced with a hard "g") and released in 1976 by the Stempel type foundry in conjunction with Linotype. His intent was to design a typeface that was clear and highly legible at both a distance and in small text sizes. It is a very versatile typeface that can be used in any situation where legibility is a necessity. As a result, Frutiger is used by many institutions around the world in their branding. Frutiger is a simple and legible typeface that is a popular choice in advertising and when small print is needed. For example, many corporations use the typeface in their branding and logos. Raytheon, the British Royal Navy and the British Army use Frutiger as part of their corporate identity and Switzerland uses the typeface on road signs around the country. Frutiger has distinctive characteristics in the lowercase, uppercase and oblique letters. The lowercase "i" has a square dot over the letter, the "a" is a double-storey letter while the "g" is a single-storey letter. The apertures on the letters are wide and the x-height is high to increase clarity when it is used for headings. The uppercase "A" has a very low center bar while the

Frutiger

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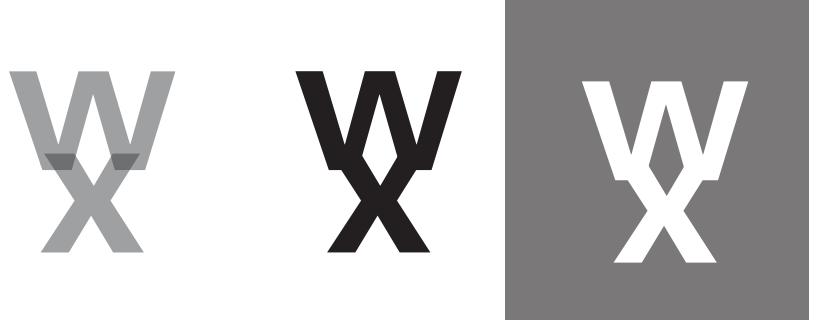
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Ovaline Basalt

Futura san serif . geometric sans serif

Paul Renner
designer

Futura is a geometric sans-serif typeface designed in 1927 by Paul Renner and expanded upon by Edwin W. Shaar and Tommy Thompson. Renner designed the typeface as a contribution to the New Frankfurt-project and based the style on geometric shapes that became representative of visual elements of the Bauhaus design style of 1919 to 1933. The typeface was commissioned by the Bauer Type Foundry in 1922. Futura is efficient, modern and is often used in sign painting. The condensed lettering favoured simple geometric forms of nearly perfect circles, triangles and squares. The strokes are nearly even in weight which provides low contrast. The lowercase letters have tall ascenders which rise above the cap line. The uppercase characters resent proportions similar to those found in Roman capitals. The family was originally released in a Light, Medium, Bold and Bold Oblique fonts. Other variations were added later and included Light Oblique, Medium Oblique, Demibold, and Demibold Oblique. The design of Futura avoids decorative elements but does make subtle departures from pure geometric designs that improve letterform balance. The low x-height increases its suitability for body text and the typeface does include small capitals and old-style figures.

Futura

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Kimberlite

Gill Sans Bold san serif . humanist

Eric Gill
designer

Gill Sans was designed by Eric Gill who made the entire font in metal in the 1930's. The work was commissioned by Stanley Morrison, a Monotype employee, with the goal to rival the German sans-serif fonts by providing a typeface with greater style focus on geometry. Upper case Gill Sans characters were influenced by the capitals from Roman letters and the lower case characters were influenced by "old-style" lettering. Roman letters were preferred due to the popular and indistinguishable reputation for producing letters known for their beauty and readability. They defined the typeface as one with "classic simplicity and real beauty" that could be used in any size for a variety of projects. The initial release of the font consisted of titling capital letters later followed by a series of lower-case letters. The various shapes of the type are characteristically different across the styles in the font family. For example, the main difference between Extra Bold and Extra Condensed is the width of the letters. The font quickly became the preferred font choice in England and eventually was given the title "English Helvetica."

Gill Sans Bold

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blairmorite

Gill Sans san serif . humanist

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Gill Sans

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amethyst



Gotham san serif . geometric sans serif

Tobias Frere-Jones
designer

Gotham is a family of typefaces designed by Tobias Frere-Jones in 2000. The family is a geometric sans-serif option that was developed specifically for digital use. Gotham has a relatively broad design with a high x-height and wide apertures. It has a very large family with a wide variety of styles eventuating various features. The family includes versions with various widths, weights and separate designs developed for specific purposes in screen display. The typeface can be seen in notable places such as Barack Obama's 2008 presidential campaign and by use of the Australian Labor Party. In addition, you can see it used in the cornerstone of the One World Trade Center in New York. The typeface was originally commissioned by GQ magazine by editors who wanted a masculine font that gave a new and fresh look to the magazine. Frere-Jones used the city of Manhattan to find his inspiration. He looked at lettering on old buildings, bus terminals and other facades. In addition, he was inspired by the Futura typeface that mimicked architecture and had an organization like society itself. He limited the design features to bare, efficient essentials and avoided any ethnic elements,

Gotham

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Helvetica

san serif . neo-grotesque sans serif

Max Meidinger & Eduard Hoffman
designer

Helvetica is one of the most popular typefaces in the world. This sans serif typeface was marketed as a symbol of cutting edge Swiss technology. Helvetica Light is one of the variations in Helvetica family, designed by Stempel's artistic director Erich Schultz-Anker, in conjunction with Arthur Ritzel. The original Helvetica was designed in Switzerland in 1957 by Max Miedinger and Eduard Hoffmann at the Haas type foundry (Haas'sche Schriftgiesserei). Haas was controlled by the type foundry Stempel, which was in turn controlled by Linotype. Helvetica was originally called Die Neue Haas Grotesk, and was closely based on Schelter-Grotesk. It was created specifically to be neutral and not to give any impression or have any meaning in itself. This neutrality was paramount and based on the idea that type itself should give no meaning. The marketing director at Stempel decided to change the name to Helvetica in 1960 to make the font more marketable internationally.

Helvetica

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Unakite

Myriad san serif . humanist

Robert Slimbach & Carol Twombly
designer

Myriad was designed in 1992 for Adobe Systems Incorporated by Robert Slimbach and Carol Twombly along with assistance from Fred Brady and Summer Stone. Myriad, a versatile sans-serif font was released in 2000 as part of an OpenType font family. Included in the family were versions and extensions that adapt to different languages such as Arabic and Latin. Myriad Pro, introduced as part of this family of typefaces, was used by Apple Inc., replacing Apple Garamond. Myriad is similar to Frutiger with two main differences appearing in the descender of the lower-case "y" as well as the cut of the lower-case "e". Myriad is clean and uses simple lines. It is inspired by typographic and calligraphic traditions of the Renaissance. The two designers, Slimbach and Twombly, met while working for the Adobe Systems foundry. Slimbach was born in Evanston, Illinois in 1956, graduated from UCLA and became a type designer with Autologic Incorporation. In 1991, he received the Prix Charles Pignut award from the Association Typographique Internationale for excellence in type design. He then became a type designer at Adobe Systems. Carol Twombly attended Rhode Island School of Design and Stanford University. After being taught by Charles Bigelow, she worked for Bigelow and Holmes type design studio. Her first design was the upright italic Myriad and she was awarded the prestigious Marisa

Myriad

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Hematite

Optima san serif . humanist

Hermann Zapf
designer

Optima is a humanist sans-serif typeface designed between 1952-1958 by Hermann Zapf. His inspiration came from the Roman capital model but Zapf wanted to avoid the monotony of a square base for all the capital letters. As a result, Optima's capitals vary in the space they occupy. Like Roman capitals, Optima's "E" and "R" occupy one half of the square while the "M" is wide and its sides flare outward. Other capital letters provide variation from half and full spaces. Optima is the first German typeface that is not based on the standard baseline alignment that had been used up until that point in time. Although the typeface took nearly a decade for Zapf to fully develop, it was first released by the D. Stempel AG Foundry located in Frankfurt Germany in 1955. Soon thereafter, it was used by an American Foundry and at a public exhibition in Düsseldorf. Optima has been used for notable purposes such as the Vietnam Veterans Memorial, the institutional images for the Mexican Social Security Institute, John McCain's 2008 Presidential Campaign, The University of Calgary, and Aston Martin. Optima's design is humanistic thus suggesting it's capitals originate from the classic Roman monumental capital model however, it has subtle swelling at the terminals which suggest a glyptic serif. Zapf intended that Optima could be

Optima

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iron pyrite

Univers san serif . neo-grotesque sans serif

Adrian Frutiger
designer

Adrian Frutiger began work on Univers while he was a student in Zurich. The typeface would eventually be released in 1957 by the Deberny & Peignot foundry in Paris. Univers is part of a group of neo-grotesque sans-serif typefaces released in 1957 that also includes Folio and Neue Haas Grotesk (later named Helvetica). Neo-grotesque type began in the 1990's with the emergence of the International Typographic Style or Swiss Style. Its members were inspired by the clear lines of Akzidenz Grotesk (1896) and created rational, almost neutral typefaces. With the release of Univers, Frutiger began using numbers rather than names to designate variations of weight, width, and slope. The full Univers family consists of twenty-one typefaces all with distinct numbers in the name. Frutiger used this numerical system on other designs including Serifa and Frutiger. Linotype also has adopted this numerical system for other typefaces. All twenty-one Univers typefaces were designed to work together so they can be mixed in a variety of ways and accentuate various aspects of a project. Their legibility lends itself to a variety of applications from text and headlines to packaging and signage. The goal

Universe

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X Y Z

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This book was designed by Kimber A. McDevitt. It was printed and bound using Blurb.com for the Northeastern University Typography 1 course taught by Mark Laughlin in Summer 2017.

The typeface is Optima and is used for the typeface names and some of the contents. The history and sample texts are in the typeface that is the focus of study.

The geographic study includes photographs of rocks and minerals that are labeled for noncommercial reuse . The typeface used to identify the rock or mineral name is the same as the focus of study.

Thank you to Steven P. McDevitt for your deep devotion and support throughout my journey to my Masters in Fine Arts in Information Design and Visualization. Your advice, guidance and countless loads of laundry are appreciated beyond what can be expressed with mere words. This journey was truly shared with my best friend and the love of my life.

