

---

# **24**

## **Logotypes & Typefaces**

type 1 Manvi Tandon

---

# **24**

## **Logotypes & Typefaces**

---

## Contents

### Serif

#### 6 **Serifa**

Horst Heiderhoff &  
Adrian Frutiger . 1957

#### 10 **Baskerville**

John Baskerville . 1757

#### 14 **Centaur**

Bruce Rogers & Fredric  
Warde . 1928

#### 18 **Bembo**

Francesco Griffó . 1455

#### 22 **Berthold City**

George Trump . 1930

#### 26 **Bodoni**

Giambattista Bodoni  
. 1798

#### 30 **Caslon**

William Caslon . 1725

#### 34 **Cheltenham**

Bertram Goodhue . 1896

#### 38 **Clarendon**

Robert Beasley . 1845

#### 42 **Didot**

Firman Didot . 1784

#### 46 **Janson**

Nicholas Kis . c 1690

#### 50 **Optima**

Herman Zapf . 1958

#### 62 **Frutiger Bold**

Adrian Frutiger . 1976

#### 58 **Frutiger Light**

Adrian Frutiger . 1976

#### 66 **Futura Book**

Paul Renner . 1928

#### 70 **Helvetica**

Max Meidinger &  
Edouard Hoffman . 1957

#### 74 **Myriad**

Robert Slimbach &  
Carol Twombly . 1991

#### 78 **Gill Sans**

Eric Gill . 1928

### San Serif

#### 54 **Akzidenz Light**

H Berthold AG . 1898

#### 82 **Meta**

Erik Spiekermann .  
1985

#### 86 **DIN**

Deutsches Institut  
für Normung  
German Institute for  
Standardisation . 1451

#### 90 **Franklin Gothic**

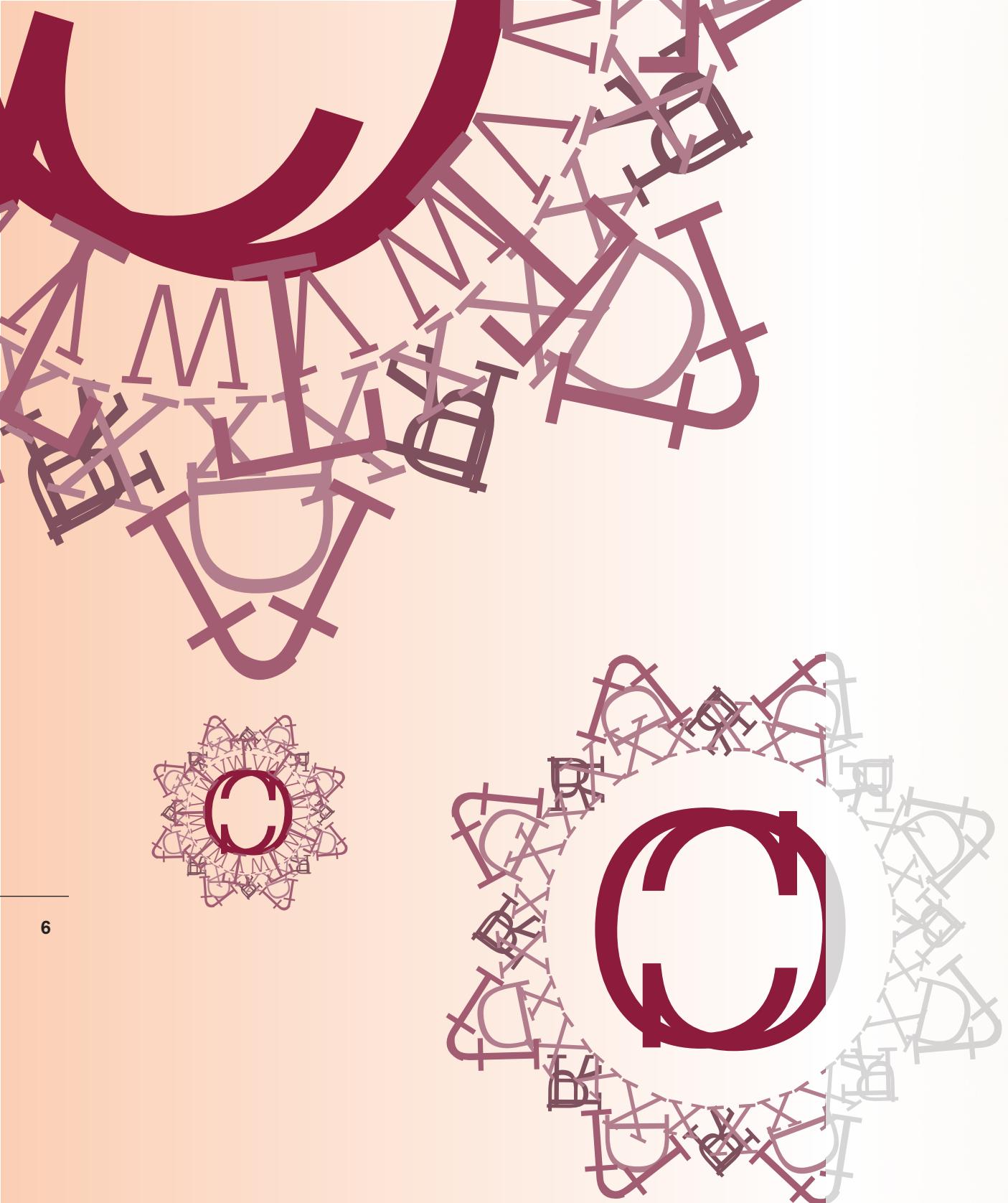
Morris Fuller Benton .  
1872–1948

#### 94 **Univers Condensed Light**

Christopher Stone Adrian  
Frutiger . 1957

#### 98 **Univers Roman**

Adrian Frutiger . 1957



6

## Serifa

55 Roman . 45 Light

Horst Heiderhoff & Adrian Frutiger

1957

The **Serifa** font family is a design by Adrian Frutiger based loosely on his earlier **Univers** font as well as older slab serif designs. Its serif design does not however mean that the font is crude – quite the opposite. **Serifa** is available in six weights as well as italic variants. The design career of Adrian Frutiger is a very interesting one. Born in Unterseen, Canton of Bern in Switzerland in 1928, the weaver's son experimented with script from a very early age. With a passion for all things creative including sculpture, Frutiger planned to become a sculptor but was ushered away from the craft by his father and secondary schoolteachers. Instead, he was encouraged into the world of printing. Had Frutiger not been steered into typography at such a young age, the **Avenir**, **Frutiger**, **Egyptienne** and **Ondine** names – and the rest of his repertoire

9/12

Serifa

7

1234567890

! @ # \$ % ^ & \* ( ) \_ + | } { : " ? > <

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T -  
V W X Y Z

P d

Φ Φ



The Serifa font family is a design by Adrian Frutiger based loosely on his earlier Univers font as well as older slab serif designs. Its serif design does not however mean that the font is crude quite the opposite. Serifa is available in six weights as well as italic variants. The design career of Adrian Frutiger is a very interesting one. Born in Unterseen, Canton of Bern in Switzerland in 1928, the weaver's son experimented with script from a very early age. With a passion for all things creative including sculpture, Frutiger planned to become a sculptor but was ushered away from the craft by his father and secondary schoolteachers. Instead, he was encouraged into the world of printing. Had Frutiger not been steered into typography at such a young age, the Avenir, Frutiger, Egyptienne and Ondine names and the rest of his repertoire might have been gurine titles instead. Serifa and its condensed counterpart, the Glypha font are based on an earlier Frutiger design, the Univers family. The Univers font

The Serifa font family is a design by Adrian Frutiger based loosely on his earlier Univers font as well as older slab serif designs. Its serif design does not however mean that the font is crude quite the opposite. Serifa is available in six weights as well as italic variants. The design career of Adrian Frutiger is a very interesting one. Born in Unterseen, Canton of Bern in Switzerland in 1928, the weaver's son experimented with script from a very early age. With a passion for all things creative including sculpture, Frutiger planned to become a sculptor but was ushered away from the craft by his father and secondary schoolteachers. Instead, he was encouraged into the world of printing. Had Frutiger not been steered into typography at such a young age, the Avenir, Frutiger, Egyptienne and Ondine names and the rest of his repertoire might have been gurine titles instead. Serifa and its condensed counterpart, the Glypha font are based on an earlier Frutiger design, the Univers family. The Univers font



## Baskerville

regular . bold

### John Baskerville

1757

Baskerville

Baskerville was designed by John Baskerville in Birmingham, England in 1754. During his early years John Baskerville worked in a clergyman's house as a servant in Wolverley England until his employer noticed his penmanship talents. He was soon sent to Birmingham to learn writing and calligraphy. In 1750 Mr. Baskerville set up his own type shop and four years later he designed the Baskerville typeface. During his time as a printer Mr. Baskerville made many improvements to the printing press and printing ink used at the time. Mr. Baskerville noticed most presses used wooden platens covered with thick tympanum to absorb pressure. This type of press was unable to capture the subtleties of type to Mr. Baskerville's standards and in order to achieve a cleaner print he designed his own press. Baskerville's press used brass platens with a thin layer of tympanum to refine the intensity of the marks. Mr. Baskerville also perfected an exceptionally dark ink through the tedious process of boiling linseed oil, dissolving rosin, letting the rosin settle for months, and finally grinding it before use. The improvements that Baskerville made to the printing press, in conjunction with his meticulous process for making ink, gave him the ability to make more accurate prints which influenced the prominent thins and thicks of the Baskerville typeface. During the time that Mr. Baskerville established his type shop the typeface Romain du Roi was gaining popularity.

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & \* ( ) \_ + | } { : " ? > <

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

H J

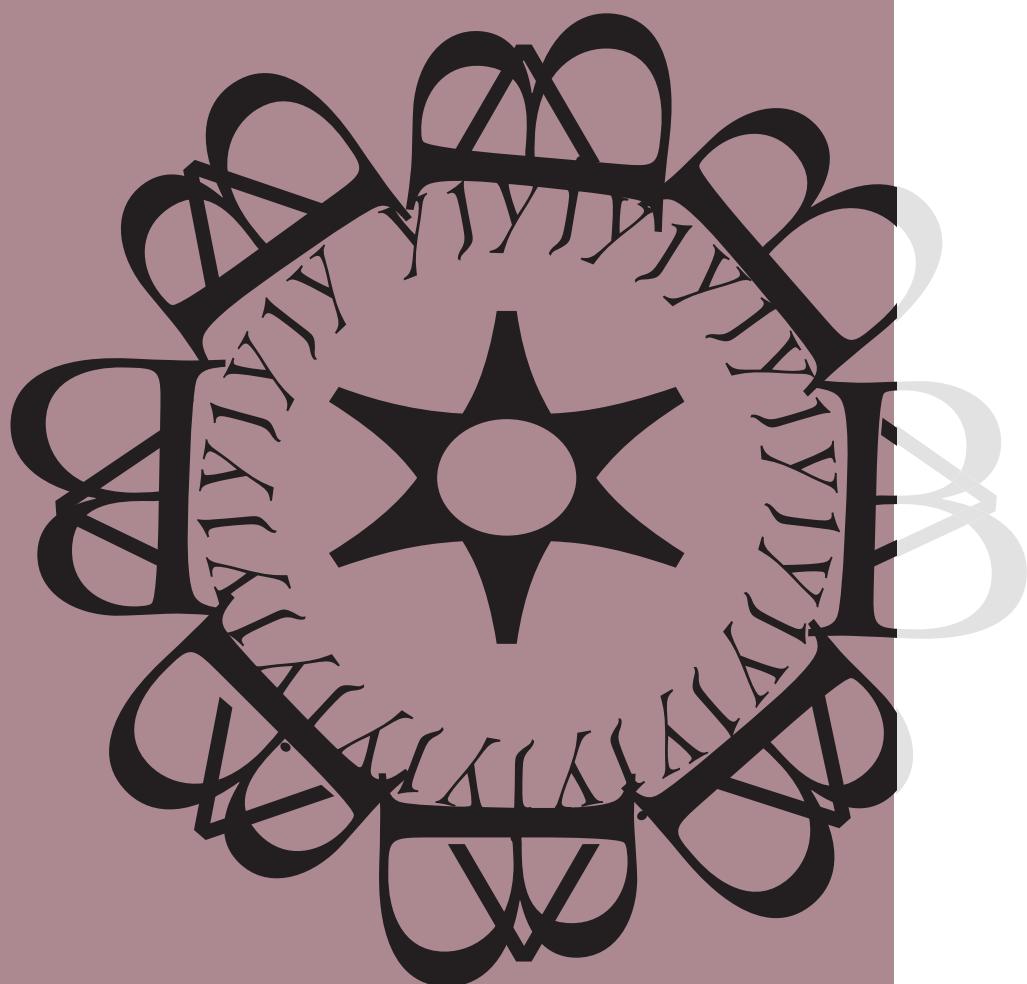
H H H



Baskerville was designed by John Baskerville in Birmingham, England in 1754. During his early years John Baskerville worked in a clergyman's house as a servant in Wolverley England until his employer noticed his penmanship talents. He was soon sent to Birmingham to learn writing and calligraphy. In 1750 Mr. Baskerville set up his own type shop and four years later he designed the Baskerville typeface. During his time as a printer Mr. Baskerville made many improvements to the printing press and printing ink used at the time. Mr Baskerville noticed most presses used wooden platens covered with thick tympanum to

Baskerville was designed by John Baskerville in Birmingham, England in 1754. During his early years John Baskerville worked in a clergyman's house as a servant in Wolverley England until his employer noticed his penmanship talents. He was soon sent to Birmingham to learn writing and calligraphy. In 1750 Mr. Baskerville set up his own type shop and four years later he designed the Baskerville typeface. During his time as a printer Mr. Baskerville made many improvements to the printing press and printing ink used at the time. Mr Baskerville noticed most presses used wooden platens covered with thick tympanum to absorb pressure. This type of press was unable to capture the subtleties of type to Mr. Baskerville's standards and in order to achieve a cleaner print he designed his own press. Baskerville's press used brass platen with a thin layer of tympanum to renew the intensity of the marks. Mr. Baskerville also

Baskerville was designed by John Baskerville in Birmingham, England in 1754. During his early years John Baskerville worked in a clergyman's house as a servant in Wolverley England until his employer noticed his penmanship talents. He was soon sent to Birmingham to learn writing and calligraphy. In 1750 Mr. Baskerville set up his own type shop and four years later he designed the Baskerville typeface. During his time as a printer Mr. Baskerville made many improvements to the printing press and printing ink used at the time. Mr Baskerville noticed most presses used wooden platens covered with thick tympanum to absorb pressure. This type of press was unable to capture the subtleties of type to Mr. Baskerville's standards and in order to achieve a cleaner print he designed his own press. Baskerville's press used brass platen with a thin layer of tympanum to renew the intensity of the marks. Mr. Baskerville also perfected an exceptionally dark ink through the tedious process of boiling linseed oil, dissolving rosin, letting the rosin settle for months, and finally grinding it before use. The improvements that Baskerville made to the printing press, in conjunction with his meticulous process for making ink, gave him the ability to make more accurate prints which influenced the prominent thins and thicks of the Baskerville typeface. During the time that Mr. Baskerville established his type shop the typeface Romain du Roi was gaining popularity.



14

## Centaur

Regular . Bold

Bruce Rogers & Fredric Warde

1928

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when directing the digitization of the Berthold Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular, medium and bold weights. Akzidenz-Grotesk is an early sans-serif typeface, and it was the first sans serif typeface to be widely used and influence many later neo-grotesque typefaces. Max Miedinger at the Haas Foundry used it as a model for the typeface Neue Haas Grotesk, released

8/10

Centaur

15

I 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & \* ( ) \_ + | } { : " ? > <

G u

Centaur was designed in 1914 by Bruce Rogers who was arguably the best book designer of the 20th century. He was also a type designer. Joseph Blumenthal informs in his book The Printed Book in America how Rogers was inspired by Nicholas Jenson's work that was printed in 1470 titled Eusebius which he viewed at an exhibition in the Boston Public Library. Rogers attempted to copy Jenson's typographic forms and consequently produced the typeface Montaigne – a less successful version of Centaur. The typeface Centaur shows Rogers' new freedom with letterforms that he could not manage in

Centaur was designed in 1914 by Bruce Rogers who was arguably the best book designer of the 20th century. He was also a type designer. Joseph Blumenthal informs in his book The Printed Book in America how Rogers was inspired by Nicholas Jenson's work that was printed in 1470 titled Eusebius which he viewed at an exhibition in the Boston Public Library. Rogers attempted to copy Jenson's typographic forms and consequently produced the typeface Montaigne – a less successful version of Centaur. The typeface Centaur shows Rogers' new freedom with letterforms that he could not manage in Montaigne. The typeface Centaur was designed for the Metropolitan Museum of Art in New York and was sponsored by Henry Watson Kent. It was one of the earliest examples of branding with a typeface. Centaur first appeared in Maurice de Guérin's The Centaur which was handset by Mrs. Rogers.

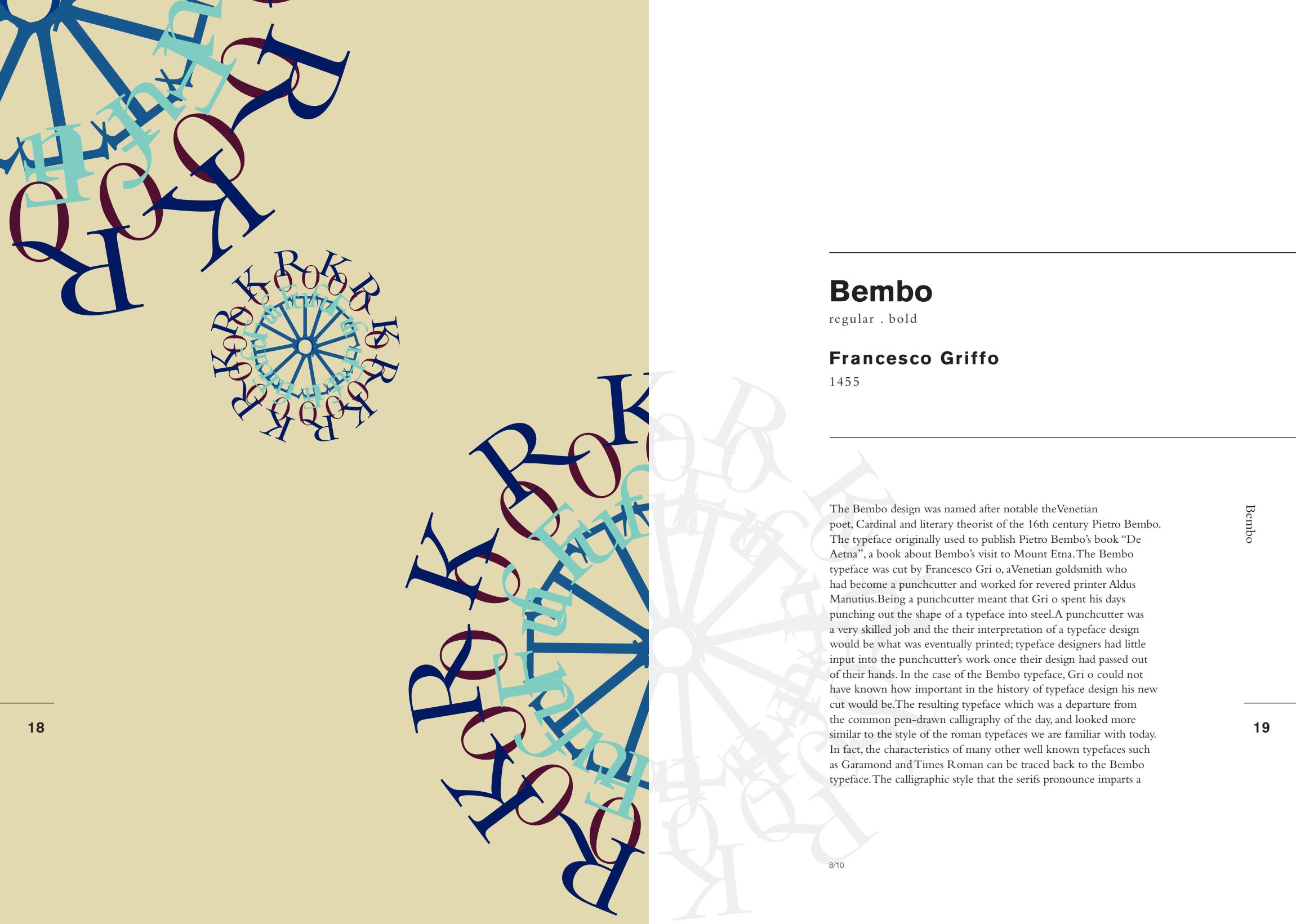
a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

G G



Centaur was designed in 1914 by Bruce Rogers who was arguably the best book designer of the 20th century. He was also a type designer. Joseph Blumenthal informs in his book The Printed Book in America how Rogers was inspired by Nicholas Jenson's work that was printed in 1470 titled Eusebius which he viewed at an exhibition in the Boston Public Library. Rogers attempted to copy Jenson's typographic forms and consequently produced the typeface Montaigne – a less successful version of Centaur. The typeface Centaur shows Rogers' new freedom with letterforms that he could not manage in Montaigne. The typeface Centaur was designed for the Metropolitan Museum of Art in New York and was sponsored by Henry Watson Kent. It was one of the earliest examples of branding with a typeface. Centaur first appeared in Maurice de Guérin's The Centaur which was handset by Mrs. Rogers. The Centaur was printed in 1915 and 135 copies were produced. The book gave the typeface its name and now is a highly appraised and coveted book out of Rogers' works. Centaur's Italic



## Bembo

regular . bold

**Francesco Griffio**

1455

The Bembo design was named after notable Venetian poet, Cardinal and literary theorist of the 16th century Pietro Bembo. The typeface originally used to publish Pietro Bembo's book "De Aetna", a book about Bembo's visit to Mount Etna. The Bembo typeface was cut by Francesco Griffio, a Venetian goldsmith who had become a punchcutter and worked for revered printer Aldus Manutius. Being a punchcutter meant that Griffio spent his days punching out the shape of a typeface into steel. A punchcutter was a very skilled job and their interpretation of a typeface design would be what was eventually printed; typeface designers had little input into the punchcutter's work once their design had passed out of their hands. In the case of the Bembo typeface, Griffio could not have known how important in the history of typeface design his new cut would be. The resulting typeface which was a departure from the common pen-drawn calligraphy of the day, and looked more similar to the style of the roman typefaces we are familiar with today. In fact, the characteristics of many other well known typefaces such as Garamond and Times Roman can be traced back to the Bembo typeface. The calligraphic style that the serifs pronounce imparts a

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & ∗ ( ) \_ + | } { : " ? > <

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

L P

IP P



The Bembo design was named after notable the Venetian poet, Cardinal and literary theorist of the 16th century Pietro Bembo. The typeface originally used to publish Pietro Bembo's book "De Aetna", a book about Bembo's visit to Mount Etna. The Bembo typeface was cut by Francesco Gri o, a Venetian goldsmith who had become a punchcutter and worked for revered printer Aldus Manutius. Being a punchcutter meant that Gri o spent his days punching out the shape of a typeface into steel. A punchcutter was a very skilled job and the their interpretation of a typeface design would be what was eventually printed; typeface designers had little input into the punchcutter's work once their design had passed out of their hands.

In the case of the Bembo typeface, Gri o could not have known how important in the history of typeface design his new cut would be. The resulting typeface which was a departure from the common pen-drawn calligraphy of the day, and looked more similar to the style of the roman typefaces we are familiar with today. In fact, the characteristics of many other well known typefaces such as Garamond and Times Roman can be traced back to the Bembo typeface. The calligraphic style that the serifs pronounce imparts ais an early sans-serif typeface, and it was the first sans serif typeface to be widely used and influence many later neo-grotesque typefaces.

Max Miedinger at the Haas Foundry used it as a model for the typeface Neue Haas Grotesk, released in 1957 and renamed Helvetica in 1960. Miedinger




---

## Berthold City light

**George Trump**

1930

---



22

23

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when directing the digitization of the Berthold Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular, medium and bold weights. Akzidenz-Grotesk is an early sans-serif typeface, and it was the first sans serif typeface to be widely used and influence many later neo-grotesque typefaces. Max Miedinger at the Haas Foundry used it as a model for the typeface Neue Haas Grotesk, released in 1957 and renamed

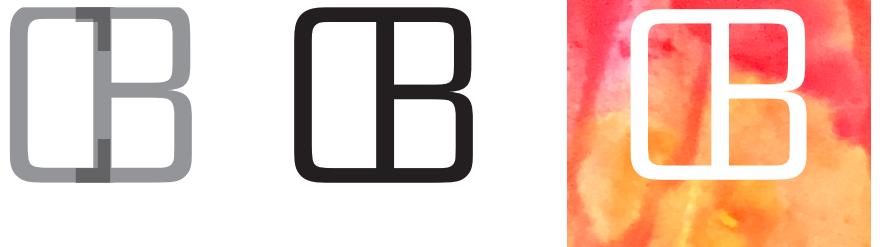
1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

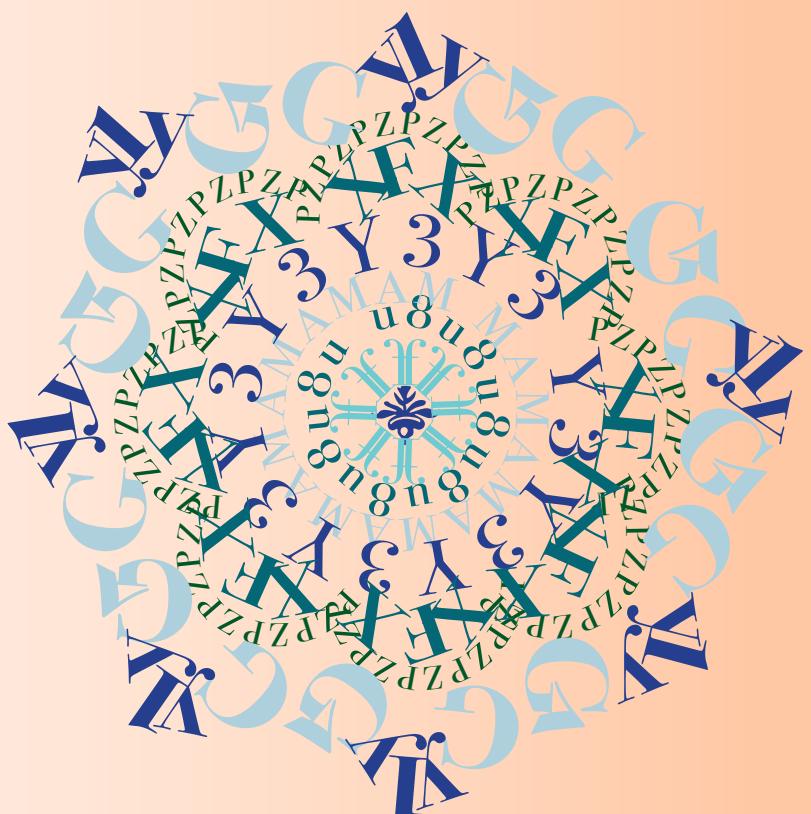
C B



H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when directing the digitization of the Berthold Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular, medium and bold weights. Akzidenz-Grotesk is an early sans-serif typeface, and it was the first sans serif typeface to be widely used and influence many later neo-grotesque typefaces. Max Miedinger at the Haas Foundry used it as a model for the typeface



## Bodoni

Bodoni 72 Book . bold . roman

### Giambattista

1798

The Bodoni™ font is a well-known serif typeface series that has had a long history of interpretations by many design houses. The various font styles begin with Bodoni's original Didone modern font in the late 1700s through to ATF's American Revival in the early 1900s and into the digital age. The original design had a bold look with contrasting strokes and an upper case that was a bit more condensed than its stylistic influence Baskerville®. The unbracketed serifs and even geometric styling has made this a popular font seen in almost every kind of typesetting situation, but particularly well suited for title fonts and logos. It was first designed by Giambattista Bodoni in 1798 and is generally considered a "transitional" font type. Bodoni was a prolific type font designer and this particular font was highly influenced by the work of John Baskerville, a designer whose work Bodoni followed. The font, with its highly recognizable centered "Q" tail and slight hook in the "J", was widely accepted by printers and can be seen in a broad variety of publications and uses since the late 1700s. American Type Founders came out with a variantsans-serif typeface, and it was the first sans serif typeface to be widely used and influence many later neo-grotesque typefaces. Max Miedinger at the Haas Foundry used it as a model for the typeface Neue Haas Grotesk, released in 1957 and renamed Helvetica in 1960. Miedinger sought to refine the typeface making it more even and unified. Two other releases from 1957, Adrian Frutiger's Univers and Bauer and Baum's Folio, take inspiration

8/10



1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

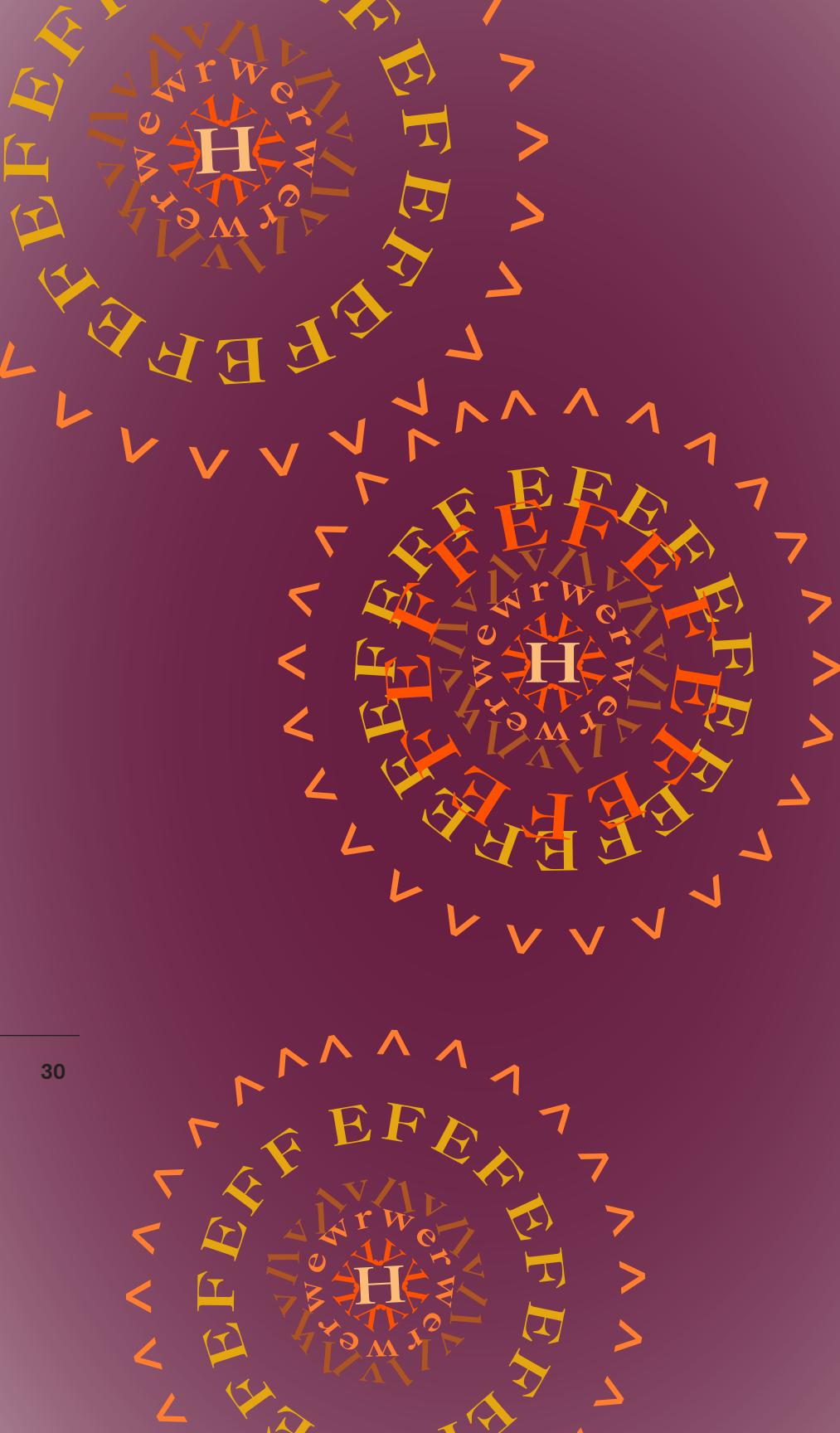
m L

m m



The Bodoni™ font is a well-known serif typeface series that has had a long history of interpretations by many design houses. The various font styles begin with Bodoni's original Didone modern font in the late 1700s through to ATF's American Revival in the early 1900s and into the digital age. The original design had a bold look with contrasting strokes and an upper case that was a bit more condensed than its stylistic influence Baskerville®. The unbracketed serifs and even geometric styling has made this a popular font seen in almost every kind of typesetting situation, but particularly well suited for title fonts and logos. It was first designed by Giambattista Bodoni in 1798 and is generally considered a "transitional" font type. Bodoni was a prolific type font designer and this particular font was highly influenced by the work of John Baskerville, a designer whose work Bodoni followed. The font, with its highly recognizable centered "Q" tail and slight hook in the "J", was widely accepted by printers and can be seen in a broad variety of publications and uses since the late 1700s. American Type Founders came out with a variant designed by Morris Fuller in 1909, followed by an italic and book version in 1910, italic and bold+italic in 1911, a bold shaded version in 1912 and shaded

The Bodoni™ font is a well-known serif typeface series that has had a long history of interpretations by many design houses. The various font styles begin with Bodoni's original Didone modern font in the late 1700s through to ATF's American Revival in the early 1900s and into the digital age. The original design had a bold look with contrasting strokes and an upper case that was a bit more condensed than its stylistic influence Baskerville®. The unbracketed serifs and even geometric styling has made this a popular font seen in almost every kind of typesetting situation, but particularly well suited for title fonts and logos. It was first designed by Giambattista Bodoni in 1798 and is generally considered a "transitional" font type. Bodoni was a prolific type font designer and this particular font was highly influenced by the work of John Baskerville, a designer whose work Bodoni followed. The font, with its highly recognizable centered "Q" tail and slight hook in the "J", was widely accepted by printers and can be seen in a broad variety of publications and uses since the late 1700s. American Type Founders came out with a variant designed by Morris Fuller in 1909, followed by an italic and book version in 1910, italic and bold+italic in 1911, a bold shaded version in 1912 and shaded



## Caslon

regular . roman

**William Caslon**

1725

Designers who enjoy using the graceful characters found in typefaces such as Trajan and Charlemagne should be thankful that Carol Twombly strayed from her initial artistic endeavors. During her childhood in New England, Carol spent much of her time exploring various artistic disciplines. Settling on sculpture, Carol followed her architect brother to Rhode Island School of Design (RISD). Once there, however, she decided that graphic design would be a more practical course of study. About this decision Carol says, "I discovered that communicating through graphics - by placing black shapes on a white page - offered a welcome balance between freedom and structure." Though graphic design became her career focus, Carol hasn't abandoned her other artistic pursuits, which include basketweaving, drawing, painting, and jewelry making. One of her RISD professors, Chuck Bigelow, and his partner, Kris Holmes, gradually introduced Carol to the world of type design. Working during summer months in their studio, she began to understand the intricate process of designing type. In addition to editing letters numerically ("hands-on" drawing apps weren't around yet) on an early digital type design

1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

f j

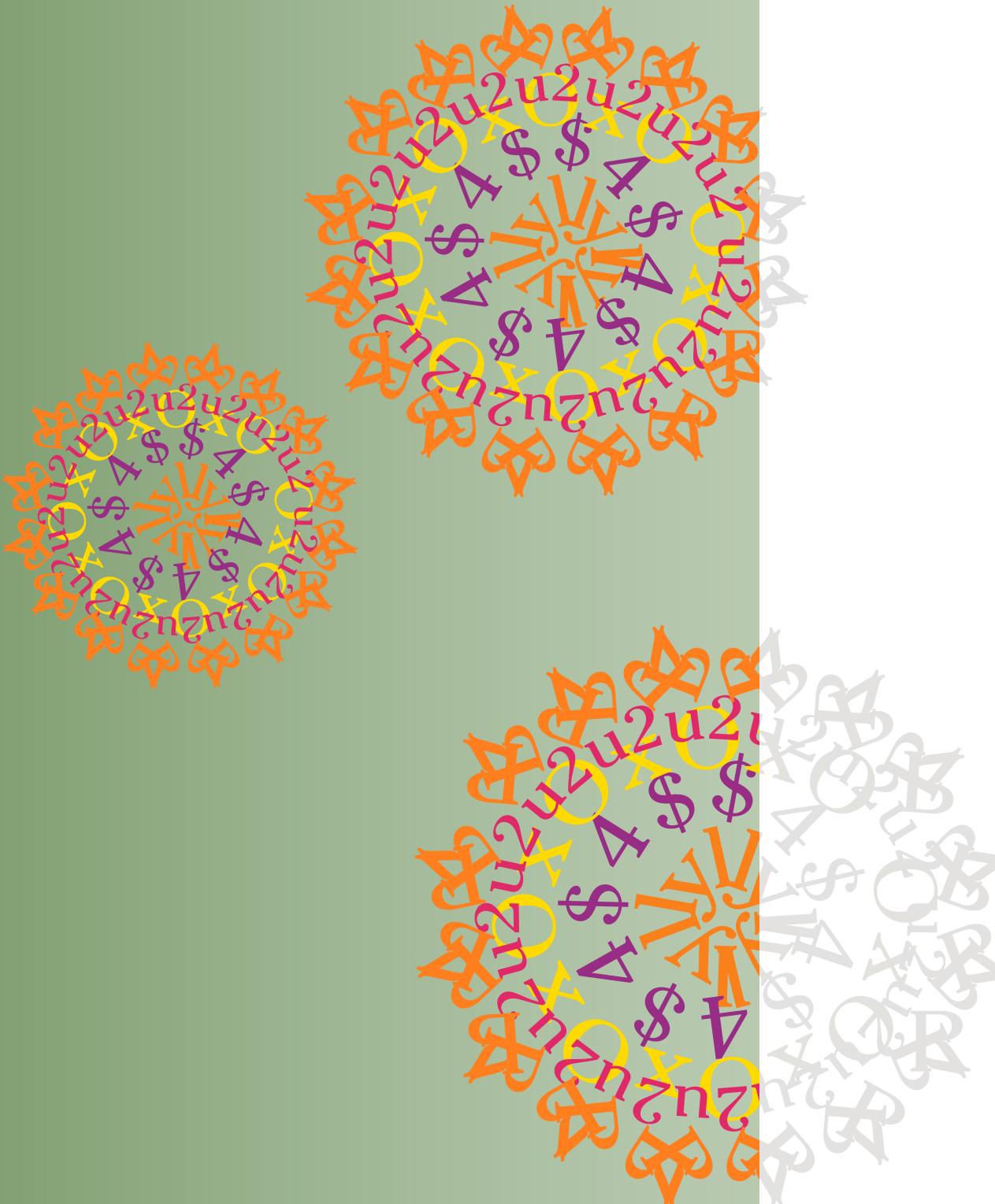
q



Designers who enjoy using the graceful characters found in typefaces such as Trajan and Charlemagne should be thankful that Carol Twombly strayed from her initial artistic endeavors. During her childhood in New England, Carol spent much of her time exploring various artistic disciplines. Settling on sculpture, Carol followed her architect brother to Rhode Island School of Design (RISD). Once there, however, she decided that graphic design would be a more practical course of study. About this decision Carol says, "I discovered that communicating through graphics - by placing black shapes on a white page, a welcome balance between freedom and structure." Though graphic design became her career focus, Carol hasn't abandoned her other artistic pursuits, which include basketweaving, drawing, painting, and jewelry making. One of her RISD professors, Chuck Bigelow, and his

Designers who enjoy using the graceful characters found in typefaces such as Trajan and Charlemagne should be thankful that Carol Twombly strayed from her initial artistic endeavors. During her childhood in New England, Carol spent much of her time exploring various artistic disciplines. Settling on sculpture, Carol followed her architect brother to Rhode Island School of Design (RISD). Once there, however, she decided that graphic design would be a more practical course of study. About this decision Carol says, "I discovered that communicating through graphics - by placing black shapes on a white page, a welcome balance between freedom and structure." Though graphic design became her career focus, Carol hasn't abandoned her other artistic pursuits, which include basketweaving, drawing, painting, and jewelry making. One of her RISD professors, Chuck Bigelow, and his

Designers who enjoy using the graceful characters found in typefaces such as Trajan and Charlemagne should be thankful that Carol Twombly strayed from her initial artistic endeavors. During her childhood in New England, Carol spent much of her time exploring various artistic disciplines. Settling on sculpture, Carol followed her architect brother to Rhode Island School of Design (RISD). Once there, however, she decided that graphic design would be a more practical course of study. About this decision Carol says, "I discovered that communicating through graphics - by placing black shapes on a white page, a welcome balance between freedom and structure." Though graphic design became her career focus, Carol hasn't abandoned her other artistic pursuits, which include basketweaving, drawing, painting, and jewelry making. One of her RISD professors, Chuck Bigelow, and his partner, Kris Holmes, gradually introduced Carol to the world of type design. Working during summer months in their studio, she began to understand the intricate process of designing type. In addition to editing letters numerically ("hands-on" drawing apps weren't around yet) on an early



34

---

## Cheltenham book

Bertram Goodhue

1896

---

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when directing the digitization of the Berthold Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The

8/10

Cheltenham

35

1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

k

x

kx

kx



Cheltenham is a serif font created by Bertram Goodhue and Ingalls Kimball in 1896 and refined by Morris Fuller Benton of the ATF in 1902. Goodhue was an American architect who is most known for his work in the Gothic Revival and Spanish Colonial Revival movements, but was also a rather accomplished typeface designer. Kimball was the director of Cheltenham Press, who commissioned Goodhue to design the typeface for his New York-based paper. It was designed as a display font for headlines with an emphasis on legibility. Cheltenham was at one point considered the most iconic typeface in the United States as it featured elements of both old-style and transitional face, allowing it to seamlessly integrate with many different texts. Cheltenham's popularity can be partially attributed

Cheltenham is a serif font created by Bertram Goodhue and Ingalls Kimball in 1896 and refined by Morris Fuller Benton of the ATF in 1902. Goodhue was an American architect who is most known for his work in the Gothic Revival and Spanish Colonial Revival movements, but was also a rather accomplished typeface designer. Kimball was the director of Cheltenham Press, who commissioned Goodhue to design the typeface for his New York-based paper. It was designed as a display font for headlines with an emphasis on legibility. Cheltenham was at one point considered the most iconic typeface in the United States as it featured elements of both old-style and transitional face, allowing it to seamlessly integrate with many different texts. Cheltenham's popularity can be partially attributed

Cheltenham is a serif font created by Bertram Goodhue and Ingalls Kimball in 1896 and refined by Morris Fuller Benton of the ATF in 1902. Goodhue was an American architect who is most known for his work in the Gothic Revival and Spanish Colonial Revival movements, but was also a rather accomplished typeface designer. Kimball was the director of Cheltenham Press, who commissioned Goodhue to design the typeface for his New York-based paper. It was designed as a display font for headlines with an emphasis on legibility. Cheltenham was at one point considered the most iconic typeface in the United States as it featured elements of both old-style and transitional face, allowing it to seamlessly integrate with many different texts. Cheltenham's popularity can be partially attributed to the fact that it was one of the first typefaces to be released with a set of different weights and styles, becoming the font of choice of The New York Times for almost one hundred years – from 1906 to 2003. It is also the primary font for all bills and resolutions released to the public by the U.S. Congress. The font features a top-heavy design with shortened lower legs and elongated



38



## Clarendon

roman . LT

**Robert Beasley**

1845

Named after Oxford's Clarendon Press, the popular slab-serif was created in 1845 by Robert Besley for the Fann Street Foundry. Notable as one of the last new developments in nineteenth century typography, the letterforms represented a significant change from the slab-serif Antiques and Egyptians that were so popular in that time. The original Clarendon is considered a condensed face today, visible in typefaces such as Besley Clarendon by HiH Retrofonts. Clarendon is considered the first to design a 'related bold' for emphasizing text. Many variations of the typeface, including the popular French Clarendon, appeared in the second half of the nineteenth century. The typeface was released by Monotype in 1935, and reworked into its modern incarnation in 1953 by Hermann Eidenbenz. It was also marketed by the Stephenson Blake foundry as Consort in the 1950s. Remaining a popular choice for over a century, many of today's most recognized logotypes are based on the Clarendon style. Today most major foundries have their own digital version of Clarendon with dozens (if not hundreds)

Clarendon

39

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & \* ( ) \_ + | } { : " ? > <

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

p u

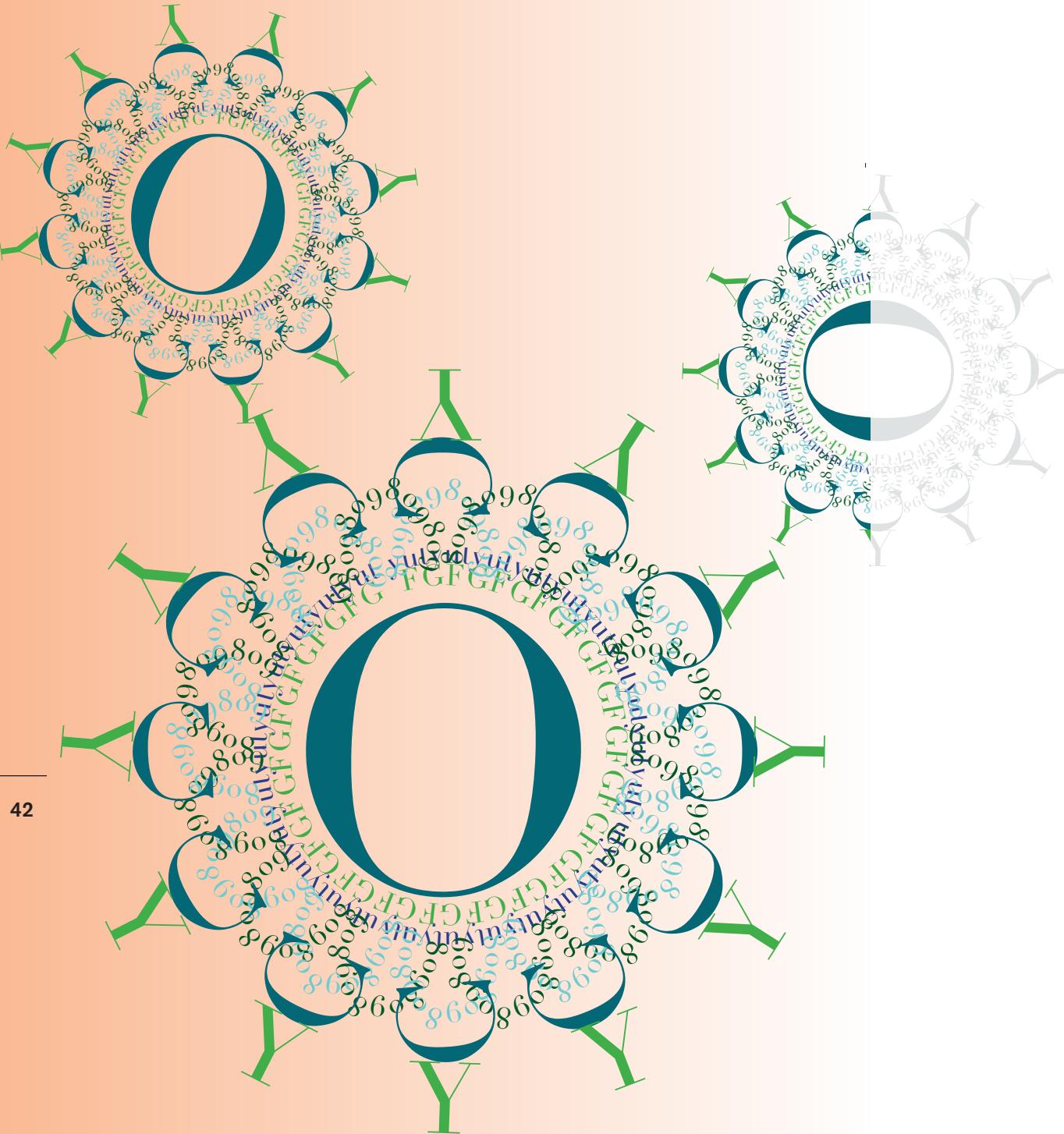
p μ



Named after Oxford's Clarendon Press, the popular slab-serif was created in 1845 by Robert Besley for the Fann Street Foundry. Notable as one of the last new developments in nineteenth century typography, the letterforms represented a significant change from the slab-serif Antiques and Egyptians that were so popular in that time. The original Clarendon is considered a condensed face today, visible in typefaces such as Besley Clarendon by HiH Retrofonts. Clarendon is considered the first to design a 'related bold' for emphasizing text. Many variations of the typeface, including the popular French Clarendon, appeared in the second half of the nineteenth century. The typeface was released by Monotype in 1935, and reworked into its modern incarnation in 1953.

Named after Oxford's Clarendon Press, the popular slab-serif was created in 1845 by Robert Besley for the Fann Street Foundry. Notable as one of the last new developments in nineteenth century typography, the letterforms represented a significant change from the slab-serif Antiques and Egyptians that were so popular in that time. The original Clarendon is considered a condensed face today, visible in typefaces such as Besley Clarendon by HiH Retrofonts. Clarendon is considered the first to design a 'related bold' for emphasizing text. Many variations of the typeface, including the popular French Clarendon, appeared in the second half of the nineteenth century. The typeface was released by Monotype in 1935, and reworked into its modern incarnation in 1953.

Named after Oxford's Clarendon Press, the popular slab-serif was created in 1845 by Robert Besley for the Fann Street Foundry. Notable as one of the last new developments in nineteenth century typography, the letterforms represented a significant change from the slab-serif Antiques and Egyptians that were so popular in that time. The original Clarendon is considered a condensed face today, visible in typefaces such as Besley Clarendon by HiH Retrofonts. Clarendon is considered the first to design a 'related bold' for emphasizing text. Many variations of the typeface, including the popular French Clarendon, appeared in the second half of the nineteenth century. The typeface was released by Monotype in 1935, and reworked into its modern incarnation in 1953 by Hermann Eidenbenz. It was also marketed by the Stephenson Blake foundry as Consort in the 1950s. Remaining a popular choice for over a century, many of today's most recognized logotypes are based on the Clarendon style. Today most major foundries have their own digital version of Clarendon with dozens (if not hundreds)



42

---

## Didot

regular . bold

### Firman Didot

1784

Didot is a serif typeface designed by Firmin Didot in Paris, France. He designed, cut and cast the letters between 1784-1811. Firmin Didot (1764-1836), a French printer, engraver and type founder, was also member of the Parisian dynasty that dominated French type found- ing during the time. The Didot family owned one of the most influential print shop and font foundry in Paris, France in the 1800s. This printing company still exists today under the name Firmin Didot, Societe Nouvelle. Didot's family largely consisted of designers in the 18th and 19th centuries, including printers, publishers and typeface designers. Pierre Didot, Firmin Didot's brother and a printer, published documents with typefaces of Firmin Didot. The Didot typeface was representative of the Age of Enlightenment. Didot was widely used in the mid to late 1700s for text publication. Pierre Didot, used them for printing, most famously in La Henriade by Voltaire in 1818. The typeface was most commonly used in metal types because of the very fine hairline of the serifs. The typeface was inspired by John Baskerville's experiments with increased contrast in stroke and more

8/10

Didot

43

1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

4 7

4 4



44

Didot is a serif typeface designed by Firmin Didot in Paris, France. He designed, cut and cast the letters between 1784-1811. Firmin Didot (1764-1836), a French printer, engraver and type founder, was also member of the Parisian dynasty that dominated French type founding during the time. The Didot family owned one of the most influential print shop and font foundry in Paris, France in the 1800s. This printing company still exists today under the name Firmin Didot, Societe Nouvelle. Didot's family largely consisted of designers in the 18th and 19th centuries, including printers, publishers and typeface designers. Pierre Didot, Firmin Didot's brother and a printer, published documents with typefaces of Firmin Didot. The Didot typeface was representative of the Age of Enlightenment. Didot was

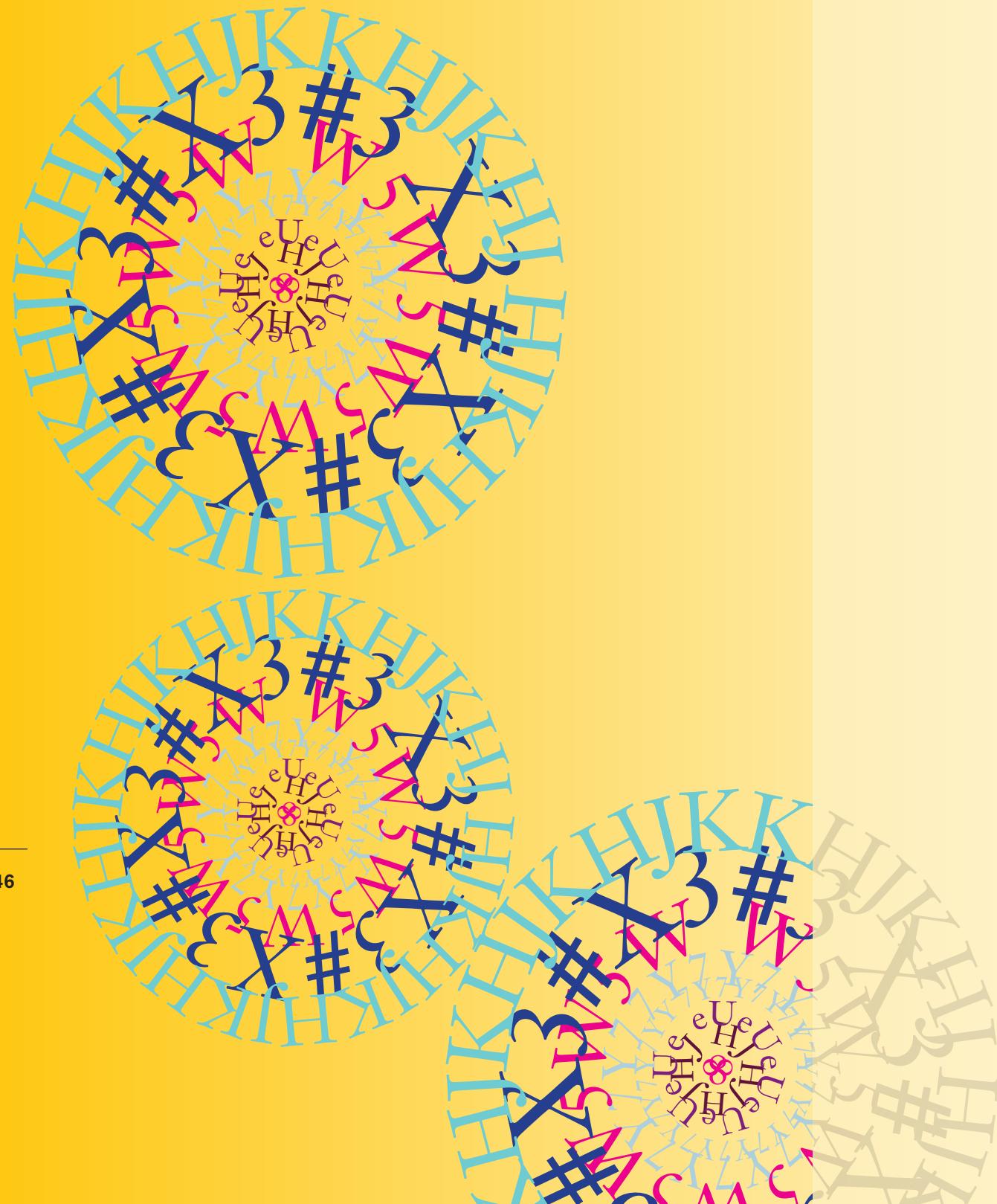
5

Didot is a serif typeface designed by Firmin Didot in Paris, France. He designed, cut and cast the letters between 1784-1811. Firmin Didot (1764-1836), a French printer, engraver and type founder, was also member of the Parisian dynasty that dominated French type founding during the time. The Didot family owned one of the most influential print shop and font foundry in Paris, France in the 1800s. This printing company still exists today under the name Firmin Didot, Societe Nouvelle. Didot's family largely consisted of designers in the 18th and 19th centuries, including printers, publishers and typeface designers. Pierre Didot, Firmin Didot's brother and a printer, published documents with typefaces of Firmin Didot. The Didot typeface was representative of the Age of Enlightenment. Didot was

Didot is a serif typeface designed by Firmin Didot in Paris, France. He designed, cut and cast the letters between 1784-1811. Firmin Didot (1764-1836), a French printer, engraver and type founder, was also member of the Parisian dynasty that dominated French type founding during the time. The Didot family owned one of the most influential print shop and font foundry in Paris, France in the 1800s. This printing company still exists today under the name Firmin Didot, Societe Nouvelle. Didot's family largely consisted of designers in the 18th and 19th centuries, including printers, publishers and typeface designers. Pierre Didot, Firmin Didot's brother and a printer, published documents with typefaces of Firmin Didot. The Didot typeface was representative of the Age of Enlightenment. Didot was widely used in the mid to late 1700s for text publication. Pierre Didot, used them for printing, most famously in La Henriade by Voltaire in 1818. The typeface was most commonly used in metal types because of the very fine hairline of the serifs. The typeface was inspired by John Baskerville's experiments with increased contrast in stroke and more

Didot

45



46

---

## Janson

Roman 55

Nicholas Kis

1690

---

Robert Slimbach is a multiple award-winning designer for his digital typeface designs. Slimbach was born in Evanston, Illinois in 1956 but moved early into his life, spending most of his childhood in Southern California. Later in his life, Robert developed an interest in Graphic Design and typefaces and began working with Autologic Incorporated in Newbury Park, California after 2 years of training between 1983 and 1985. While working at Autologic Incorporated he became very interested in calligraphy and the shape of letters. After working here for a while, Slimbach began working on calligraphy and developed two typefaces (ITC Slimbach and ITC Giovanni) for the International Typeface Corporation. throughout his lifetime, Slimbach produced many different fonts and typefaces. Most of his work however did come from working with Adobe Systems when he landed a job there in 1987. In his earlier years at working with Adobe, Slimbach produced fonts such as Utopia. Robert Slimbach is a multiple award-winning designer for his digital typeface designs. Slimbach was born in Evanston, Illinois in 1956 but moved early into his life, spending most of his childhood in Southern California. Later in his life, Robert developed an interest in Graphic Design and typefaces and began working with Autologic Incorporated in Newbury Park,

8/10

Janson

47

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & \* ( ) \_ + | } { : " ? > <

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

D      }

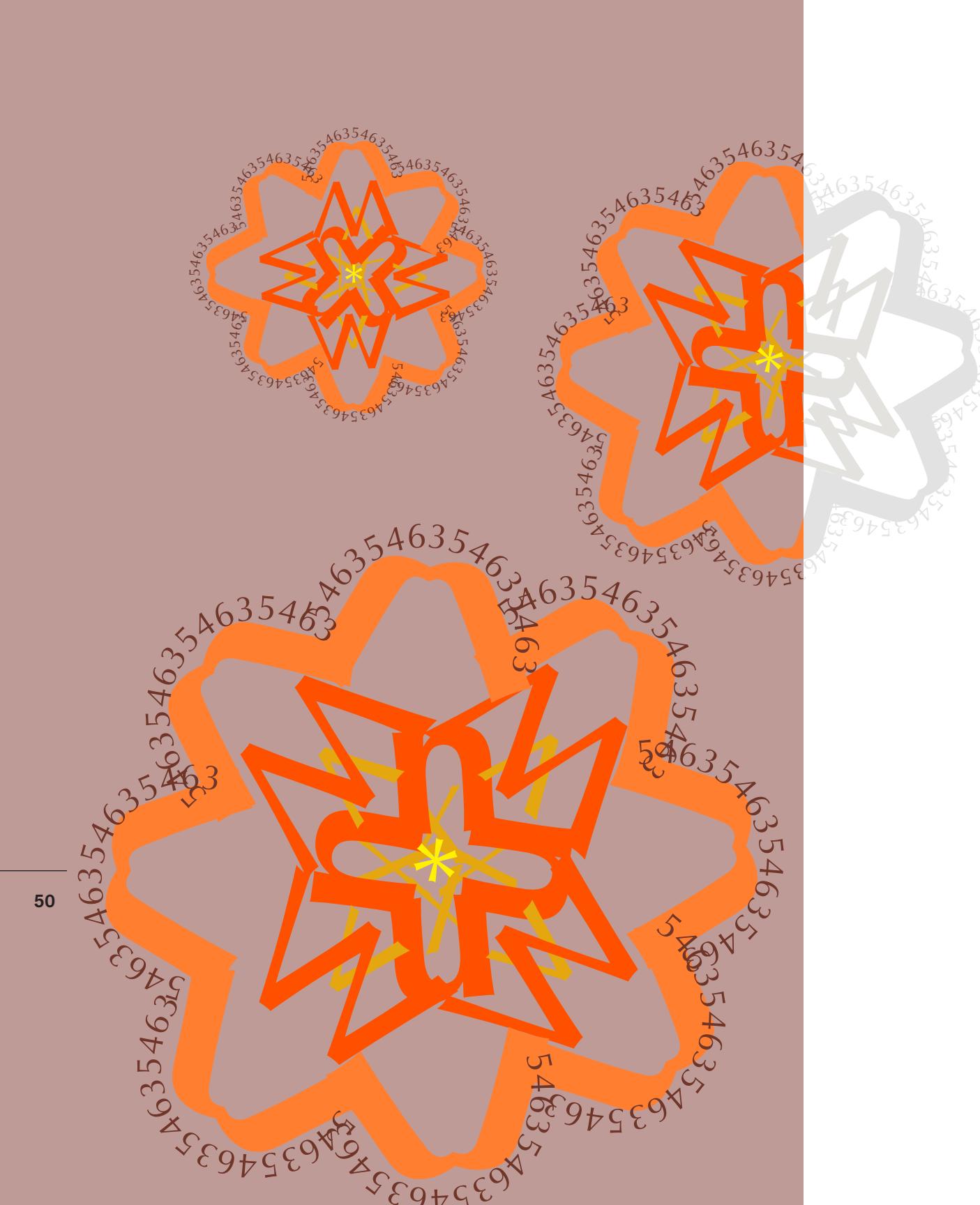
D      D



The Hungarian punchcutter Miklós Kis designed and cut this typeface in about 1685 while working in Amsterdam. It was not cut by Anton Janson, a Dutch punchcutter who worked in Leipzig in the seventeenth century. For many years this typeface was wrongly attributed to Janson, and the font still erroneously bears his name. Now a versatile family of eight weights, this version of Janson® Text is the most authentic digital version of the Kis types. With its legible, sturdy forms and strong stroke contrast, Janson Text has proved very successful for book and magazine text, and it continues to appear in the ranks of bestselling types. Despite the use of Janson Text in many forms today, there wasn't a revival of the font until the 1930s. This came from American printer and typeface designer Chauncey H. Griffith. With Griffith's invention of the Excelsior font and its use in newspapers nationwide, he was already well-known as the sales manager of Mergenthaler Linotype Company. While there, Griffith brought back Janson text based on the original Kis matrices.

The Hungarian punchcutter Miklós Kis designed and cut this typeface in about 1685 while working in Amsterdam. It was not cut by Anton Janson, a Dutch punchcutter who worked in Leipzig in the seventeenth century. For many years this typeface was wrongly attributed to Janson, and the font still erroneously bears his name. Now a versatile family of eight weights, this version of Janson® Text is the most authentic digital version of the Kis types. With its legible, sturdy forms and strong stroke contrast, Janson Text has proved very successful for book and magazine text, and it continues to appear in the ranks of bestselling types. Despite the use of Janson Text in many forms today, there wasn't a revival of the font until the 1930s. This came from American printer and typeface designer Chauncey H. Griffith. With Griffith's invention of the Excelsior font and its use in newspapers nationwide, he was already well-known as the sales manager of Mergenthaler Linotype Company. While there, Griffith brought back Janson text based on the original Kis matrices.

The Hungarian punchcutter Miklós Kis designed and cut this typeface in about 1685 while working in Amsterdam. It was not cut by Anton Janson, a Dutch punchcutter who worked in Leipzig in the seventeenth century. For many years this typeface was wrongly attributed to Janson, and the font still erroneously bears his name. Now a versatile family of eight weights, this version of Janson® Text is the most authentic digital version of the Kis types. With its legible, sturdy forms and strong stroke contrast, Janson Text has proved very successful for book and magazine text, and it continues to appear in the ranks of bestselling types. Despite the use of Janson Text in many forms today, there wasn't a revival of the font until the 1930s. This came from American printer and typeface designer Chauncey H. Griffith. With Griffith's invention of the Excelsior font and its use in newspapers nationwide, he was already well-known as the sales manager of Mergenthaler Linotype Company. While there, Griffith brought back Janson text based on the original Kis matrices.



---

## Optima

regular . bold

### Herman Zapf

1958

---

Optima

Herman Zapf was born in Nuremberg, Germany, in November of 1918. Due to the political upheaval in Germany throughout his childhood, circumstance caused him to become an apprentice photo retoucher in 1934 rather than an engineering student. It was during this period that Zapf first became interested in the calligraphic and typographic work of one Richard Koch, and was moved to teach himself calligraphy from books. His skill eventually led to him serving as a mapmaker in the German army during World War II, during and after which he'd continue designing various typefaces. One such font came to him in 1950 while he was researching in the Florence. Of the many gravestones in the Basilica di Santa Croce, one stood out for its sans serif inscription—an unusual choice on the part of the carver since the others all had serif inscriptions, as was typical classic lettering. Zapf was thus inspired to create a font merging sans serif characteristics with Roman lapidary and, having already filled up his sketchbook, drew the initial designs on a bank note. These sketches would later evolve into Optima, one of his most famous typefaces. After con-

1234567890

!@#\$%^&\*()\_+|}{:"?><

G d

Herman Zapf was born in Nuremberg, Germany, in November of 1918. Due to the political upheaval in Germany throughout his childhood, circumstance caused him to become an apprentice photo retoucher in 1934 rather than an engineering student. It was during this period that Zapf first became interested in the calligraphic and typographic work of one Richard Koch, and was moved to teach himself calligraphy from books. His skill eventually led to him serving as a mapmaker in the German army during World War II, during and after which he'd continue designing various typefaces. One such font came to him in 1950 while he was researching in the Florence. Of the many gravestones in the Basilica di Santa Croce, one stood out for its sans serif inscription—an unusual choice on the part of the carver since the others all had serif inscriptions, as was

52

6.7/

8/10

abcdefghijklmnoprstuvwxyz

ABCDEFGHIJKLMNPQRSTUVWXYZ

Gd Gd



Herman Zapf was born in Nuremberg, Germany, in November of 1918. Due to the political upheaval in Germany throughout his childhood, circumstance caused him to become an apprentice photo retoucher in 1934 rather than an engineering student. It was during this period that Zapf first became interested in the calligraphic and typographic work of one Richard Koch, and was moved to teach himself calligraphy from books. His skill eventually led to him serving as a mapmaker in the German army during World War II, during and after which he'd continue designing various typefaces. One such font came to him in 1950 while he was researching in the Florence. Of the many gravestones in the Basilica di Santa Croce, one stood out for its sans serif inscription—an unusual choice on the part of the carver since the others all had serif inscriptions, as was typical classic lettering. Zapf was thus inspired to create a font merging sans serif characteristics with Roman lapidary and, having already filled up his sketchbook, drew the initial designs on a bank note. These sketches would later evolve into Optima, one of his most famous typefaces. After continuing to refine it for two years, Zapf submitted the font to the Stempel Type Foundry in Germany where

Optima

53

11/13.5

# Aksidenz Grotesk Light

light . regular . bold

H Berthold AG

1898

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when directing the digitization of the Berthold Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular, medium and bold weights. Akzidenz-Grotesk is an early

1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

W k

kW kW



H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952.

As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when directing the digitization of the Berthold Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular, medium and bold weights. Akzidenz-Grotesk



## Frutiger Light

light . roman

Adrian Frutiger

1976

Frutiger, first named as Roissy, is a sans-serif typeface. Adrian Frutiger was a Swiss Typeface Designer. He was born on May 24th 1928 and influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career included hot metal, phototypesetting and digital typesetting. His first typeface creations were Phoebus, Ondine, and Meridien. He gained his international position as a typeface designer with his Univers sans-serif font, which was produced for metal and film in 1957. He was also a professor for ten years at the Ecole Estienne. His famous designs are Univers, Frutiger, and Avenir. The newly built Charles De Gaulle international airport in Roissy, France needed a new directional sign system and commissioned Frutiger in 1968. He created a Univers font variation, a set of capitals and numbers specifically for white on dark blue background. He decided to make a new design instead of using previously designed typefaces like Univers. It was fully completed in 1975 and installed.

1234567890

! @ # \$ % ^ & \* () \_ + | } { : " ? > <

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

e C

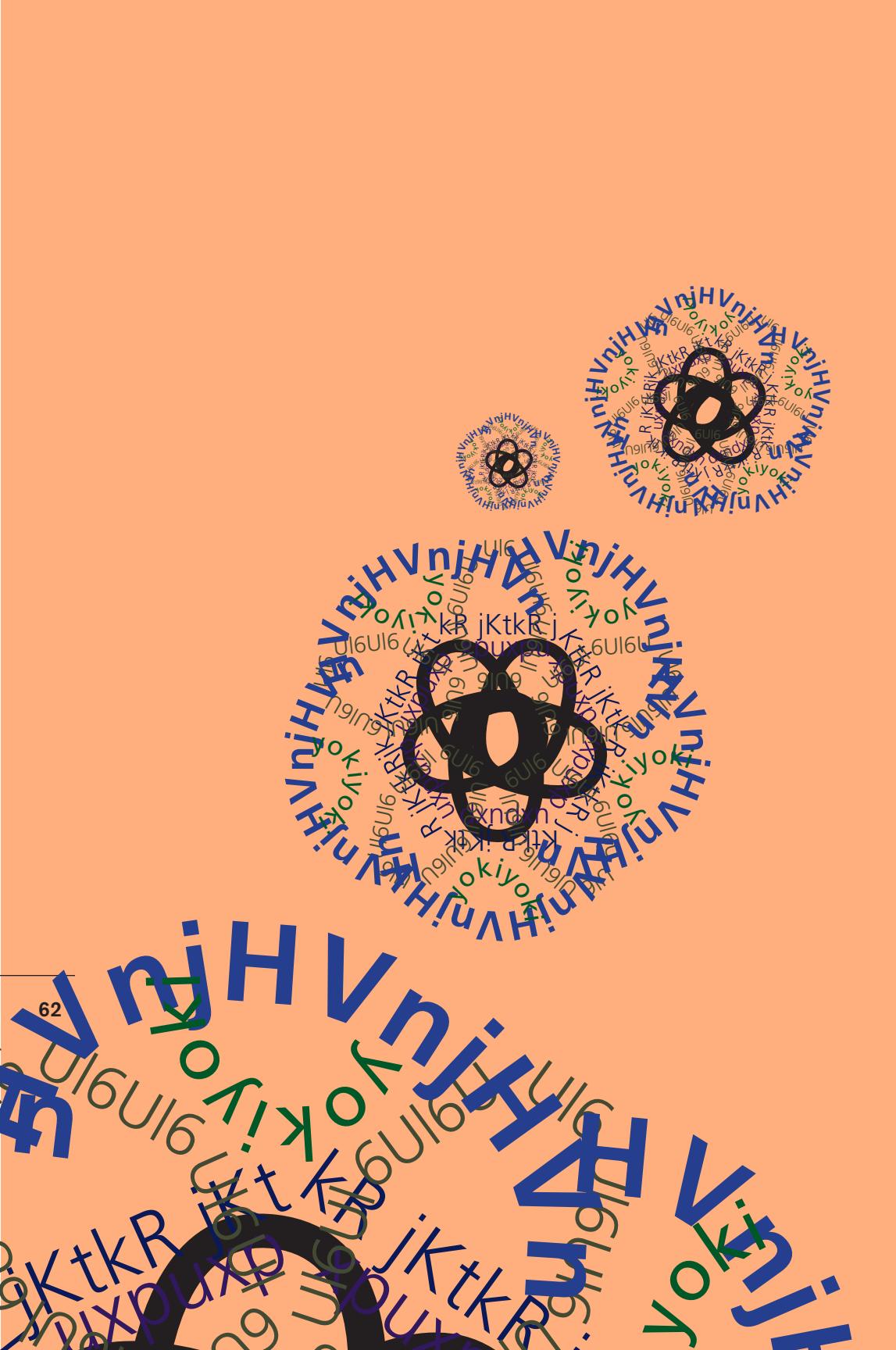
€ €



Frutiger, first named as Roissy, is a sans-serif typeface. Adrian Frutiger was a Swiss Typeface Designer. He was born on May 24th 1928 and influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career included hot metal, phototypesetting and digital typesetting. His first typeface creations were Phoebus, Ondine, and Meridien. He gained his international position as a typeface designer with his Univers sans-serif font, which was produced for metal and film in 1957. He was also a professor for ten years at the Ecole Estienne. His famous designs are Univers, Frutiger, and Avenir. The newly built Charles De Gaulle international airport in Roissy, France needed a new directional sign system and commissioned Frutiger in 1968. He created a Univers font variation, a set of capitals and numbers specifically for white on dark blue background. He decided to make a new design instead of using previously designed typefaces like Univers. It was fully completed in 1975 and installed at the airport the same year. The goal was to create a sans-serif typeface with the rationality and cleanliness of Univers but with organic and proportional aspects of Gill sans. The letter properties suited the needs.

Frutiger, first named as Roissy, is a sans-serif typeface. Adrian Frutiger was a Swiss Typeface Designer. He was born on May 24th 1928 and influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career included hot metal, phototypesetting and digital typesetting. His first typeface creations were Phoebus, Ondine, and Meridien. He gained his international position as a typeface designer with his Univers sans-serif font, which was produced for metal and film in 1957. He was also a professor for ten years at the Ecole Estienne. His famous designs are Univers, Frutiger, and Avenir. The newly built Charles De Gaulle international airport in Roissy, France needed a new directional sign system and commissioned Frutiger in 1968. He created a Univers font variation, a set of capitals and numbers specifically for white on dark blue background. He decided to make a new design instead of using previously designed typefaces like Univers. It was fully completed in 1975 and installed at the airport the same year. The goal was to create a sans-serif typeface with the rationality and cleanliness of Univers but with organic and proportional aspects of Gill sans. The letter properties suited the needs.

Frutiger, first named as Roissy, is a sans-serif typeface. Adrian Frutiger was a Swiss Typeface Designer. He was born on May 24th 1928 and influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career included hot metal, phototypesetting and digital typesetting. His first typeface creations were Phoebus, Ondine, and Meridien. He gained his international position as a typeface designer with his Univers sans-serif font, which was produced for metal and film in 1957. He was also a professor for ten years at the Ecole Estienne. His famous designs are Univers, Frutiger, and Avenir. The newly built Charles De Gaulle international airport in Roissy, France needed a new directional sign system and commissioned Frutiger in 1968. He created a Univers font variation, a set of capitals and numbers specifically for white on dark blue background. He decided to make a new design instead of using previously designed typefaces like Univers. It was fully completed in 1975 and installed at the airport the same year. The goal was to create a sans-serif typeface with the rationality and cleanliness of Univers but with organic and proportional aspects of Gill sans. The letter properties suited the needs.



---

## Frutiger Bold

bold . medium

Adrian Frutiger

1976

Frutiger, first named as Roissy, is a sans-serif typeface. Adrian Frutiger was a Swiss Typeface Designer. He was born on May 24th 1928 and influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career included hot metal, phototypesetting and digital typesetting. His first typeface creations were Phoebus, Ondine, and Meridien. He gained his international position as a typeface designer with his Univers sans-serif font, which was produced for metal and film in 1957. He was also a professor for ten years at the Ecole Estienne. His famous designs are Univers, Frutiger, and Avenir. The newly built Charles De Gaulle international airport in Roissy, France needed a new directional sign system and commissioned Frutiger in 1968. He created a Univers font variation, a set of capitals and numbers specifically for white on dark blue background. He decided to make a new design instead of using previously designed typefaces like

1234567890

!@#\$%^&\*()\_+|}{:"?><

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

E C

Б Б



Originally designed by Adrian Frutiger in 1968, Frutiger is a series of typefaces that were created with the goal of being used for large and clear signs as part of the directional system for the then new Charles de Gaulle Airport in Paris at the time. The Frutiger series is part of the Stempel type foundry, which was in conjunction with the publisher, Linotype, and many claim this typeface to currently be number three in the top 100 best typefaces of all time. Quite an incredible feat. Unique characteristics of this typeface are the square dots of the lowercase letter i, the double-story a, wide and open apertures on a, e, and s, very high x-height, and the numbers are monospaced. All these traits contribute to the purpose of having utmost clarity. Frutiger also created

Originally designed by Adrian Frutiger in 1968, Frutiger is a series of typefaces that were created with the goal of being used for large and clear signs as part of the directional system for the then new Charles de Gaulle Airport in Paris at the time. The Frutiger series is part of the Stempel type foundry, which was in conjunction with the publisher, Linotype, and many claim this typeface to currently be number three in the top 100 best typefaces of all time. Quite an incredible feat. Unique characteristics of this typeface are the square dots of the lowercase letter i, the double-story a, wide and open apertures on a, e, and s, very high x-height, and the numbers are monospaced. All these traits contribute to the purpose of having utmost clarity. Frutiger also created

Originally designed by Adrian Frutiger in 1968, Frutiger is a series of typefaces that were created with the goal of being used for large and clear signs as part of the directional system for the then new Charles de Gaulle Airport in Paris at the time. The Frutiger series is part of the Stempel type foundry, which was in conjunction with the publisher, Linotype, and many claim this typeface to currently be number three in the top 100 best typefaces of all time. Quite an incredible feat. Unique characteristics of this typeface are the square dots of the lowercase letter i, the double-story a, wide and open apertures on a, e, and s, very high x-height, and the numbers are monospaced. All these traits contribute to the purpose of having utmost clarity. Frutiger also created the well-received, Univers font family, however he took the challenge of creating a whole new sans serif typeface for this project as Airport directional signs require a high level of clarity as in the intended environment, people would view the signs from far away and approach it from a variation of directions, therefore no matter what angle the font is viewed from it should be as legible as



66



## Futura Book

light . bold

**Günter Gerhard Lange**  
1928

Futura is a sans-serif typeface designed by Paul Renner. Renner was born in Wernigerode, Germany in 1878. He was raised protestant and felt strongly for traditional German values. With an aversion to modern culture but an attraction to functionalism, Renner was seen as a bridge between the traditional and the modern and attempted to fuse the Gothic and roman typefaces. After the Nazis came into power in 1933 Renner was arrested and emigrated to Switzerland. Futura, his most famous typeface released in 1936, was referential of the bauhaus movement, although he did not subscribe to the movement. The font was based on efficiency and geometric shapes. The letters were meant to look progressive and simple. They were different from previous "grotesque" sans-serifs in that they were not based on traditions of sign painting and condensed lettering. Futura contains strokes of an almost even line weight with low contrast and uppercase lettering referential of Roman capital proportions. Unlike many san-serifs, Futura's low

1234567890

!@#\$%^&\*()\_+|}{:"?><

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNPQRSTUVWXYZ

J i

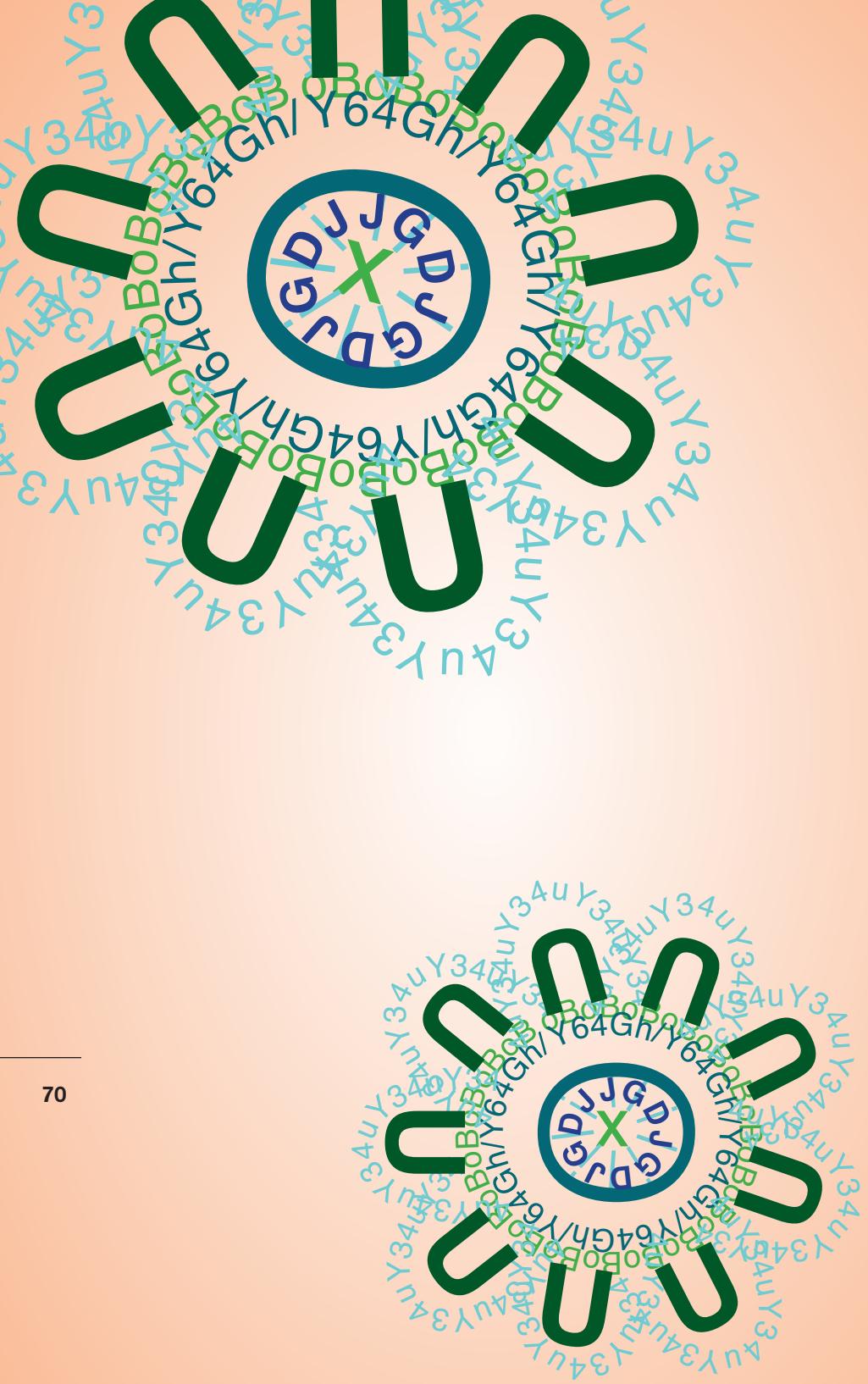
ü ü



Futura is a sans-serif typeface designed by Paul Renner. Renner was born in Wernigerode, Germany in 1878. He was raised protestant and felt strongly for traditional German values. With an aversion to modern culture but an attraction to functionalism, Renner was seen as a bridge between the traditional and the modern and attempted to fuse the Gothic and roman typefaces. After the Nazis came into power in 1933 Renner was arrested and emigrated to Switzerland. Futura, his most famous typeface released in 1936, was referential of the bauhaus movement, although he did not subscribe to the movement. The font was based on efficiency and geometric shapes. The letters were meant to look progressive and simple. They were different from previous "grotesque" sans-serifs in that they were not based on traditions of sign painting and condensed lettering. Futura contains strokes of an almost even line weight with low contrast and uppercase lettering referential of Roman capital proportions. Unlike many san-serifs, Futura's low x-height is more suitable for body text than display text. Renner made sure that Futura was clean in its lack of decoration, but still contained subtle departures from pure geometric shapes that added to its readability. Futura was

Futura is a sans-serif typeface designed by Paul Renner. Renner was born in Wernigerode, Germany in 1878. He was raised protestant and felt strongly for traditional German values. With an aversion to modern culture but an attraction to functionalism, Renner was seen as a bridge between the traditional and the modern and attempted to fuse the Gothic and roman typefaces. After the Nazis came into power in 1933 Renner was arrested and emigrated to Switzerland. Futura, his most famous typeface released in 1936, was referential of the bauhaus movement, although he did not subscribe to the movement. The font was based on efficiency and geometric shapes. The letters were meant to look progressive and simple. They were different from previous "grotesque" sans-serifs in that they were not based on traditions of sign painting and condensed lettering. Futura contains strokes of an almost even line weight with low contrast and uppercase lettering referential of Roman capital proportions. Unlike many san-serifs, Futura's low x-height is more suitable for body text than display text. Renner made sure that Futura was clean in its lack of decoration, but still contained subtle departures from pure geometric shapes that added to its readability. Futura was

Futura is a sans-serif typeface designed by Paul Renner. Renner was born in Wernigerode, Germany in 1878. He was raised protestant and felt strongly for traditional German values. With an aversion to modern culture but an attraction to functionalism, Renner was seen as a bridge between the traditional and the modern and attempted to fuse the Gothic and roman typefaces. After the Nazis came into power in 1933 Renner was arrested and emigrated to Switzerland. Futura, his most famous typeface released in 1936, was referential of the bauhaus movement, although he did not subscribe to the movement. The font was based on efficiency and geometric shapes. The letters were meant to look progressive and simple. They were different from previous "grotesque" sans-serifs in that they were not based on traditions of sign painting and condensed lettering. Futura contains strokes of an almost even line weight with low contrast and uppercase lettering referential of Roman capital proportions. Unlike many san-serifs, Futura's low x-height is more suitable for body text than display text. Renner made sure that Futura was clean in its lack of decoration, but still contained subtle departures from pure geometric shapes that added to its readability. Futura was



# Helvetica

light . bold . regular

**Max Meidinger & Edouard Hoffman**

195

Helvetica is a neo-grotesque, realist typeface designed by a Swiss typeface designer Max Miedinger in 1957. Miedinger was a representative of Hass Type Foundry, a Swiss type manufacturer that created Akzidenz-Grotesk, Bodoni, and many other prominent typefaces. Helvetica's distinctive clarity and neutrality that comes from its tall height, tight-spacing between letters and square-looking curves allured not just the general public but the authorities as well, making it the symbol of government authority and corporate dominance. Many critics point out that Helvetica is a big step from the 19th-century typefaces because of its neutralism. Helvetica's simple, unornamented nature of the realist design allows the content of the text to determine its tone because it does not carry any intrinsic meaning or connotation in its form. Due to these qualities and features, Helvetica is still widely used by government facilities, corporations, and public media, even after seventy years of its release. It was digitized in the 80s under the name Neue Helvetica, for improved legibility on computer screens and digital printers.

1234567890

!@#\$%^&\*()\_+|}{:"?><

abcdefghijklmnoprstuvwxyz

ABCDEFGHIJKLMNPQRSTUVWXYZ

t F

t H t U



Helvetica is a neo-grotesque, realist typeface designed by a Swiss typeface designer Max Miedinger in 1957. Miedinger was a representative of Hass Type Foundry, a Swiss type manufacturer that created Akzidenz-Grotesk, Bodoni, and many other prominent typefaces. Helvetica's distinctive clarity and neutrality that comes from its tall height, tight-spacing between letters and square-looking curves allured not just the general public but the authorities as well, making it the symbol of government authority and corporate dominance. Many critics point out that Helvetica is a big step from the 19th-century typefaces because of its neutralism. Helvetica's simple, unornamented nature of the realist design allows the content of the text to determine its tone because it does not carry any

Helvetica is a neo-grotesque, realist typeface designed by a Swiss typeface designer Max Miedinger in 1957. Miedinger was a representative of Hass Type Foundry, a Swiss type manufacturer that created Akzidenz-Grotesk, Bodoni, and many other prominent typefaces. Helvetica's distinctive clarity and neutrality that comes from its tall height, tight-spacing between letters and square-looking curves allured not just the general public but the authorities as well, making it the symbol of government authority and corporate dominance. Many critics point out that Helvetica is a big step from the 19th-century typefaces because of its neutralism. Helvetica's simple, unornamented nature of the realist design allows the content of the text to determine its tone because it does not carry any

Helvetica is a neo-grotesque, realist typeface designed by a Swiss typeface designer Max Miedinger in 1957. Miedinger was a representative of Hass Type Foundry, a Swiss type manufacturer that created Akzidenz-Grotesk, Bodoni, and many other prominent typefaces. Helvetica's distinctive clarity and neutrality that comes from its tall height, tight-spacing between letters and square-looking curves allured not just the general public but the authorities as well, making it the symbol of government authority and corporate dominance. Many critics point out that Helvetica is a big step from the 19th-century typefaces because of its neutralism. Helvetica's simple, unornamented nature of the realist design allows the content of the text to determine its tone because it does not carry any intrinsic meaning or connotation in its form. Due to these qualities and features, Helvetica is still widely used by government facilities, corporations, and public media, even after seventy years of its release. It was digitized in the 80s under the name Neue Helvetica, for improved legibility on computer screens and digital printers. Designers are still working on creating new variants of Neue Helvetica for different languages and eText publications.



# Myriac

regular . bold

## **Robert Slimbach & Carol Twombly**

1991

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. The typeface is best known for its usage by Apple Inc., replacing Apple Garamond as Apple's corporate font since 2002. Myriad is easily distinguished from other sans-serif fonts due to its special "y" descender (tail) and slanting "e" cut. Myriad is similar to Frutiger, although the italic is different; Adrian Frutiger described it as "not badly done" but felt that it had gone "a little too far". The later Segoe UI and Corbel are also similar. Myriad Pro is the OpenType version of the original Myriad font family. It first shipped in 2000, as Adobe moved towards the OpenType standard. Additional designers were Christopher Slye and Fred Brady. Compared to Myriad MM, it added support for Latin Extended, Greek, and Cyrillic characters, as well as oldstyle figures. Myriad Pro originally included thirty fonts in three widths and five weights each, with complementary italics. A "semi-condensed" width was added in early 2002,[citation needed] expanding the family to forty fonts in four widths and five weights each, with complementary italics. Myriad is

1234567890

!@#\$%^&\*()\_+{|}{:"?><

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

6

3

3

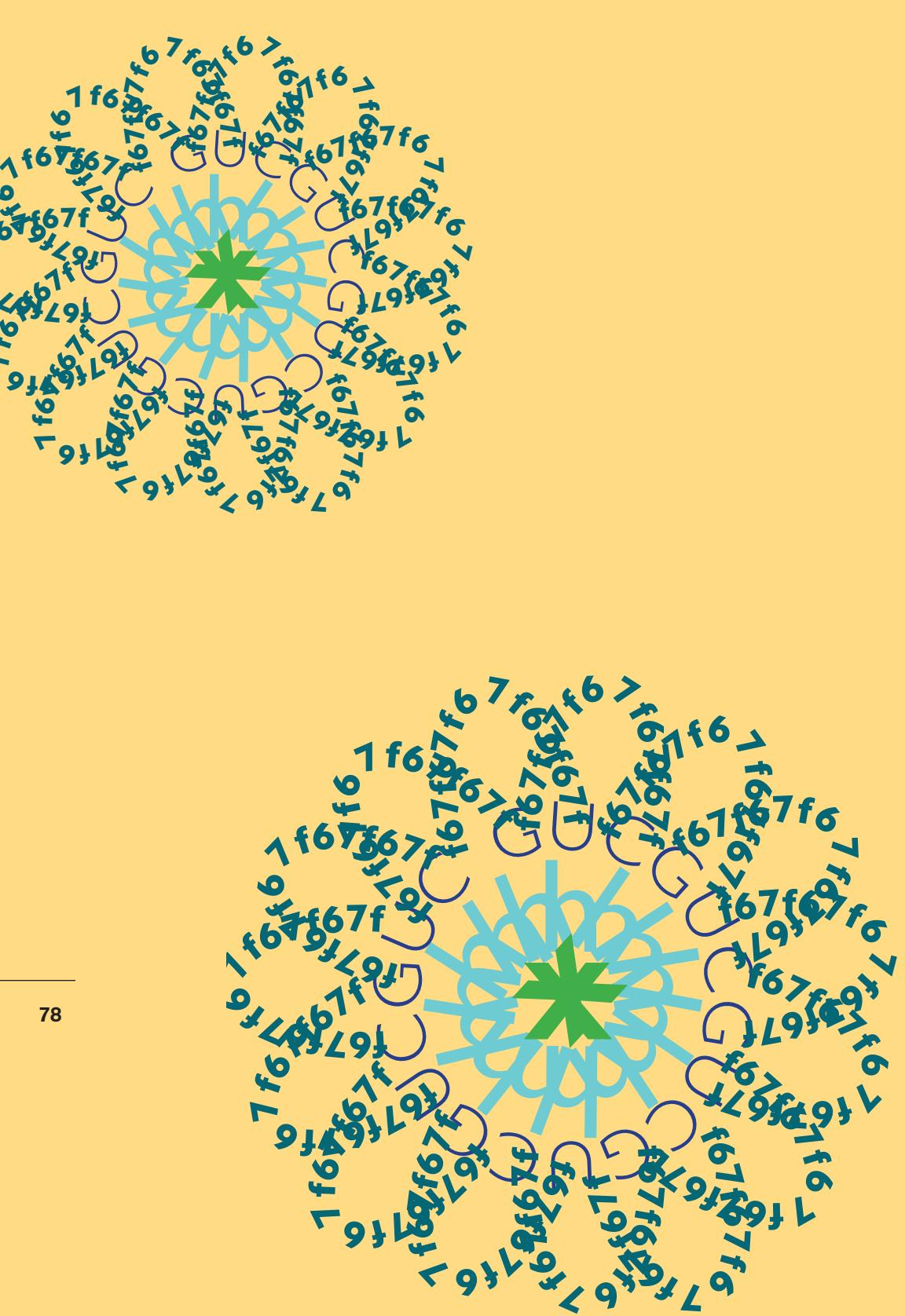
3



H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the type director for the Berthold Exklusiv Collection and continued Lange's tradition when directing the digitization of the Berthold Exklusivs. Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular, medium and bold weights. Akzidenz-Grotesk is an early sans-serif



## Gill Sans

light . bold . regular

**Eric Gill**

1928

Gill Sans has often been called “the most civilized of sans serif typefaces,” because its design foundation is in roman letter forms and proportions. There is no T-square precision, nor are there geometric shapes in Gill Sans. This typeface is clearly the result of a calligrapher’s hand, Eric Gill. Eric Gill(1882- 1940) was born in Brighton, the son of non-conformist minister. He studied at Chichester Technical and Art School, and in 1900 moved to London to train as an architect. He took evening classes in stonemasonry at Westminster Technical Institute and in calligraphy at the Central School of Arts and Crafts, where Edward Johnston, creator of the London Underground typeface, became a strong influence. In 1903 he gave up his architectural training to become a calligrapher, letter-cutter and monumental mason. Stanley Morison, the typographical advisor to Monotype believed his task as advisor was to change the stiff, thin, regimental and savor-less typefaces then in use, into designs that better reflected current typographic technology, thinking. He felt that a truly modern face should be released and thought Gill was ideal for the job. Gill Sans was

1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

r k

k k



Gill Sans has often been called "the most civilized of sans serif typefaces," because its design foundation is in roman letter forms and proportions. There is no T-square precision, nor are there geometric shapes in Gill Sans. This typeface is clearly the result of a calligrapher's hand, Eric Gill. Eric Gill(1882-1940) was born in Brighton, the son of non-conformist minister. He studied at Chichester Technical and Art School, and in 1900 moved to London to train as an architect. He took evening classes in stonemasonry at Westminster Technical Institute and in calligraphy at the Central School of Arts and Crafts, where Edward Johnston, creator of the London Underground typeface, became a strong influence. In 1903 he gave up his architectural training to become a calligrapher, letter-cutter and monumental mason. Stanley Morison, the typographical advisor to Monotype believed his task as advisor was to change the stiff, thin, regimental and savorless typefaces then in use, into designs that better reflected current typographic technology, thinking. He felt that a truly modern face should be released and thought Gill was ideal for the job. Gill Sans was to be the British counterpart to Futura. Its purpose was to compete with the flood of sans serif designs.

H. Berthold AG was one of the largest and most successful type foundries in the world for most of the modern typographic era. Established in 1858 by Hermann Berthold and based in Berlin, the company played a key role in the introduction of major new typefaces and was a successful player in the development of typesetting machines. To complement its proprietary typesetting equipment business activities, Berthold developed the Berthold Exklusiv Collection, a collection of typefaces created solely for Berthold by distinguished designers. Günter Gerhard Lange, renowned master craftsman, began his association with Berthold at the same time Berthold entered phototype, in 1952. As artistic director from 1961 to 1990, Lange was responsible for the creation, meticulous production standards and attention to quality found in each of the Berthold Exklusivs. In 1991, Bernd Möllenstädt succeeded Lange as the

Gill Sans has often been called "the most civilized of sans serif typefaces," because its design foundation is in roman letter forms and proportions. There is no T-square precision, nor are there geometric shapes in Gill Sans. This typeface is clearly the result of a calligrapher's hand, Eric Gill. Eric Gill(1882-1940) was born in Brighton, the son of non-conformist minister. He studied at Chichester Technical and Art School, and in 1900 moved to London to train as an architect. He took evening classes in stonemasonry at Westminster Technical Institute and in calligraphy at the Central School of Arts and Crafts, where Edward Johnston, creator of the London Underground typeface, became a strong influence. In 1903 he gave up his architectural training to become a calligrapher, letter-cutter and monumental mason. Stanley Morison, the typographical advisor to Monotype believed his task as advisor was to change the stiff, thin, regimental and savorless typefaces then in use, into designs that better reflected current typographic technology, thinking. He felt that a truly modern face should be released and thought Gill was ideal for the job. Gill Sans was to be the British counterpart to Futura. Its purpose was to compete with the flood of sans serif designs.



82

## Meta

roman

Erik Spiekermann

1985

Meta

Erik Spiekermann was born in 1947 in Germany. He studied Art History and English at Berlin's Free University, and went on to become an information architect, type designer, and author. After working in London as a freelancer, he returned to Berlin in 1979 and started MetaDesign, Germany's largest design firm, with two partners. He left the company in 2001 due to some disagreements. Spiekermann has done many commercial projects and branding for world-famous clients, including Audi, Volkswagen, Heidelberg Printing, and Zimmer Holdings. Meta is a sans serif, humanist-style typeface that was designed by Spiekermann. Some distinctive characteristics include a slanted upper terminal on letters "E", "T", and "F", as well as the lowercase "b", "h", "k", and "l" bend slightly to the left at the top. Overall, Meta has very open apertures, unlike Helvetica whose negative spaces are very closed. The beginnings of Meta started with German company, Deutsche Bundespost, who commissioned a typeface from Sedley Place Design where Spiekermann worked. This was a typeface that would be used in small sizes and printed on

83

8/10

1 2 3 4 5 6 7 8 9 0

! @ # \$ % ^ & \* ( ) \_ + | } { : " ? > <

5

C

a b c d e f g h i j k l m n o p q r s t u v w x y z

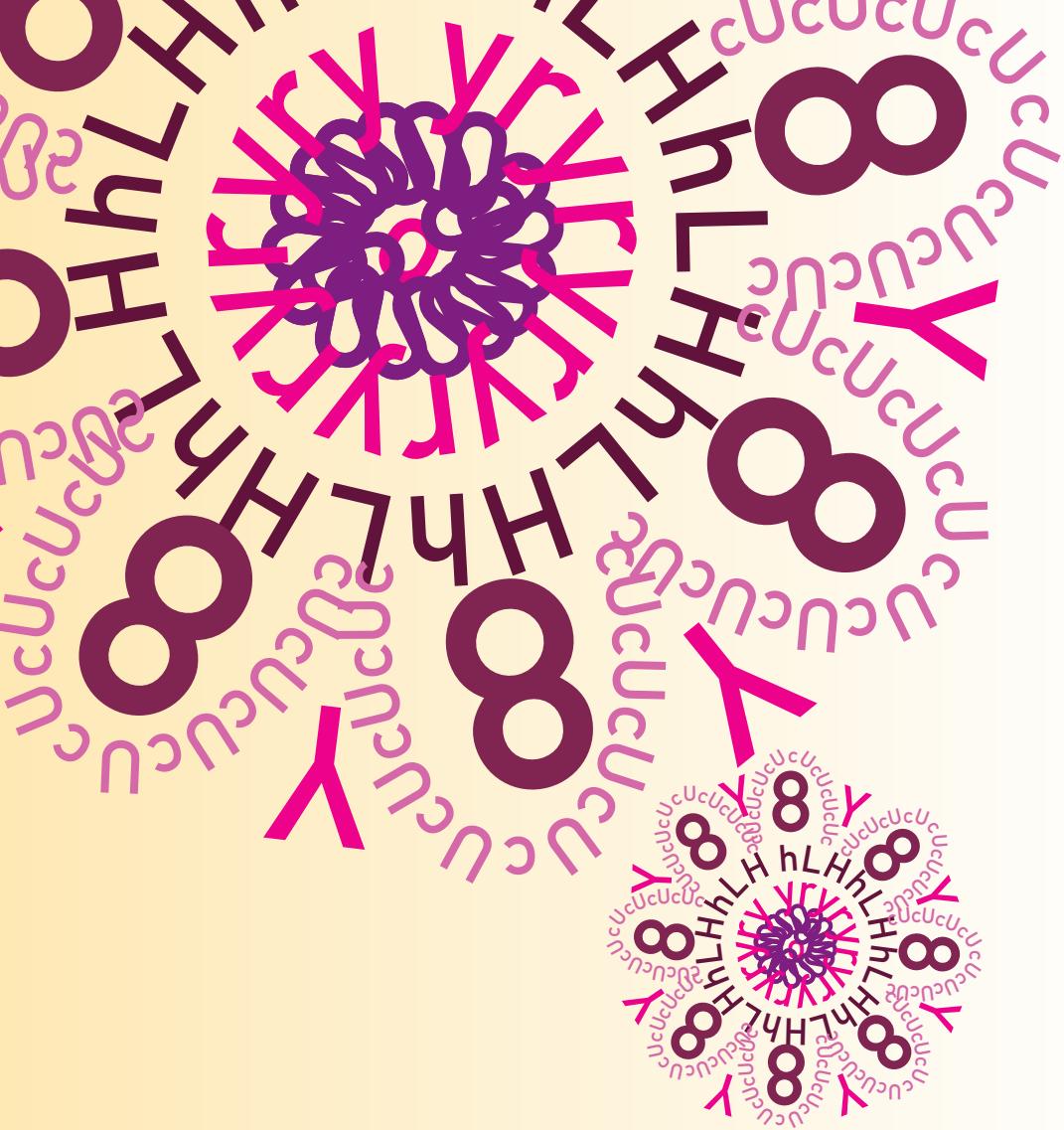
A B C D E G H I J K L M N O P Q R S T V W X Y Z



Erik Spiekermann was born in 1947 in Germany. He studied Art History and English at Berlin's Free University, and went on to become an information architect, type designer, and author. After working in London as a freelancer, he returned to Berlin in 1979 and started MetaDesign, Germany's largest design firm, with two partners. He left the company in 2001 due to some disagreements. Spiekermann has done many commercial projects and branding for world-famous clients, including Audi, Volkswagen, Heidelberg Printing, and Zimmer Holdings. Meta is a sans serif, humanist-style typeface that was designed by Spiekermann. Some distinctive characteristics include a slanted upper terminal on letters "E", "T", and "F", as well as the lowercase "b", "h", "k", and "l" bend slightly to the left at the top. Overall, Meta has very open apertures, unlike Helvetica whose negative spaces are very closed.

Erik Spiekermann was born in 1947 in Germany. He studied Art History and English at Berlin's Free University, and went on to become an information architect, type designer, and author. After working in London as a freelancer, he returned to Berlin in 1979 and started MetaDesign, Germany's largest design firm, with two partners. He left the company in 2001 due to some disagreements. Spiekermann has done many commercial projects and branding for world-famous clients, including Audi, Volkswagen, Heidelberg Printing, and Zimmer Holdings. Meta is a sans serif, humanist-style typeface that was designed by Spiekermann. Some distinctive characteristics include a slanted upper terminal on letters "E", "T", and "F", as well as the lowercase "b", "h", "k", and "l" bend slightly to the left at the top. Overall, Meta has very open apertures,

Erik Spiekermann was born in 1947 in Germany. He studied Art History and English at Berlin's Free University, and went on to become an information architect, type designer, and author. After working in London as a freelancer, he returned to Berlin in 1979 and started MetaDesign, Germany's largest design firm, with two partners. He left the company in 2001 due to some disagreements. Spiekermann has done many commercial projects and branding for world-famous clients, including Audi, Volkswagen, Heidelberg Printing, and Zimmer Holdings. Meta is a sans serif, humanist-style typeface that was designed by Spiekermann. Some distinctive characteristics include a slanted upper terminal on letters "E", "T", and "F", as well as the lowercase "b", "h", "k", and "l" bend slightly to the left at the top. Overall, Meta has very open apertures, unlike Helvetica whose negative spaces are very closed. The beginnings of Meta started with German company, Deutsche Bundespost, who commissioned a typeface from Sedley Place Design where Spiekermann worked. This was a typeface that would be used in small sizes and printed on low quality paper. They called for a very legible, space-saving typeface where one character would not be able to be mistaken for another.



DIN

light

Deutsches Institut für Normung German  
Institute for Standardisation

145

The typeface DIN 1451 is a geometric sans serif named after Deutsches Institut für Normung (DIN), the institution that designed it. Also known as the German Institute for Standardization, the Deutsches Institut für Normung is the official German national-standards institution responsible for representing German interests on both national and European levels. Designed in 1931, DIN 1451 was designed to for technical and administrative use in particular for road signs. It is characterized by its legibility, simplicity, and overall severe and industrial look, symptom of its consistent stroke value and the simple grid system on which it was designed. Every character of DIN 1451 is of continuous width. Because of its lean, geometric lines, it translates easily into mechanical engraving, hand lettering, lettering stencils, type printers, and many other technologies. As a result, it is seen everywhere in Germany where it adorns everything from street signs, license plates, and house numbers. Because of its ubiquity, DIN 1451 has become synonymous with German design since its debut.

1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

h L

h h



The typeface DIN 1451 is a geometric sans serif named after Deutsches Institut für Normung (DIN), the institution that designed it. Also known as the German Institute for Standardization, the Deutsches Institut für Normung is the official German national-standards institution responsible for representing German interests on both national and European levels. Designed in 1931, DIN 1451 was designed to be used for technical and administrative purposes, particularly for road signs. It is characterized by its legibility, simplicity, and overall severe and industrial look, a symptom of its consistent stroke value and the simple grid system on which it was designed.

The typeface DIN 1451 is a geometric sans serif named after Deutsches Institut für Normung (DIN), the institution that designed it. Also known as the German Institute for Standardization, the Deutsches Institut für Normung is the official German national-standards institution responsible for representing German interests on both national and European levels. Designed in 1931, DIN 1451 was designed to be used for technical and administrative purposes, particularly for road signs. It is characterized by its legibility, simplicity, and overall severe and industrial look, a symptom of its consistent stroke value and the simple grid system on which it was designed. Every character of DIN 1451 is of continuous width. Because of its lean, geometric lines, it translates easily into mechanical engraving, hand lettering, lettering stencils, type printers, and many other technologies. As a result, it is seen everywhere in Germany where it adorns everything from street signs, license plates, and house numbers. Because of its ubiquity, DIN 1451 has become synonymous with German design since its debut. The original DIN 1451 Mittleschrift, a medium weight typeface, was released soon after.

The typeface DIN 1451 is a geometric sans serif named after Deutsches Institut für Normung (DIN), the institution that designed it. Also known as the German Institute for Standardization, the Deutsches Institut für Normung is the official German national-standards institution responsible for representing German interests on both national and European levels. Designed in 1931, DIN 1451 was designed to be used for technical and administrative purposes, particularly for road signs. It is characterized by its legibility, simplicity, and overall severe and industrial look, a symptom of its consistent stroke value and the simple grid system on which it was designed. Every character of DIN 1451 is of continuous width. Because of its lean, geometric lines, it translates easily into mechanical engraving, hand lettering, lettering stencils, type printers, and many other technologies. As a result, it is seen everywhere in Germany where it adorns everything from street signs, license plates, and house numbers. Because of its ubiquity, DIN 1451 has become synonymous with German design since its debut. The original DIN 1451 Mittleschrift, a medium weight typeface, was released soon after.



# Franklin Gothic

book, medium

Morris Fuller Benton

1872-1948

Morris Fuller Benton created the original version of Franklin Gothic in 1902. The typeface found its audience in Akzidenz Grotesk types and it was issued by American Type Founders (ATF), where Benton himself served as chief typeface designer and head of the design department. In fact, over the course of his career as a type designer, Morris Fuller Benton created over 200 fonts along with his team at ATF. Benton named this particular font as an homage to Benjamin Franklin, the founding father of the United States who was a typesetter himself, and of course published many things, including the best-selling Poor Richard's Almanac. While the term "gothic" was a contemporary description during the early twentieth century, the term is now primarily used to characterize a font as a classic period design. More than a century after its creation, and now represented by the great URW++, the Franklin Gothic font is still featured in a multitude of prominent displays and noteworthy media. Time Magazine uses it for their headlines and article titles, and The New York Times features Franklin Gothic in a variety of their section headlines, and both the American and Canadian versions of Scrabble use the font on the letter tiles. In 1996, Franklin Gothic Heavy added adrenaline to the title of the film, Rocky.

1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

R X

R B



Morris Fuller Benton created the original version of Franklin Gothic in 1902. The typeface found its influence in Akzidenz Grotesk types and it was issued by American Type Founders (ATF), where Benton himself served as chief typeface designer and head of the design department. In fact, over the course of his career as a type designer, Morris Fuller Benton created over 200 fonts along with his team at ATF. Benton named this particular font as an homage to Benjamin Franklin, the founding father of the United States who was a typesetter himself, and of course published many things, including the best-selling Poor Richard's Almanac. While the term "gothic" was a contemporary description during the early twentieth century, the term is now primarily used to characterize a font as a classic period design. More than a century after its creation, and

Morris Fuller Benton created the original version of Franklin Gothic in 1902. The typeface found its influence in Akzidenz Grotesk types and it was issued by American Type Founders (ATF), where Benton himself served as chief typeface designer and head of the design department. In fact, over the course of his career as a type designer, Morris Fuller Benton created over 200 fonts along with his team at ATF. Benton named this particular font as an homage to Benjamin Franklin, the founding father of the United States who was a typesetter himself, and of course published many things, including the best-selling Poor Richard's Almanac. While the term "gothic" was a contemporary description during the early twentieth century, the term is now primarily used to characterize a font as a classic period design. More than a century after its creation, and

Morris Fuller Benton created the original version of Franklin Gothic in 1902. The typeface found its influence in Akzidenz Grotesk types and it was issued by American Type Founders (ATF), where Benton himself served as chief typeface designer and head of the design department. In fact, over the course of his career as a type designer, Morris Fuller Benton created over 200 fonts along with his team at ATF. Benton named this particular font as an homage to Benjamin Franklin, the founding father of the United States who was a typesetter himself, and of course published many things, including the best-selling Poor Richard's Almanac. While the term "gothic" was a contemporary description during the early twentieth century, the term is now primarily used to characterize a font as a classic period design. More than a century after its creation, and now represented by the great URW++, the Franklin Gothic font is still featured in a multitude of prominent displays and noteworthy media. Time Magazine uses it for their headlines and article titles, and The New York Times features Franklin Gothic in a variety of their section headlines, and both the American and Canadian versions of Scrabble use the font on the letter tiles. In the movie, *Rocky*, Franklin Gothic Heavy added adrenaline to the title of the film.

## Univers Condensed Light

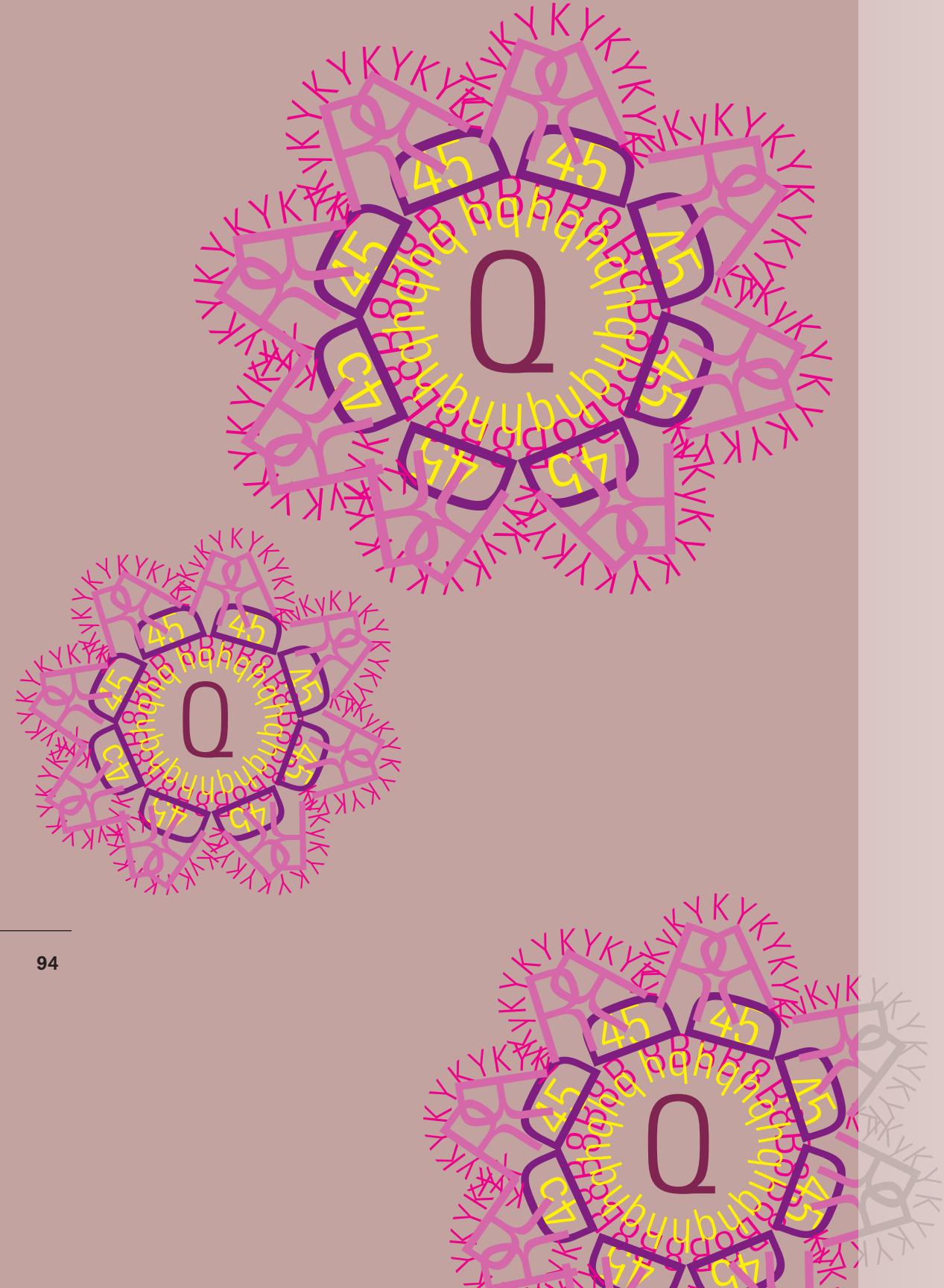
45 light

Adrian Frutiger

1957

Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa, Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces could be designed in such a way so that all of them would work together, because of this, they can be paired in a variety of ways leading to endless combinations. Frutiger, like his swiss compatriots, agreed that legibility was of the utmost concern for a typeface. Univers is no exception, because of the way

8/10



1234567890

!@#\$%^&\*()\_+|}{:"?><

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T U V W X Y Z

Z

W

W

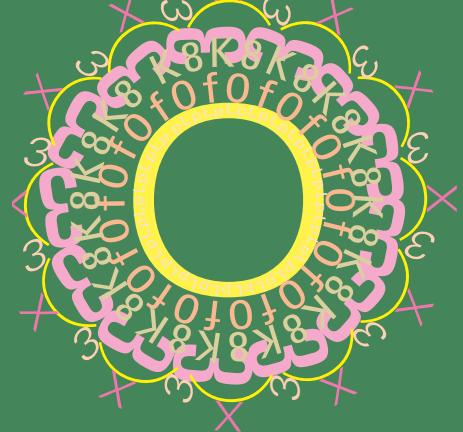
W



Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa,Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces could be designed in such a way so

Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa,Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces could be designed in such a way so

Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa,Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces could be designed in such a way so that all of them would work together, because of this, they can be paired in a variety of ways leading to endless combinations. Frutiger, like his swiss compatriots, agreed that legibility was of the utmost concern for a typeface. Univers is no exception, because of the way the typeface was designed it can be used



98

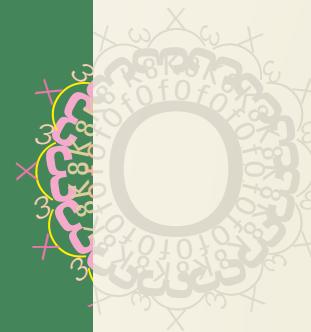


## Univers Roman

55 Roman . bold

Adrian Frutiger

designer



Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa,Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces couldsans-serif typeface, and it was the first sans serif typeface to be widely used and influence many later neo-grotesque typefaces. Max Miedinger at the Haas Foundry used it as a model for the typeface Neue Haas Grotesk, released in 1957 and renamed Helvetica in 1960. Miedinger sought to refine the typeface making it more even and unified. Two other releases from 1957, Adrian Frutiger's Univers and Bauer and Baum's Folio, take

Univers Roman

99

1234567890

! @ # \$ % ^ & \* ( ) \_ + | } { : " ? > <

A V

Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa, Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger

Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa, Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E G H I J K L M N O P Q R S T V W X Y Z

A A



---

## Colophon

This book was designed as credit for Typography level 1 at Northeastern University by Manvi Tandon in 2018

**Adobe InDesign CC 2018 & Adobe Illustrator CC 2018**

printed using **Blurb**, Hardcover, Cotton, on 6 x 9 paper

Fonts used were 12 Serif typefaces and 12 San Serif typefaces.

**Serif**

*Serifa, Baskerville, Centaur, Bembo, Berthold City, Caslon, Cheltenham,*

*Clarendon, Didot, Janson, Optima*

**San Serif**

*Akzidenz Light, Frutiger Light, Frutiger Bold, Helvetica, Myriad, Gill Sans, Meta,*

*DIN, Franklin Gothic, Univers Condensed Bold, Univers*

---

