

GOTHAM NARROW

AMERICAN

20

09

geometric

sans serif

TOBIAS FRERE-JONES

THIN
EX. LIGHT
LIGHT
BOOK
MEDIUM
BOLD
BLACK
ULTRA

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EX. LIGHT
LIGHT
BOOK
MEDIUM
BOLD
BLACK
ULTRA

**WHAT LETTERS
LOOK LIKE.**

! @ # \$ % ^ 0 1 2 3 4
& * () [] - + 5 6 7 8 9

BOOK

Every designer has admired the no-nonsense lettering of the American vernacular, those letters of paint, plaster, neon, glass and steel that figure so prominently in the urban landscape. From these humble beginnings came Gotham, a hard-working typeface for the ages.

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

ULTRA
ITALIC



TOBIAS FRERE-JONES

Tobias Frere-Jones is an American type designer who works in New York City. He operates the company Frere-Jones Type and teaches typeface design at the Yale School of Art MFA program.

Frere-Jones' popular font family Gotham was based on lettering on New York public buildings. In a podcast interview, Frere-Jones described his order of work:

"I think of a typeface's design as being less about the specific letters. It doesn't begin with thinking that the bowl on the lower-case 'g' ought to look like this, or the tail on the 'q' ought to do this...it's more about the theme that runs through all these shapes, the kind of strategy that helps them work with one another."

Gotham is a geometric sans-serif typeface family designed by American type designer Tobias Frere-Jones with Jesse Ragan and released from 2000. Gotham's letterforms were inspired by examples of architectural signs of the mid-twentieth century.

Gotham has a relatively broad design with a reasonably high x-height and wide apertures.

Gotham celebrates the attractive and unassuming lettering of the city. New York is teeming with such letters, handmade sans serifs that share a common underlying structure, an engineer's idea of "basic lettering" that transcends both the characteristics of their materials and the mannerisms of their makers.

These letters are straightforward and non negotiable, yet possessed of great personality, and often expertly made. And although designers have lived with them for more than half a century, they remarkably went unrevived until 2000, when [Frere-Jones] introduced Gotham.

Designers asked if Gotham could take on new typographic roles, and he listened. Gotham Narrow reimagines Gotham as a space efficient text face, handily succeeding in the confines of the narrow text column without looking squeezed.

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