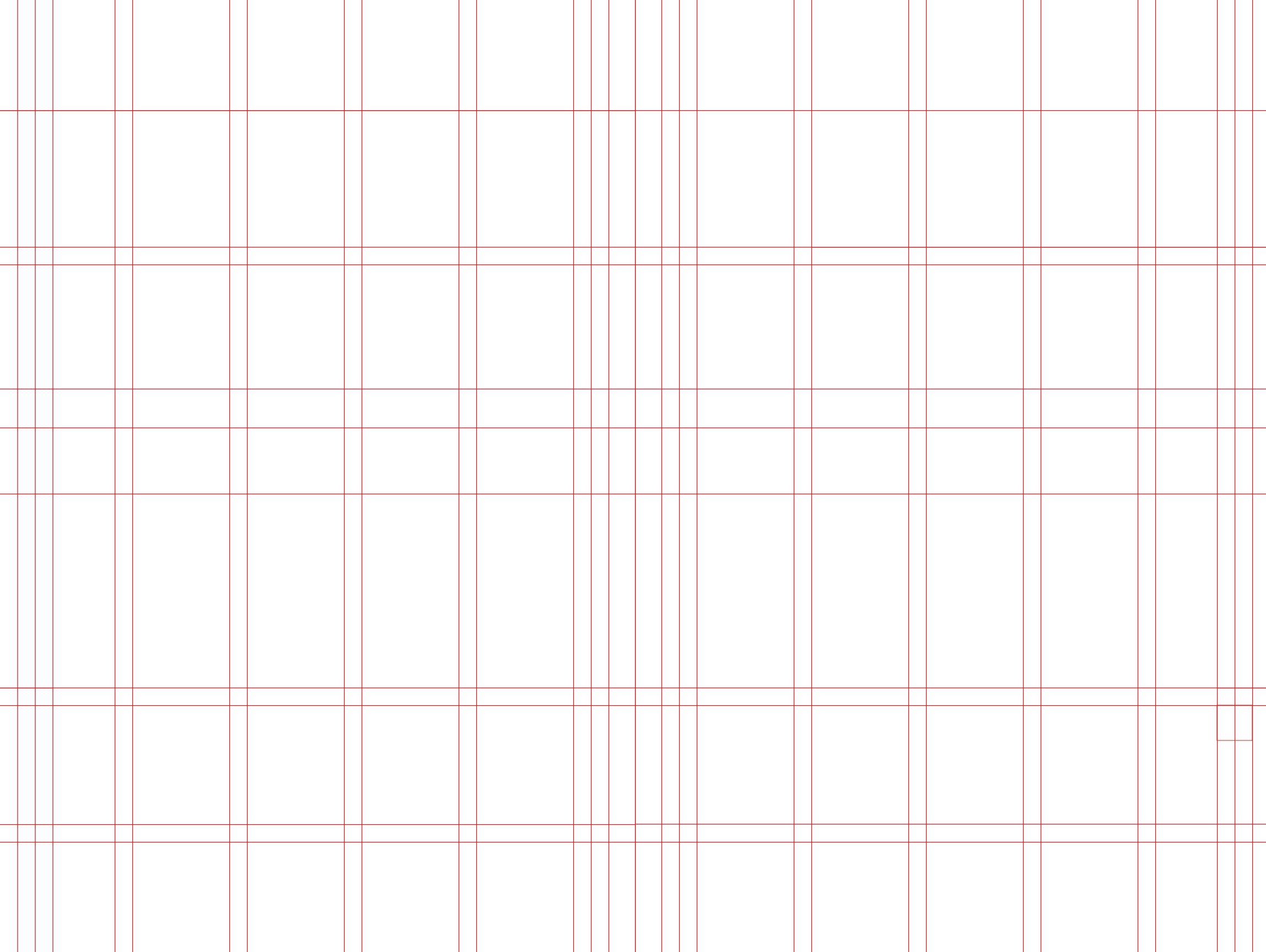

24

Logotypes & Typefaces

Designed by Yuhong Henry Su



A wide-angle photograph of a rural road in a Swiss valley. The road curves away from the viewer towards a cluster of houses and a large green field. In the foreground, there's a large, mature tree on the right side. On the left, there are several buildings: a two-story orange house and a larger wooden barn-like structure. The background features towering, forested mountains under a clear blue sky.

24

24 Logotypes, typefaces, and places

This publication is designed to archive a collection of places where the designer had been to and the typefaces & logotypes that inspired them.

Designed in Mark Laughlin's Typography I course.

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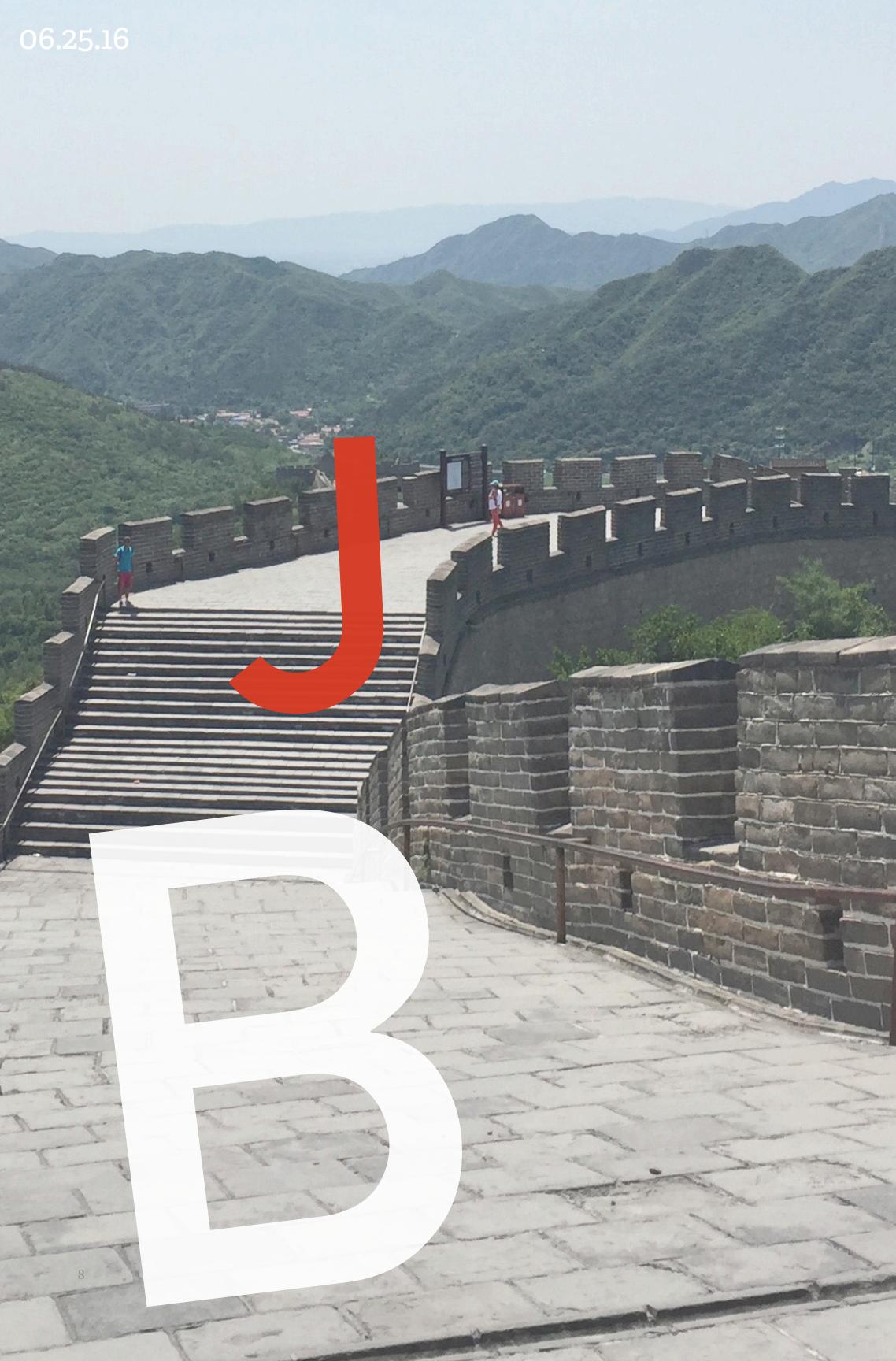
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DIN

sans serif

Hoefer and Co.

designer

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.

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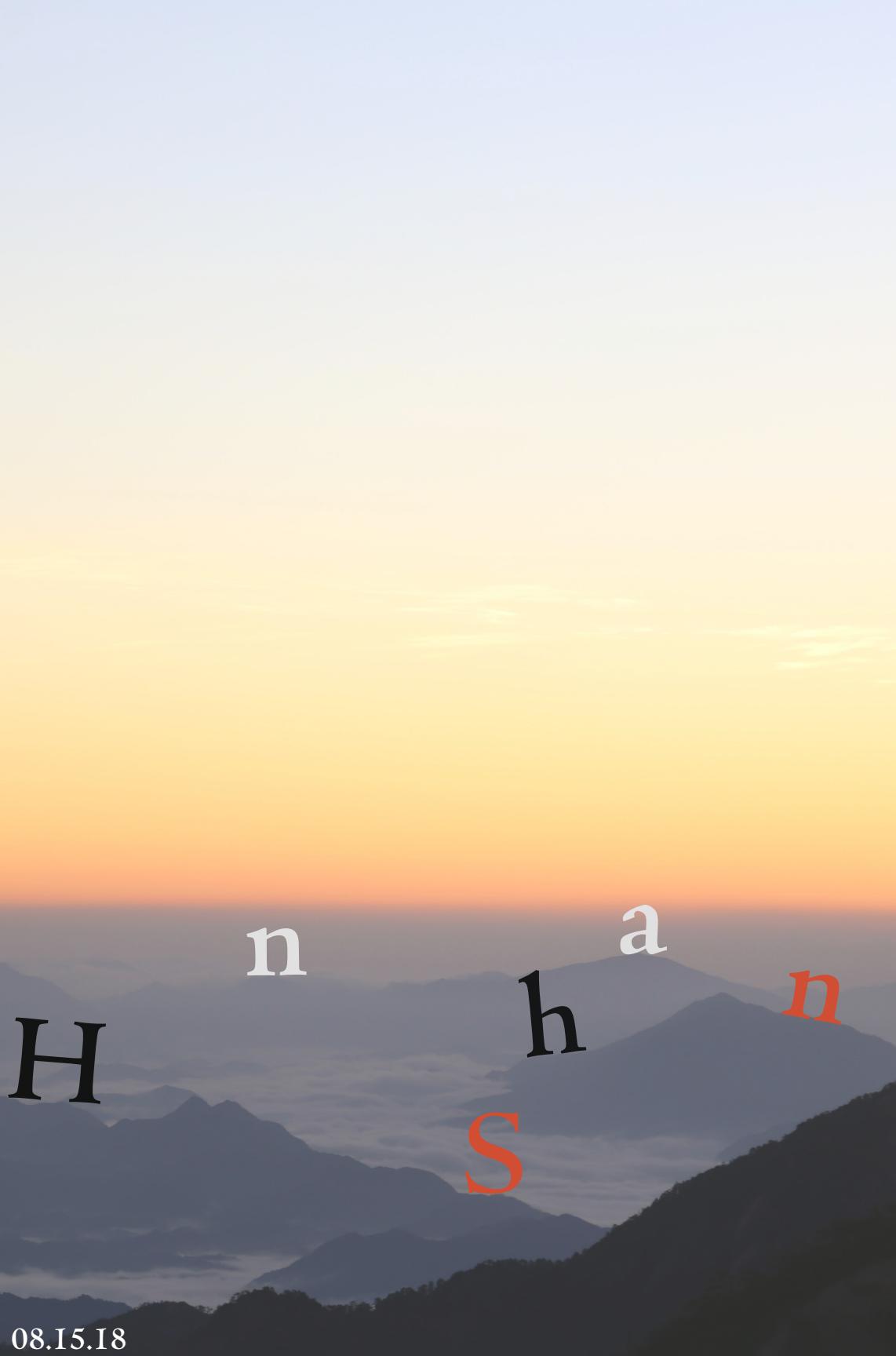
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S S S

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08.15.18

Centaur

old style serif

Bruce Rogers &
Fredric Warde
designer

Bruce Rogers was an American typographer and book designer, and was highly influential in fine book design during the early 20th century. Rogers began as an illustrator for an Indianapolis newspaper. He worked at the Riverside Press, and after leaving this position, he served in advisory positions at Cambridge and Harvard Universities. Some of his fine books and limited editions included the *Odyssey*, *Pacioli*, and the *Boswell Papers*. Frederic Wade was born in Wells, Minnesota. He became a supervisor of the Monotype typesetting workshop in a printing office, and 1922 he became the Technical Director in the Princeton University Press printing office. Warde moved to France and then to Italy (the two countries that were actually the subject of his typographical interests), and sometime later he

Centaur

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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

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R R R

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06.21.18

Futura

sand serif

Paul Renner

designer

Paul Renner was an eminent twentieth century German graphic designer, type designer and typographer. He was also a remarkable painter and teacher. He is best known for designing Futura typeface which became the milestone creation of twentieth century and influenced the modern typeface designs. The typeface was influenced heavily by that of German professor Jakob Erbar and the Bauhaus school of design—a typeface that aimed for a pure functionality, with no ornamentation or individual characteristics. It is based on the circle—the most fundamental of all typographic components. The Bauhaus school of design believed in a world where form and function destroyed ornamentation, clutter and revivals of the more decorative past. Renner too believed in the school's principles and rejected the font styles of the past, the grotesques, their

Futura Medium

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Paul Renner was born in Germany in 1878. He was a painter, author, teacher, and a graphic designer as well as a type designer. He did not however study type design. He began his studies as an architect and a painter. He then went onto become a production assistant and presentation manager for Georg Müller Verlag and cofounded a private school for illustration. He was the head of the commercial art and typography department. He held many positions.

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06.21.18

Adelle

serif

José Scaglione &
Veronika Burian
designer

The typeface Adelle was created in 2009 by José Scaglione and Veronika Burian, co-founders of the independent type foundry TypeTogether. While Adelle is a slab serif typeface conceived specifically for intensive editorial use, mainly in newspapers and magazines, its personality and flexibility make it a real multiple-purpose typeface. The intermediate weights deliver a very legible and neutral look when used in text sizes, providing the usual robustness expected in a newspaper font. The unobtrusive appearance, excellent texture and slightly dark color allow it to behave flawlessly in continuous text setting, even in the most demanding editorial applications. As it becomes larger in print, Adelle shows its personality through a series of measured particularities that make it easy to remember and identify. It has 14 styles,

9/12

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V R

Adelle is a slab serif typeface designed by José Scaglione and Veronika Burian. It was released through the TypeTogether foundry in 2009. It has 12 styles, available in seven weights—thin, light, regular, semibold, bold, extra bold and heavy—each with matching italics. While Adelle is a slab serif typeface conceived specifically for intensive editorial use, mainly in newspapers and magazines its personality and flexibility make it a multiple-purpose typeface transitioning to web applications. The intermediate weights deliver a very legible and neutral look when used in text sizes, providing the usual robustness expected in a newspaper font. The unobtrusive appearance, excellent texture and slightly dark color allow it to behave flawlessly in continuous text setting, as it becomes larger in print, Adelle shows its energetic character, so inherent to slab serif fonts, through a series of measured particularities that make it easy to remember and identify. Adele has received gold at the European Design Awards in 2010 for its impeccable design.

6/8.5

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V W X Y Z

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Adelle was designed by Veronika Burian and José Scaglione in 2009.

9.5/13

Adelle



Baskerville

serif

John Baskerville
designer

Baskerville's typeface was part of an ambitious project to create books of the greatest possible quality. Baskerville was a wealthy industrialist, who had started his career as a writing-master (teacher of calligraphy) and carver of gravestones, before making a fortune as a manufacturer of varnished lacquer goods. At a time when books in England were generally printed to a low standard using typefaces of conservative design, Baskerville sought to offer books created to higher-quality methods of printing than any before, using carefully made level presses, a high quality of ink and very smooth paper pressed after printing to a glazed, gleaming finish. While Baskerville's types in some aspects recall the general design of William Caslon, the most eminent punchcutter of the time, his approach was far more radical. Aspects of his design recalled his handwriting and common elements of the calligraphy

Baskerville Bold

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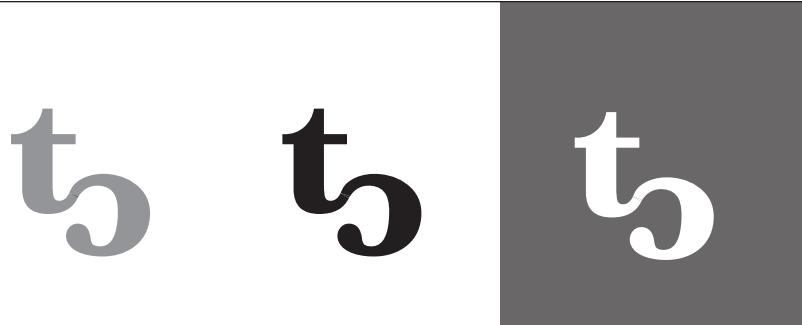
a b c d e f g h i j k l m n o p q r s t u v w x y z

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

t c

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

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07.30.19

Sabon serif

Jan Tschichold
designer

One of the main leaders of the Elementare Typografie movement, or “Elementary Typography”, German born Jan Tschichold was a calligrapher, typographer, as well as a book designer. Tschichold was the author of Die Neue Typographie, or “The New Typography”, in which he set forth rules for standardization of practices relating to modern type usage. He would actually later have much of his work seized by Nazis before fleeing the country because they saw his emphasis on new typography and sans-serif typefaces as a threat to the German traditions of Blacketter Typography. Luckily, his creation Sabon still stands to be appreciated today. Joint released by the Linotype, Monotype, and Stempel type foundries in the period 1964-1967, Sabon’s origin goes back to a printing firm’s interest in creating a new typeface that could be used in any of the various printing techniques then available. Certain flaws

Sabon

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V

In the mid-20th century, at a time when technical innovations were bringing sweeping changes to printing, reinterpretations of Garamond continued to appear. Two Italian type foundries produced Garaldus (Nebiolo, Turin, 1957) and Garamond Simoncini (Bologne, 1958). In 1964, a group of German printing firms wanted to create a new typeface, inspired by Garamont, that could be used in any of the various printing techniques then available: manual and mechanical typesetting, and phototypesetting. The task was entrusted to Jan Tschichold, father of the New Typography and, later, a staunch defender of typographic orthodoxy. Between 1964 and 1967, Tschichold made an extremely detailed study of the various shapes of Garamond, based on the Egenolff-Berner type specimen. However, his was not a simple copy of Garamond; he standardised its construction by removing anomalies characteristic of

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6/8.5

9/11.5

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

W

W

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10.5/12.5

03.07.19



Bodoni

didone serif

Giambattista Bodoni
designer

Giambattista Bodoni was an Italian engraver, type designer, typographer, printer, and publisher. In 1771, he established his own typography where he printed editions which became famous for their fine engravings, the elegance of the front pages, the quality of the paper and the nature of the inks. His craftsmanship was superb and his attention to detail legendary. The quality of his printing was unmatched and he came to be regarded as the finest printer of his day. The rules of his art were written by Bodoni himself and are demonstrated in the "Manuale tipografico," published after his death by his widow Margherita Dall'Aglio in 1818. The Bodoni typefont, with its highly recognizable centered "Q" tail and slight hook in the "J," was first designed by Giambattista in 1798 and is generally considered a

Bodoni

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d B

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

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

B B B

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08.03.19

META

HUMANIST SAND SERIF

ERIK SPIEKERMANN

DESIGNER

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

META

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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

J E

J E J

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07.21.19

Didot

serif

Firman Didot
designer

Didot, also known as Didone, is a group of typefaces named after the renowned French type producing Didot family in the 18th and 19th centuries. Francois Didot founded the family business as a printer and bookseller in Paris, and his Eldest son Francois-Ambroise expanded it by altering the standard of type design for easier legibility and accessibility. The third generation of Didot family, Pierre, Henri, and Firmin used this as a foundation and created a series of new modern serif typefaces. Didot fonts are considered the first Modern typeface because of their revolutionary design that contrasts the Old Style typefaces from manuscripts. Even though their armature is still somewhat traditional with increasing stroke and condensed form, Didots create a sophisticated yet fashionable look by using the consistently horizontal stress and unbracketed serifs. Because of this reason, Didot typefaces can be easily found in logos and titles of many media, incl

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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

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07.27.19

Gotham

sand serif

Hoeffer and Co.

designer

Gotham

Jonathan Hoefler founded the New York typefoundry Hoeffer & Co in 1989, specializing in editorial clients like the New York Times and The Guardian. The company later employed Tobias Free-Jones from 1999 to 2014. The foundry was inspired by the complex, yet straight forward design of sans serif lettering popularized between the two World Wars. In 2000 the company was commissioned by GQ Magazine to create a unique typeface, which communicated a "masculine, new, fresh" take on type. Their typeface design became known as Gotham. The type took the form of the direct approach to type design most common in the city's bustling train station and road maps. They strived to create a font that contrasted a so called "grunge" type design of the time, trying to design a typeface that followed the clean formal qualities of traditional type design. The geometric typeface has a significant architectural form to it in its high x-height and wide apertures.

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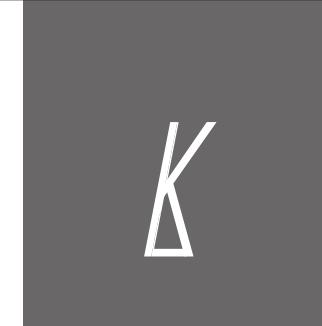
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Gotham is a family of commonly used geometric sans-serif digital typefaces designed by type designer Tobias Frere-Jones in the type foundry Hoefler & Frere-Jones in 2000. Inspired by a form of architecture signage that achieved popularity in the 20th century, Gotham's letterforms are especially popular throughout New York City. Gotham celebrates the attractive yet unassuming lettering of the city. Tobias Frere-Jones is an American type designer based in New York City. Formerly a partner with designer Jonathan Hoefler at Hoefler & Frere-Jones, Frere-Jones currently teaches typeface design at the Yale School of Art MFA program. After obtaining a BFA from Rhode Island School of Design in 1992, Frere-Jones joined Font Bureau, Inc. in Boston as a Senior Designer over seven years. He created some of the best known typefaces at the Font Bureau, including Interstate and Pointer Oldstyle & Gothic. When Frere-Jones began working with Hoefler in 1999, the two collaborated on projects for The Wall Street Journal, Martha Stewart Living, Nike, GQ, The New York Times Magazine, and Business 2.0. Frere-Jones has developed over seven hundred typefaces for retail publication, custom clients, and experimental purposes. His work has been featured in HOW, ID, and Graphics Inc., and is included in the permanent collection of the Victoria & Albert Museum in London. Lastly, Frere-Jones won the Gerrit Noordzij Prize in 2006, an award given by the Royal Academy of Art to honor innovations in type design. Between the two World Wars, a system of sans-serif lettering emerged from outside of the typographic tradition. Such straightforward and highly legible letters were especially popular in architecture. Nowhere were these letters more popular than in New York City, which was undergoing a period of monumental growth, leading to the rise of the modern skyscraper. These letters are the cast bronze numbers that give office doors their authority, markings on corner stones that defy the passage of time, and neon signs that embellish liquor stores and pharmacies. Developed for professional use, Gotham consists of

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Frutiger

sand serif

Adrian Frutiger
designer

Adrian Frutiger is a renowned twentieth century Swiss graphic designer. His forte was typeface designing and he is considered responsible for the advancement of typography into digital typography. Adrian Frutiger has created some of the most used typefaces of the 20th and 21st centuries. Although interested in many fields including woodcut and paper silhouettes, Frutiger has been passionate about typography for his entire life. Spending most of his career working for Deberny & Peignot updating typefaces and preparing them for photo-typesetting, as well as designing typefaces of his own accord, he has created almost 30 typefaces. Some of his most famous typefaces include Univers, Frutiger (created for the Charles de Gaulle airport), Egyptienne, Serifa, and Avenir. Frutiger is one of only a few typographers whose career span across hot metal, photographic and digital

Frutiger

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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

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Univers

sand serif

Günter Gerhard Lange

designer

Univers Condensed Light is a neo-grotesque sans-serif typeface designed by Adrian Frutiger in 1957 at Deberny & Peignot (now Monotype) in Switzerland. Adrian Frutiger (1928 – 2015) was a Swiss typeface designer who influenced the direction of type design in the second half of the 20th century and into the 21st. His career spanned the hot metal, phototypesetting and digital typesetting eras. Frutiger's most famous designs, Univers, Frutiger and Avenir, are landmark sans-serif families spanning the three main genres of sans-serif typefaces: neogrotesque, humanist and geometric. The Univers family is notable for being one of the first sans-serif faces to form a consistent but wide range of widths and weights. It was designed as a relatively neutral font to be widely used. In

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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

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Minion

serif

Robert Slimbach
designer

Robert Slimbach has won multiple awards 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. After leaving college, Robert developed an interest in Graphic Design and typefaces. After training from 1983 to 1985, he worked as a font designer with "Autologic Incorporation" in Newbury Park, California. There he received further training, not just as a font designer, but also as a calligrapher. Slimbach was then self-employed for two years and developed the two fonts "ITC Slimbach" and "ITC Giovanni" for the International Typeface Corporation in New York. In 1987, he joined "Adobe Systems." Ever since, he has been involved in developing new fonts for the Adobe Originals program. Throughout his lifetime, Slimbach produced many

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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

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06.18.19

Serifa

serif

Hoefler and Co.
designer

Serifa is what is known as a slab serif typeface family. It was created in 1967 by Adrian Frutiger who was a typeface designer from Switzerland. He was widely influential starting from the late twentieth century and is said to be the man who single handedly steered the course and advancement of traditional typography to digital typography. Two other fonts of historical importance in the world of typography that was also created my Adrian Fruitger included Univers and Fruitger. Univers became a very popular font, which laid down an easy path to popularity for the font that was created off of Univers: Serifa. Serifa was designed and released by the Bauer foundry in 1966, which was a German type foundry. Compared to Univers, which was also a sans serif design designed by the Bauer foundry, Serifa has unbracketed serifs, making it a slab serif. However, unlike other slab serif type fonts that are

Serifa

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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 figurine titles instead. Serifa and its condensed counterpart, the Glypha font are based on an earlier Frutiger design, the Univers family. The Univers font (1957) was one of the very first faces created specifically for the Deberny Et Peignot foundry phototypesetting equipment as

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Helvetica

sand serif

Max Meidinger & Edouard Hoffmann
designer

Helvetica

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

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8.5/10.5

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10/12.5



07.22.19

Gill Sans

sand serif

Eric Gill

designer

Eric Gill was a versatile talent, active in many disciplines from wood-engraving to sculpture and calligraphy. In 1920s, his creative abilities turned to type design and in 1928, Gill Sans was born. The roots of Gill Sans can be traced to the typeface that Gill's teacher, Edward Johnston, designed for the signage of the London Underground Railway in 1918. Gill's alphabet is the more classical in proportion and contains what have become known as his signature flared capital R and eyeglass lowercase g. Gill Sans is a humanist sans serif with some geometric touches in its structures. It also has a distinctly British feel. Legible and modern though sometimes cheerfully idiosyncratic, the lighter weights work for text, and the bolder weights make for compelling display typography. Originally Gill designed this typeface as an uppercase set. The lowercase characters were added in 1929, and having spent much of the 1930s developing further weights and variation, Gill Sans now represents one of

Gill Sans

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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.

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06.21.19

Optima serif

Herman Zapf
designer

Optima is a humanist sans-serif typeface designed by Hermann Zapf in 1958 for the D. Stempel AG foundry, Germany. Zapf's intent was to create a classic roman without serifs. Though classified as a sans-serif, Optima has a subtle swelling at the terminal producing a suggestion of a glyptic serif. Optima's design follows humanist lines, but its italic variant is merely an oblique, essentially a sloped roman without characteristic italic letterforms such as a single-storey a and rounded base of v and w. This is more typical of a realist sans-serif like Helvetica or Univers. Also unconventional for the contemporary sans, Optima's capitals are directly derived from the classic Roman monumental capital model. Like Palatino, another Zapf design, Optima is both widely admired and much imitated. Optima and Palatino are trademarks of Linotype. In 2002, Zapf and Akira Kobayashia redesigned the font family and titled the new version Optima Nova. Optima is the typeface

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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

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Times New Roman

Transitional serif

Stanley Morison &
Victor Lardent
designer

Times New Roman is a serif typeface commissioned by The Times of London. Times New Roman became a new text type design from Stanley Morison, an artistic director at Monotype, historian of printing, and informal adviser to the Times and the Monotype Corporation after he wrote an article criticizing The Times for being badly printed and typographically behind its time. The new design was supervised by Morison and drawn by Victor Lardent, an artist from the advertising department of The Times. Morison used an older typeface, Plantin, as the basis for his design, but made revisions to increase legibility and economy of space. The new design made its debut in 1932 in The Times. After one year, the design was released for commercial sale. The Times stayed with Times New Roman for 40 years, but new production techniques and the format change from broadsheet to tabloid in 2004

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Steeped in tradition, the Times New Roman® family has been described as one of the most familiar and successful typefaces in the world – and has been used for just about every typographic application imaginable. Times New Roman is considered an exceptionally legible design that translates well to hard copy and on-screen environments. Stanley Morison, typographic advisor to Monotype, was also made typographic advisor to The Times of London newspaper in 1929. One of his first responsibilities in the latter position was to redesign the newspaper. Several existing typefaces were tried as replacements for the typeface the newspaper had been using for years; but Morison and The Times executive staff found them unsuitable for one reason or another. The decision was then made to create a new, custom, design. The criteria was simple: the new design would have to appear larger than its predecessor, could

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Myriad

sand serif

Robert Slimbach & Carol Twombly
designer

Robert Slimbach began concentrating on type and calligraphy in 1983 in the type drawing department of Autologic in Newbury Park, California. He then joined Adobe in 1987 and has been directing Adobe's type design team since. Most of the notable typeface designers have historically been men, but one of the twentieth century's most influential designers is Carol Twombly, who worked for years in the type design department at Adobe, when many of the Adobe Originals typefaces were planned and carried out in the 1990s. Together, they worked to create the typeface Myriad. Released as part of the Adobe Originals series in 1992, Myriad became the flagship typeface for Adobe's Multiple Master font format (which enabled the design to be rendered dynamically from light to extra bold weights, and from condensed to extended widths). However, the font has been made available in a Pro character set in the OpenType format in 2000, and its considerable reach was increased through

Myriad

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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 a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. The typeface is best known for

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Myriad



12.21.19

Garamond

serif

Claude Garamond
designer

The French type designer and publisher Claude Garamond trained in Paris as a punch cutter in the early 1500s, where he was taught the tradition of old-serif letter design. He eventually became one of the first independent punch cutters in Paris, where he designed type for commissions and out source purposes, paving the path for commercial design history. In 1540 he was commissioned by King Francis I to cut a Greek style typeface, the 'Grec du Roi' which was used in the printing of many large size Greek texts. The difference between Garamond's cut of the type was its departure from the typical handwritten old-type engraving. His designs were tailored more towards the act of printing and legibility. His cuts were elegant and printed clearly when the ink bled on the paper. The serifs are more decorated than previous old-style types, having almost a symmetrical, angular feel to them. Then in the beginning of the 17th century, the French printer Jean Jannon ordered a collection of Garamond's Greek and Roman types, which he then refined and used in the production of a multitude of French printing. These fonts were later

Garamond

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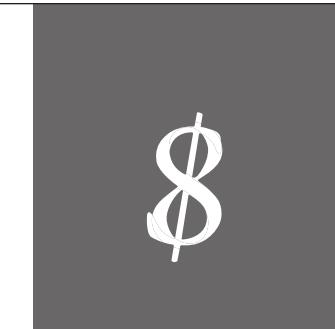
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The Adobe Garamond™ font family is based upon the typefaces first created by the famed French printer Claude Garamond in the sixteenth century. This serif face was created by Robert Slimbach and released by Adobe in 1989; its italics are influenced by the designs of Garamond's assistant, Robert Granjon. The renowned Parisian printer Claude Garamond was a driving force behind typeface creation during the Renaissance period in the sixteenth century. His most famous (and inspirational) typeface was cut early in his career for the French court – specifically King Francis I – and was based on the handwriting of the king's librarian, Angelo Vergecio. The earliest use of that font was in the production of a series of books by Robert Estienne. Robert Granjon, another very famous influence on typography, started as an assistant to Garamond. Most modern versions of the Garamond typeface, including the Adobe Garamond design, base their italic type on Granjon's lettering.

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Garamond



12.18.19

Franklin Gothic

sand serif

Morris Fuller Benton

designer

Franklin Gothic is a workhorse sans-serif typeface first designed by Morris Fuller Benton (1872–1948) in 1902, and first produced by ATF in 1903. Benton was the influential American typeface designer who headed the design department of the American Type Founders (ATF), for which he was the chief type designer. “Gothic” here is another name for sans serif, particularly in the nineteenth century. Franklin Gothic is based on earlier nineteenth century sans serif models. It was named in honor of that prolific American printer, Benjamin Franklin. Benton designed many variations on the face, including condensed, wide, and shaded variations. The various variations in the Franklin Gothic family were issued over a period of ten years, all of which were designed by Benton and issued by A.T.F. It was popular enough with printers that it was produced in monotype and linotype versions, and there are many digital versions of the face available to designers today. Franklin Gothic is an extra-bold sans-serif type which

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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 film, Franklin Gothic Heavy added adrenaline to the title of the film, Rocky and

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12.25.19

Helvetica Light

sand serif

Max Meidinger & Edouard Hoffmann
designer

Helvetica is the most widely used Sans-Serif font throughout 20th century. It was developed in 1957 by Swiss type designer Max Miedinger and Eduard Hoffmann. Max Miedinger was born in Switzerland on 24, Dec 1910 and died in 1980. At the age of 26 he worked at an advertising studio called Globe as typographer. 10 years later, he became a representative for Hass Type Foundry. In 1957, Miedinger collaborated with Eduard Hoffmann at Hass Type Foundry. They came up with making a new typeface that could be used on a wide variety of signage with its great clarity. Miedinger and Hoffmann designed Neun Haas Grotesk, which was developed from Akzidenz Grotesk, a Sans-Serif font. This typeface became widely known throughout the world in 1960 through the German company called Stempel, and it comes from the Latin name for the pre-Roman tribes of what became Switzerland. Previously, Helvetica was a typeface representing

Helvetica Light

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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.

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12.24.19

Bembo

serif

Francesco Griffó
designer

Francesco Griffó was a type founder, punch cutter, and type designer. He started his career as a goldsmith and later ended up working for a very important publisher, Aldus Manutius. Griffó invented Bembo in Venice in the year 1495 while hired by Manutius to create a cursive typeface for Cardinal Pietro Bembo's *De Aetna*. Griffó wanted typefaces designed to look like the handwriting of humanists, both in Latin and Greek. At the time, cursive handwriting was the norm for everyday handwriting in Venice. However, published works only contained block lettering. The creation of the cursive typeface allowed for published works to be more personal. It was the first model of italic type. Bembo is a serif typeface and is most commonly used for body text. It is a member of the “old-style” of serif fonts. Among Bembo’s more distinctive

Bembo

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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 Griffó, a Venetian goldsmith who had become a punchcutter and worked for revered printer Aldus Manutius. Being a punchcutter meant that Griffó 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

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06.15.18

Futura Book

sand serif

Paul Renner
designer

Paul Renner was an eminent twentieth century German graphic designer, type designer and typographer. He was also a remarkable painter and teacher. He is best known for designing Futura typeface which became the milestone creation of twentieth century and influenced the modern typeface designs. The typeface was influenced heavily by that of German professor Jakob Erbar and the Bauhaus school of design — a typeface that aimed for a pure functionality, with no ornamentation or individual characteristics. It is based on the circle — the most fundamental of all typographic components. The Bauhaus school of design believed in a world where form and function destroyed ornamentation, clutter and

Futura Bold

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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.

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