

Exploring history,
characteristics,
and uses of
typography.

AG

2021

Process Book
Dart 280
Project 2
Max Thomas
40121219

research and analysis

Akzidenz Grotesk is a typeface developed in 1898 by the Berthold Type Foundry of Berlin. The word grotesque in the name is typical of sans-serif typefaces at the time. The Typeface is used primarily, or was intended to be used for commercial prints, publicity, tickets and posters, which is logical considering its bold and typically large scale use. “Akzidenz” means trade printing or printing for a special occasion and dorms while “grotesque” as stated above is for sans-serif. The word “akzidenzschrift” was a generic 1870’s German term used specifically for typefaces that were used only for the purposes mentioned above. The typeface became widely popular in Switzerland and is one of the typefaces that started the “international” or “Swiss design” style which came to the US in the 60’s and gained major popularity. The simplicity of the design is often associated with the similarity in width of all of the letters or “monoline”. The metal type characteristics show the large variation of spacing which adapts to the text size; typical of metal type. The absence of flair and decoration gives a simple yet appealing aesthetic to the typeface. The typeface was sort of washed away in the 1920’s due to the fresh arrival of “Futura” and “Erbar”, however the use of sans-serif typefaces became more apparent. The New York City Subway uses the typeface as well as Helvetica which is a contemporary example of this typeface; however, this was a new digitized adaptation of the typeface which was never fully released. The typeface is very similar to Folio and Helvetica which is evident for its NYC subway use. Looking at the G of Akzidenz Grotesk and Helvetica we see very distinct similarity; however, looking at the spur at the bottom of the G we see that Helvetica cut it in rather than leaving it straight as well as narrowing it out a bit. The designers are a foundation which today still marks one of the largest and most successful type foundries for modern typography. They initially made machine brass printer rule and then moved into metal type casting in the 1890’s. They were succeeded by a Chicago based company in the 1990’s which took over distribution of their digital type library and made new typefaces since.

influences

Berthold
**Akzidenz
Grotesk.**

with special guests
janes addition
& electric cool aide

sunday / march 29 1987
18 and over with id
first band starts at 8 pm

goodies nightclub
1641 placencia avenue
fullerton, california

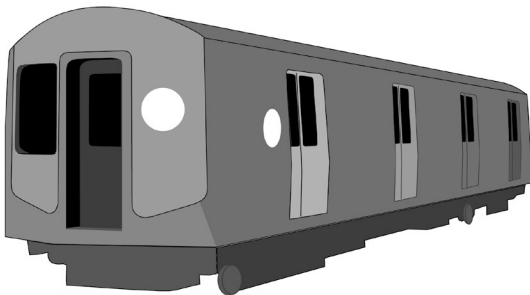
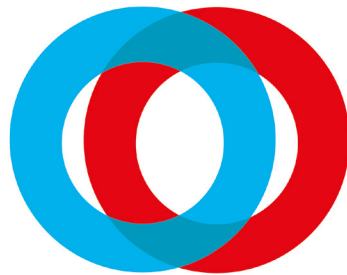
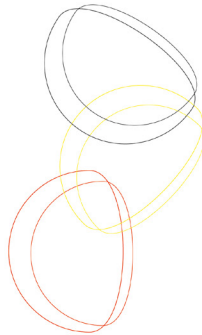
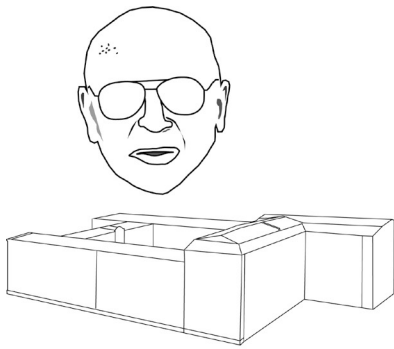
agent orange



art

■ Helvetica
■ Akzidenz
Grotesk

sketches



Very RGB colorful and outgoing theme. Going for a bauhaus inspired but very funky style.

first concepts



Original Typeface was designed in 1898 and used in metal cuts for printing. Released in 1950 by Gunther Gerald Lange



gunther
gerald
lange

redesigned AG in 1945

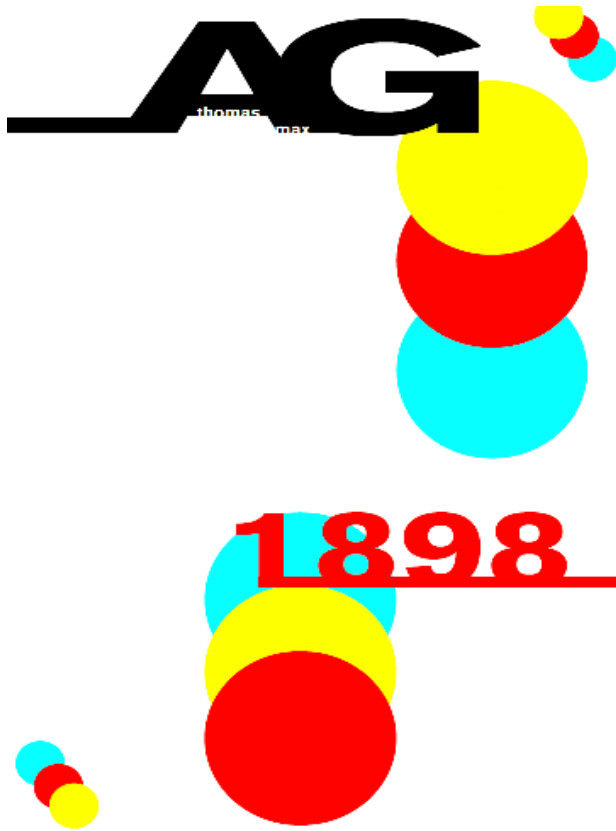



akzidenz
helvetica
arial



edits and issues

Going outside and beyond the brief and guidelines never works. The idea of trying RGB, extremely colorful and poster inspired is certainly interesting and fun, but not part of the project.

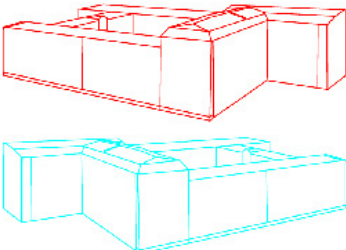




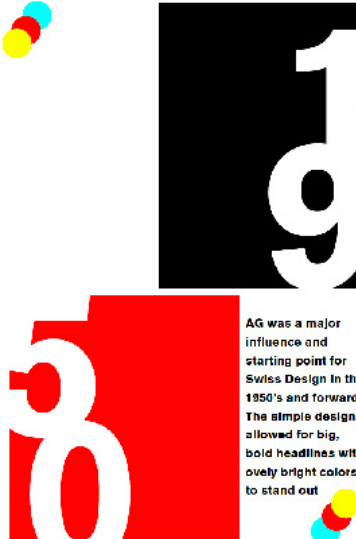
**gunther
rambold
lange**

redesigned AG in 1945

**berthold
type
foundry**

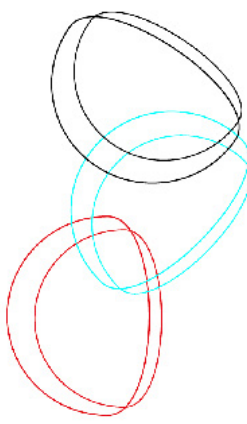


Original Typeface was designed in 1896 and used in metal cuts for printing



**simple,
yet beautiful**

AG was a major influence and starting point for Swiss Design in the 1950's and forward. The simple design allowed for big, bold headlines with overly bright colors to stand out



helvetica

BOLD

AKZIDENZ

grotesk

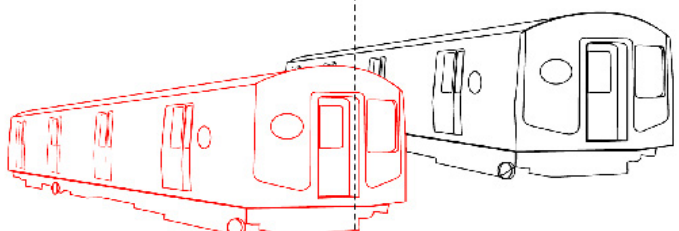
C U R V E

Helvetica and AG are so similar that they are often confused with one another

AG was the -base model- for Helvetica in the beginning of the Swiss Design Era

C B A 1 3 2

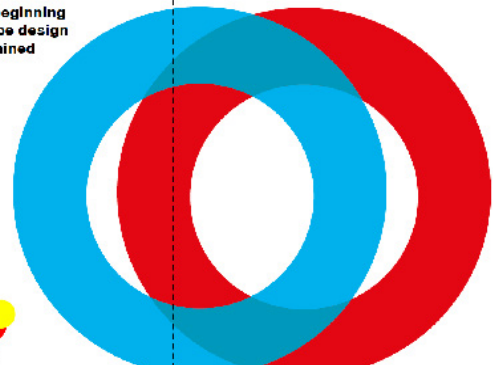
Helvetica and AG are the New York City Subway systems' typeface. Helvetica was adapted to some letters and numbers but AG was the original



Front page + 10 of the 16 pages. Still using RGB and very illstrative. Concept was changed after this stage for mockups.

the movement that inspired us all

the beginning of type design explained



bauhaus
and swiss design

mockups

Front/Back covers.



Exploring
history,
characteristics,
and uses of
typography.

contents

Blackletter J. Arthur Ramonda
Clarendon Almaz Nejat
Akzidenz Grotesk Max Thomas
Cooper Black Sasha Rouzler
Futura Anastasia Statsenko
Times Aseel El Hariri

Rockwell Tatiana Titov
Optima Kazem Hashemi
Helvetica Shannon Marcoux
Ocr-A Andrea Gamboa Aralza
Chicago Thalia Carrasco Ospina
FF Meta Paloma Rojas-Linares

Comic Sans Antoine Léger
Myriad Pro Delphine Mignot
Mrs. Eaves Kevin Barone
Verdana Ethan Irwin
Gotham Anklén Apardian
Open-Dyslexic Elisabeth Bureau

Rearrangement of slides.
Adapting 2 color limit.
Taking a more gridded
direction. More bauhaus
inspired. Also text edits and
corrections, as well as first
4 page contribuion.

«Typography
is an art.
Good
typography
is art.»

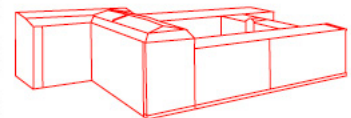
- Paul Rand



gunther
gerald
lange

Redesigned akzidenz grotesk
in 1945. Completed the series
when the Berthold and Theinhardt
foundations merged in 1940 and
released the full series in 1950.

berthold
type
foundry



Original typeface was designed here in 1896
and used for newspaper printing. The foundry
is known for their contributions in type design
over the years. They are especially known for
the design of akzidenz grotesk.

The beginning of
type design.

The inspiration for
swiss design.

Taking simplicity
and cleanliness
and replacing
the flashy,
cursive, and very
serif-y fonts.

Keeping a grid
and a very
simple design
was prioritized
and admired in
bauhaus.



bauhaus
1920's and on.

Pages 2 - 9

simple,
yet beautiful

AG was a major influence and starting point for Swiss Design in the 1950's and forward. The simple design allowed for big, bold headlines with overly bright colors to stand out

akzidenz
on the

C B A

The capital letters in akzidenz grotesk all have very similar heights in contrast to the lowercase ones. Looking at j,y,a,b which all have different heights we can see that the architecture of the typeface, while still being very geometric, breaks the baseline at unusual points.

baseline

j y a b

akzidenz

arial

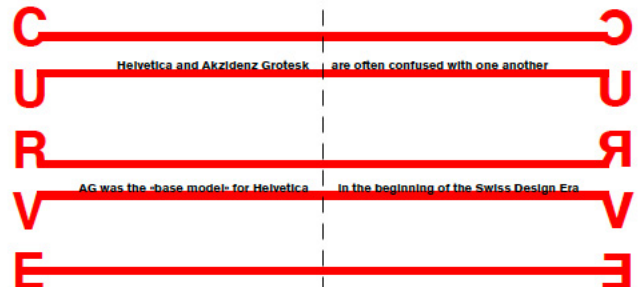
helvetica



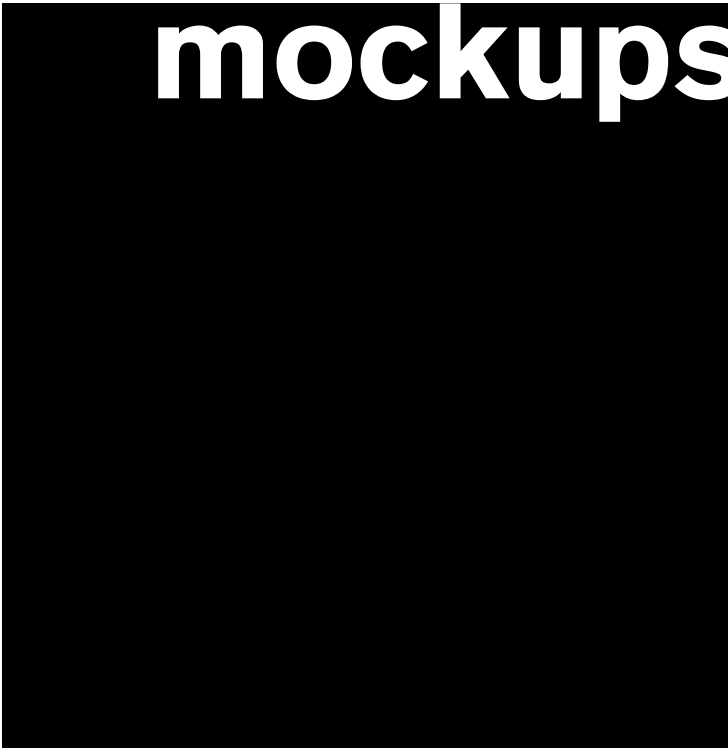
Sans-serifs designed between 1890 and 1950 have very similar qualities. These three typefaces in particular have extremely similar designs as Arial and Helvetica were developed from the skeleton of Akzidenz Grotesk. The typical clean and simple style of bauhaus and swiss design typography is especially shown in these three fonts. Futura and Univers which are more rounded and less geometric were also both frequently used during these important years in typography.

helvetica

akzidenz

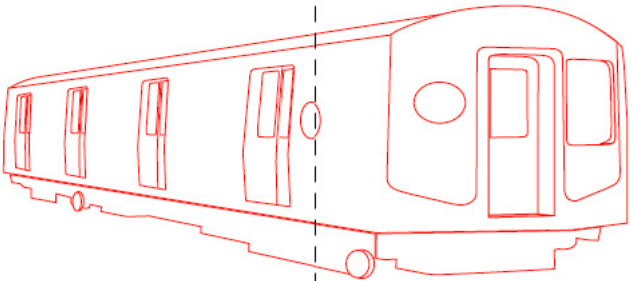


AG was the -base model- for Helvetica in the beginning of the Swiss Design Era

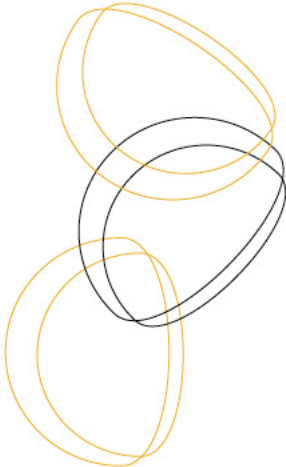


Helvetica and akzidenz grotesk are the
Helvetica was adapted to many letters

New York City Subway systems' typeface.
and numbers, but akzidenz was the original.



Akzidenz Grotesk was revolutionary for many reasons. From being one of the original typefaces used in newspaper printing, to being a driving force in some of the biggest type and graphic design movements of all time this typeface paved the way for many others to come after. Its restoration and completion by Gunther Lange was crucial into making it versatile and still used today.



final contribution

Next 22 pages.

WHY

FONTS

MATTER.

Exploring
history,
characteristics,
and uses of
typography.

contents

Blackletter J. Arthur Ramonda
Clarendon Ainaz Nejat
Akzidenz Grotesk Max Thomas
Cooper Black Sasha Rouzier
Futura Anastasia Statsenko
Times Aseel El Hariri

Rockwell Tatiana Titov
Optima Kazem Hashemi
Helvetica Shannon Marcoux
Ocr-A Andrea Gamboa Araiza
Chicago Thalia Carrasco Ospina
FF Meta Paloma Rojas-Linares

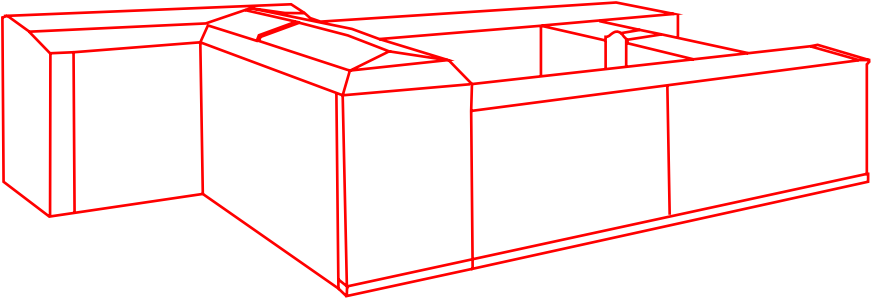
Comic Sans Antoine Léger
Myriad Pro Delphine Mignot
Mrs. Eaves Kevin Barone
Verdana Ethan Irwin
Gotham Ankiné Apardian
Open-Dyslexic Elisabeth Bureau

**«Typography
is an art.
Good
typography
is art.»**

- Paul Rand

AC

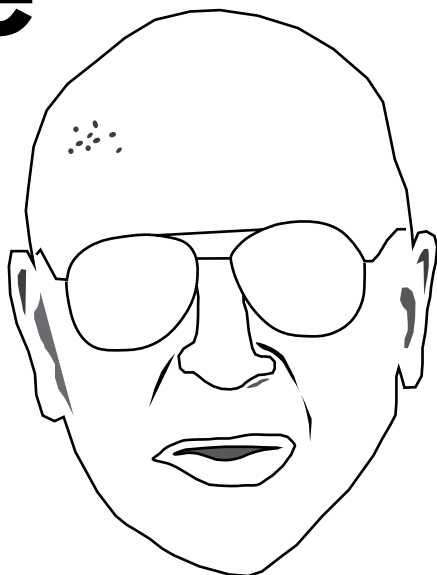
1898



berthold type foundry

Original typeface was designed here in 1896 and used for newspaper printing. The foundry is known for their contributions in type design over the years. They are especially known for the design of akzidenz grotesk.

gunther gerald lange



**Redesigned akzidenz grotesk
in 1945. Completed the series
when the Berthold and Theinhardt
foundations merged in 1940 and
released the full series in 1950.**

**The beginning of
type design.**

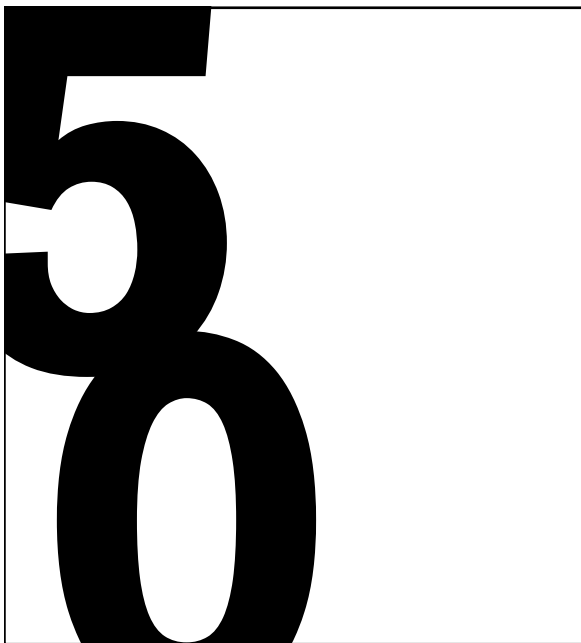
**The inspiration for
swiss design.**

**Taking simplicity
and cleanliness
and replacing
the flashy,
cursive, and very
serif-y fonts.**

**Keeping a grid
and a very
simple design
was prioritized
and admired in
bauhaus.**

bauhaus
1920's and on.





simple, yet beautiful

**Akzidenz
Grotesk was
re-released
in 1950 when
Gunther Lange
completed the
series. 50 years
after its first
release type
designers in
western Europe
were drawn to
AG.**

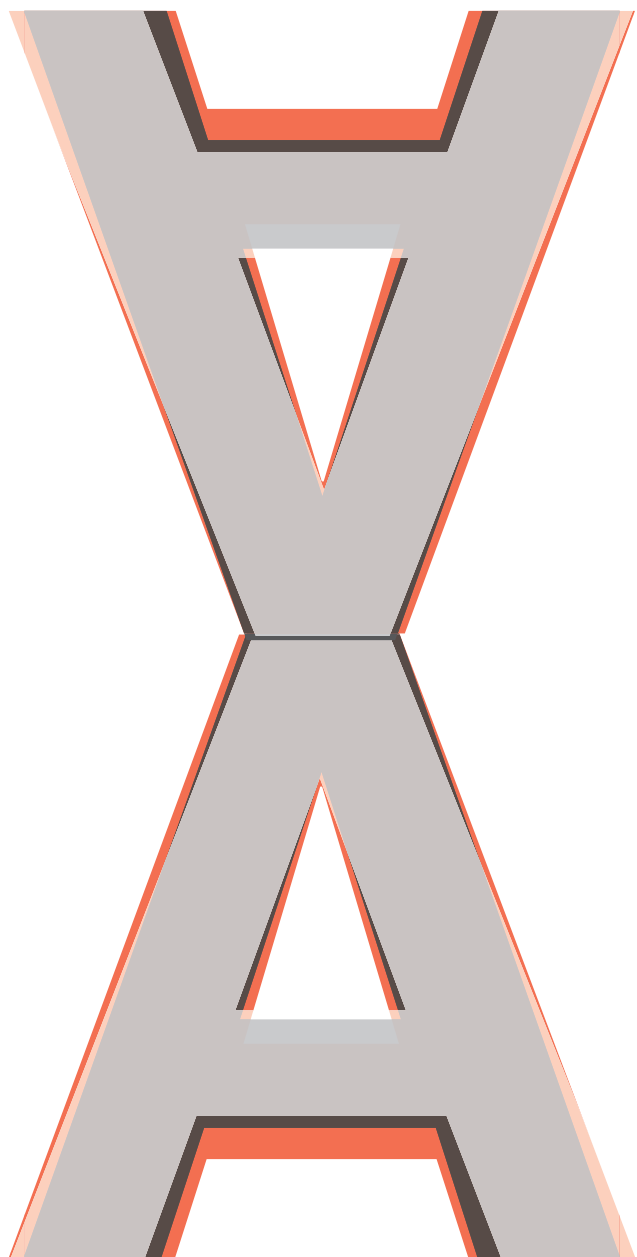
**AG was a major
influence and
starting point
for Swiss
Design in the
1950's and
forward. The
simple design
allowed for big,
bold headlines
with overly
bright colors to
stand out**

akzidenz on the baseline

The capital letters in akzidenz grotesk all have very similar heights in contraty to the lowercase ones. Looking at j,y,a,b which all have different heights we can see that the architecture of the typeface, while still being very geometric, breaks the baeseline at unusual points.

C B A

j y a b



akzidenz
helvetica
arial

Sans-serifs designed between 1890 and 1950 have very similar qualities. These three typefaces in particular have extremely similar designs as Arial and Helvetica were developed from the skeleton of Akzidenz Grotesk. The typical clean and simple style of bauhaus and swiss design typography is especially shown in these three fonts. Futura and Univers which are more rounded and less geometric were also both frequently used during these important years in typography.

helvetica

C

Helvetica and Akzidenz Grotesk

U

R

AG was the «base model» for Helvetica

V

E

akzidenz

C

are often confused with one another

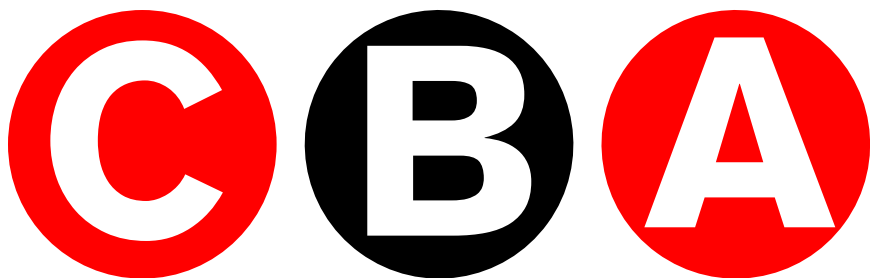
U

R

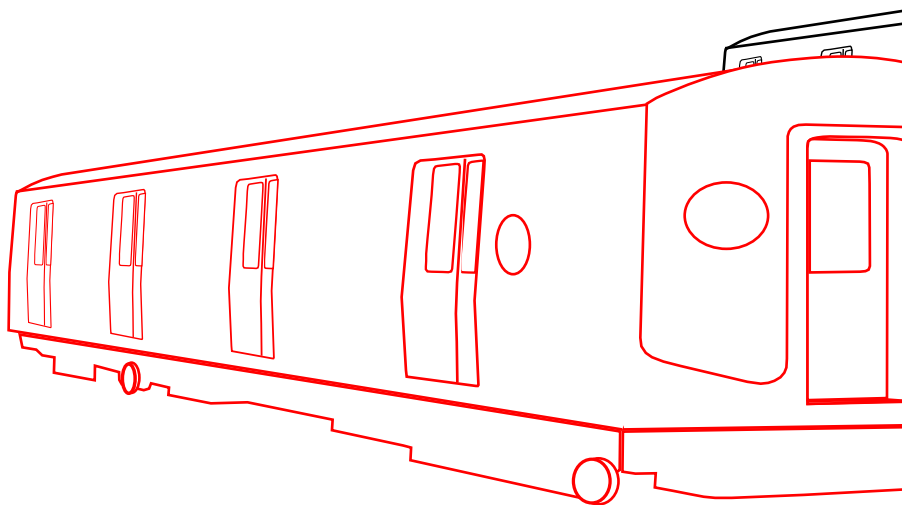
in the beginning of the Swiss Design Era

V

E

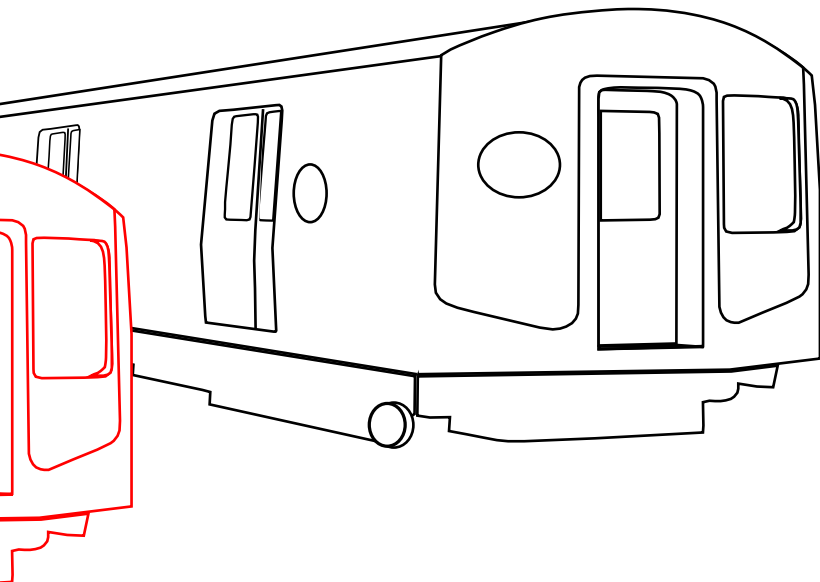


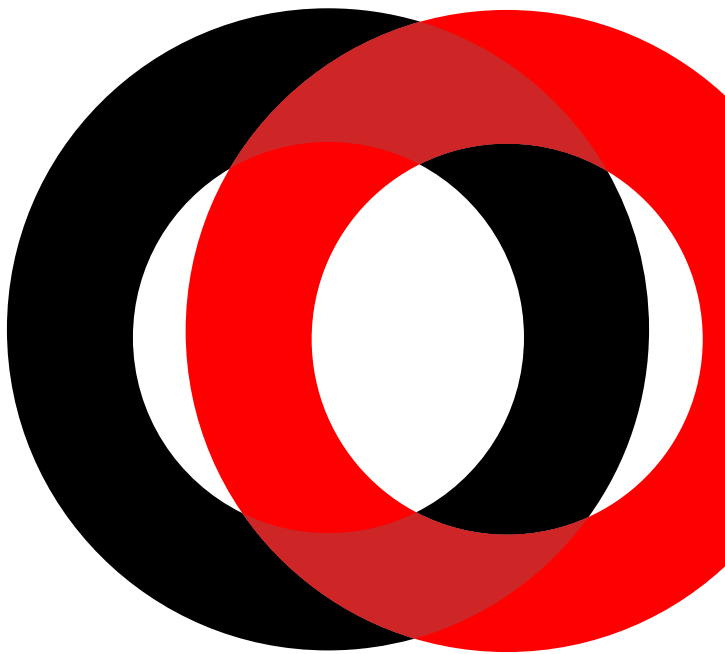
**Helvetica and akzidenz grotesk are the
Helvetica was adapted to many letters**



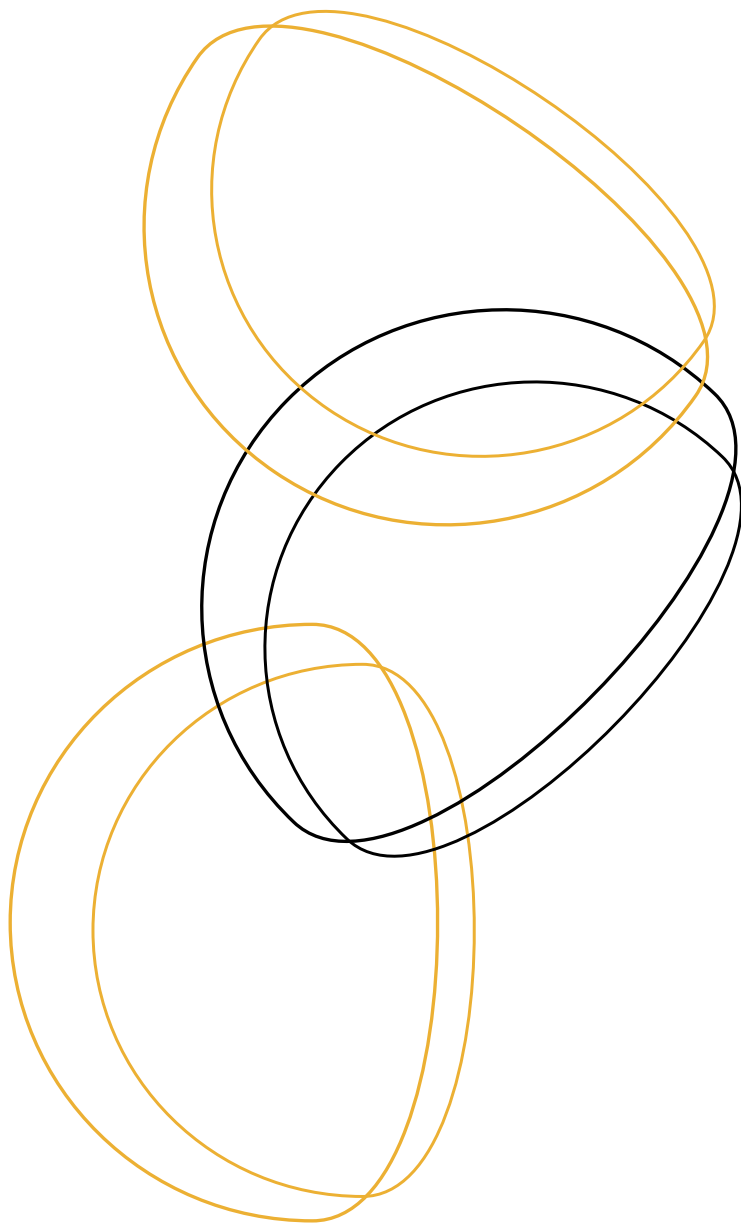


**New York City Subway systems' typeface.
and numbers, but akzidenz was the original.**





Akzidenz Grotesk was revolutionary for many reasons. From being one of the original typefaces used in newspaper printing, to being a driving force in some of the biggest type and graphic design movements of all time this typeface paved the way for many others to come after. Its restoration and completion by Gunther Lange was crucial into making it versatile and still used today.



concordia univeristy 2021

THAT'S

WHY.

self reflection

This project made me realise 2 things. And again, Pata, you have been the one who made me realise these things. Firstly, I realised that I need to focus myself on the task and not try and kill myself with 20 ideas and trying to cram them all in. Taking a concept and refining it is more important than trying to showcase ability when the composition does not work. Secondly, I found that typography is a designers best friend. I had a bad start with her but she made me discover artists and designs that shaped me to who I am as a designer/student today. I had a terribly tough time finding my comfort zone in this project and I worked very hard to produce the work I did and I am very proud of the result; I think Gunther Lange would approve of this exploration and contribution.

Taking a process and refining it and doing it on time was something I struggled alot with last year and these last 2 semesters have made me realise of the importance of mockups and revisions. From where this project began, to what it came out to be, I can tell myself I did the work I wanted to not once but twice and am happy I had to start over in order to produce what I did.