

24

# Logotypes & Typefaces





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by Melvin Chen

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## Baskerville

classification

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

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## Minion Pro

classification

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 different fonts and typefaces. One of Slimbach's most famous typefaces is

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# Optima

classification

Hermann Zapf  
designer

Optima is a humanist chiseled 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 Kobayashi redesigned the font family and titled the new version Optima Nova. Optima is the typeface used on the Vietnam Veterans Memorial. A version of Optima,

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## Palatino

classification

Hermann Zapf

designer

Palatino is the name of an old-style serif typeface designed by Hermann Zapf, initially released in 1949 by the Stempel foundry and later by other companies, most notably the Mergenthaler Linotype Company. Font is named after 16th century Italian master of calligraphy Giambattista Palatino. Palatino is based on the humanist types of the Italian Renaissance, which mirror the letters formed by a broad nib pen; this gives a grace reflecting Zapf's expertise as a calligrapher. Its capital 'Y' is in the unusual 'palm Y' style, inspired by the Greek letter upsilon. Palatino has larger proportions, increasing legibility. Palatino was particularly intended as a design for trade or 'jobbing' use, such as headings, advertisements and display printing, and was created with a solid, wide structure and wide apertures that could appear clearly on poor-quality paper, when read at a distance or printed at small sizes. Palatino group of fonts also includes: Sistina, Michaelangelo Titling, and Aldus. Palatino rapidly became popular for book body text use, overshadowing the narrower and lighter Aldus, which Zapf had designed for this role. It has been described as one of the ten most used serif typefaces. Since

Palatino

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## Times New Roman

classification

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 have caused the newspaper to switch typeface five

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## Didot

classification

Firmin Didot

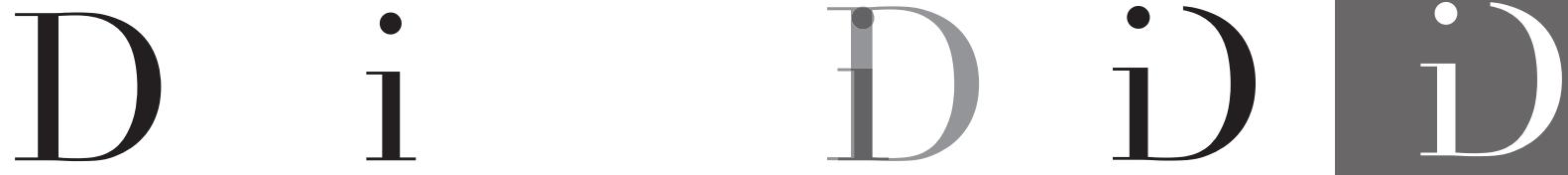
designer

Firmin Didot, born 1774 in Paris, is best remembered today as one of the most defining typographic giants in history and it is under his name that his family's printing company still exists. He cut his first typeface at the age of 19. In 1797, he was granted a patent for his developments in the field of stereotype printing, which revolutionized the book trade with cheap printing costs. Didot's greatest accomplishment, however, was perfecting the Didone or "Modern" style typeface in 1784. These typefaces are characterized by their extreme contrast in thick and thin strokes, use of hairline serifs, and vertical stress of their letters. With a classic and elegant feel, Didot's typeface undoubtedly drew inspiration from John Baskerville's experimentation with increasing stroke contrast and a more condensed armature. Since its original creation, the Didot typeface has experienced several revivals, including one drawn by Adrian Frutiger for the Linotype Foundry and one drawn by Jonathan

Didot

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## Caslon

classification

William Caslon

designer

William Caslon started his career engraving government marks on gunlocks. A group of London printers and booksellers asked him to cut a font of Arabic of English size for a Psalter and a New Testament. Soon he was cutting his own font designs. In London in 1722, Caslon cut a roman typeface for the printer William Bowyer that later came to be called Caslon. The success of Caslon's new typefaces in England was almost instantaneous and enabled him to set up a complete type foundry. His work helped modernize the book, making it a separate creation rather than a printed imitation of the old hand-produced book. Caslon's fonts show an 'A' has a concave hollow at top left, the 'G' is without a downwards-pointing spur at bottom right and the sides of the 'M' are straight. The 'W' has three terminals at the top and the 'b' has a small tapered stroke ending at the bottom left. Ascenders and descenders are short and the level of stroke contrast is modest in body text sizes. Caslon type fell into disuse at the start of the 19th century. But in 1844, Charles Whittingham initiated a Caslon revival by using the typeface to create an archaic effect for the publication of

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## Freight Text

classification

Joshua Darden  
designer

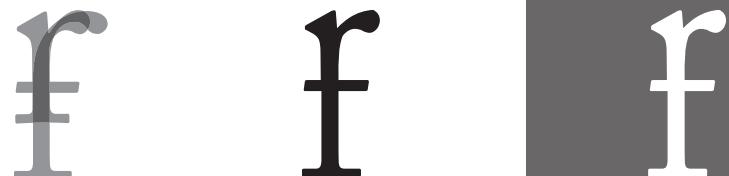
Freight Text was designed in 2005 by Joshua Darden, the Chief Designer of Darden Studio, while working with Phil's Fonts and GarageFonts. The latter was established in 1993 with the chief purpose of distributing some of the first typefaces created for Raygun magazine. Phil's Fonts evolved from a photolettering studio in the typesetting industry, originally named Phil's Photo, and since 1990 Phil's Fonts has been distributing fonts. Now their collection boasts over 35,000 available fonts from 75 type foundries across the globe. The creator of Freight Text, Joshua Darden, was born and raised in suburban Los Angeles, and published his first typeface at the age of 15. He spent a significant portion of the next decade of his life developing and producing typefaces in collaboration with other studios. In 2004, he established his own Brooklyn-based studio – Darden Studio, named after himself – and has since lectured at the University of California Santa Barbara, juried the Type Directors Club Type Design Competition, and visited the Rhode Island School of Design

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## Garamond

classification

Claude Garamond

designer

The designer of Garamond, Garamond Claude, was born 1480 in Paris, France and he died 1561. When he was 30, he trained as a punch cutter with Simon de Colines and then with Geoffroy Tory in 1520. Soon after, Garamond's first type is used in an edition of the book "Paraphrasis in Elegantiarum Libros Laurentii Vallae" by Erasmus. Ten years later, King Francis I commissioned Garamond to cut a Greek type. From 1545 onwards Garamond worked as a publisher, first with Pierre Gaultier and later with Jean Barbe. Prior to Garamond's work, the practice of making type was to make as exact as possible replicas of a scribe's handwriting. Garamond was the first to deviate from a purely handwritten-style, crafting letters to the medium that would read better when printed. Other key characteristics include the way the top serifs of the lower-case letters curve back into the letter, the generous openings in the letters, known as counters, and the tall ascenders. Variations include Adobe Garamond, released in 1989, designed by Robert Slimbach for Adobe Systems, based on a Roman type

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The designer of Garamond, Garamond Claude, was born 1480 in Paris, France and he died 1561. When he was 30, he trained as a punch cutter with Simon de Colines and then with Geoffroy Tory in 1520. Soon after, Garamond's first type is used in an edition of the book "Paraphrasis in Elegantiarum Libros Laurentii Vallae" by Erasmus. Ten years later, King Francis I commissioned Garamond to cut a Greek type. From 1545 onwards Garamond worked as a publisher, first with Pierre Gaultier and later with Jean Barbe. Prior to Garamond's work, the practice of making type was to make as exact as possible replicas of a scribe's handwriting. Garamond the first to deviate from a purely handwritten-style, crafting letters to the medium that would read better when printed.

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## Janson

classification

Miklós Tótfalusi Kis  
designer

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

Janson

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## Sabon

classification

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 Blackletter 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 in the typeface’s digital versions now can be linked back to

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Sabon

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## Bembo

classification

Francesco Griffo

designer

Francesco Griffo 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. Griffo invented Bembo in Venice in the year 1495 while hired by Manutius to create a cursive typeface for Cardinal Pietro Bembo's *De Aetna*. Griffo 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

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## Futura

classification

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 schools principles and rejected the font styles of the past, the grotesques, their narrowness and lack of a consistent system

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## DIN

classification

German Institute for Standardization  
designer

Founded in 1917 Deutsches Institut für Normung (DIN; the German Institute for Standardization) is the German national organization for standardization and is the German ISO member body. DIN is a German Registered Association headquartered in Berlin. There are currently around thirty thousand DIN Standards, covering nearly every field of technology. In 1931 the DIN institute published DIN 1451. It contained several standard typefaces for mechanically engraved lettering, hand-lettering, lettering stencils and printing types. These were to be used for signage, traffic signs, wayfinding, lettering on technical drawings and technical

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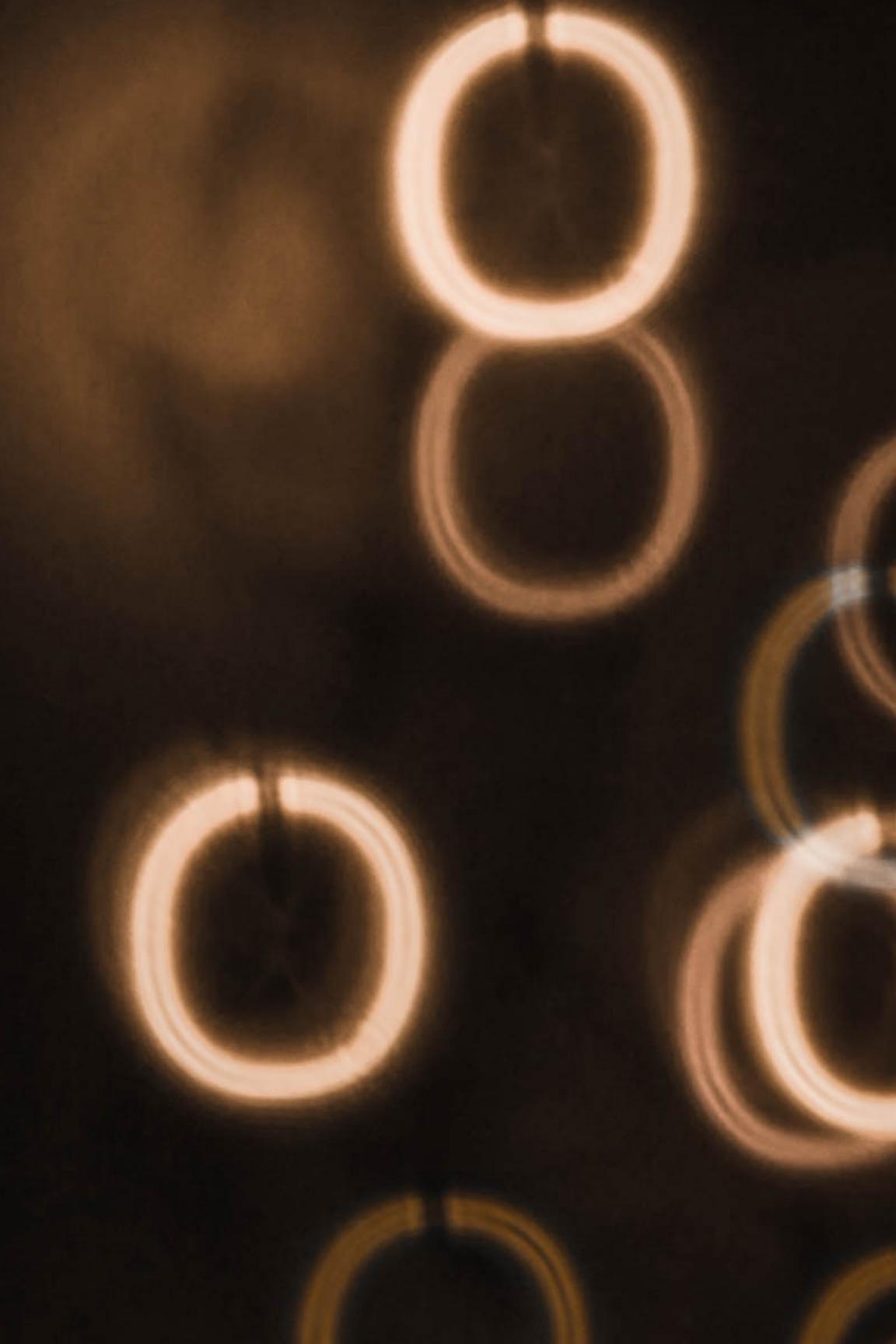
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## Helvetica

classification

Max Miedinger

designer

In 1957, Max Miedinger, a Swiss typeface designer worked with Eduard Hoffmann to create Helvetica. It quickly became one of the most popular typefaces of the 20th century. The typeface was designed to be easily read, a neutral design that could be used in a variety of places without any difficulties. Helvetica is a neo-grotesque typeface. This meant the design was solid and bold which made it most suitable for headlines or advertisements. The style is extremely vertical and there is a limited variation, if any, in the stroke. Even the curves of grotesque fonts terminated horizontally. To create a uniform appearance, capitals were usually fit within a square, cap and ascender high was kept uniform and descenders were short. This allowed for tighter linespacing. Grotesque typefaces were so bold they very rarely had a true italic but rather a sloped alternative design. Some specific attributes of Helvetica are: a narrow t and f a square looking s bracketed top serif of 1 rounded off square

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## Frutiger

classification

Adrian Frutiger

designer

Frutiger is a sans-serif typeface by the Swiss type designer Adrian Frutiger. The typeface, originally called Roissy, was completed in 1975. Frutiger's goal was to create a sans serif typeface with the rationality and cleanliness of Univers, but the organic and proportional aspects of Gill Sans. The result is that Frutiger is a distinctive and legible typeface. The letter properties were suited to the needs of Charles De Gaulle; the modern appearance and legibility at various angles, sizes, and distances. Ascenders and descenders are very prominent, and apertures are wide to easily distinguish letters from each other.

The Frutiger family was released publicly in 1976, by the Stempel type foundry in conjunction with Linotype. Frutiger's simple and legible, yet warm and casual character has made it popular today in advertising and small print. Some major uses of Frutiger are in the corporate identity of Raytheon, the National Health Service in England, the British Royal Navy, the Canadian Broadcasting Corporation,

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## Gill Sans

classification

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 his most widely used typefaces. Gill

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## Myriad

classification

Robert Slimbach

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 fontface 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 the addition of Greek

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## Akzidenz Grotesk

classification

**Günter Gerhard Lange**

designer

Like most sans-serifs Akzidenz-Grotesk is 'monoline' in structure, with all strokes of the letter of quite similar width, giving a sense of simplicity and an absence of adornment and flourishes seen in many more decorative sans-serifs of the late nineteenth century influenced by the Art Nouveau style. Modern type designer Martin Majoor has described the general design of Akzidenz-Grotesk and its ancestors as similar in letterforms to Didone serif fonts such as Didot and Walbaum, most visibly in the folded-up apertures of letters such as 'a' and 'c'. Unlike the earliest sans-serifs designed in Britain and the United States, the 'g' of Akzidenz-Grotesk is a 'single-story' design, like in many other German sans-serifs. Walter Tracy describes this as a trait most commonly seen in German sans-serifs and influenced by the tradition of blackletter, still very popular for general-purpose use in Germany in the nineteenth century, which uses a single-story 'g' in upright composition. The sources and designers of

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Like most sans-serifs Akzidenz-Grotesk is 'monoline' in structure, with all strokes of the letter of quite similar width, giving a sense of simplicity and an absence of ornament and flourishes seen in many more decorative sans-serifs of the late nineteenth century influenced by the Art Nouveau style. Modern type designer Martin Majoor has described the general design of Akzidenz-Grotesk and its ancestors as similar in letterforms to Didone serif fonts such as Didot and Walbaum, most visibly in the folded-up apertures of letters such as 'a' and 'c'. Unlike the earliest sans-serifs designed in Britain and the United States, the 'g' of Akzidenz-Grotesk is a 'single-story' design, like in many other German sans-serifs. Walter Tracy describes this as a trait most commonly seen in German sans-serifs and influenced by the tradition of blackletter, still very popular for general-purpose use in Germany in the nineteenth century, which uses a single-story 'g' in upright composition. The sources and designers of Akzidenz-Grotesk are not fully known, although it descends from a range of general-purpose sans-serifs cut in the nineteenth century. Research is complicated by the very large number

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## Gotham

classification

Tobias Frere-Jones

designer

After receiving his BFA from Rhode Island School of Design, American type designer Tobias Frere-Jones went on to create numerous typefaces during his time at Font Bureau, Inc., among them Interstate, Poynter Oldstyle, and Gothic. In 1999, he went on to partner with his friend Jonathan Hoefler to found Hoefler & Frere-Jones Typography. The partnership quickly gained clientele from all various fields and publications. From The New York Times to Harper's Bazaar to Apple to Nike to Gucci and even Barack Obama's 2008 presidential campaign. When GQ magazine would later commission Frere-Jones in 2000 to create a signature sans-serif with a "geometric structure" that would look "masculine, new, and fresh" with a credible voice, that would bring about the invention of one of the most recognizable typefaces known today as Gotham. With the goal of allowing

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## Meta

classification

Eric 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 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

Meta

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## Helvetica Light

classification

Max Miedinger

designer

Helvetica was developed in 1957 by Max Miedinger and Eduard Hoffmann at the Haas Type Foundry of Switzerland. Haas set out to design a new sans-serif typeface that could compete with the successful Akzidenz Grotesk. Originally called Neue Haas Grotesk, its design was based on Schelter-Grotesk and Haas's Normal Grotesk. The aim of the new design was to create a neutral typeface that had great clarity, no intrinsic meaning in its form, and a wide variety of usage. The final result would come to be characterized by its tall x-height, tight letter spacing, and narrow apertures. When Linotype Foundry adopted Neue Haas Grotesk, its design was reworked. After the success of Univers, Arthur Ritzel of Stempel redesigned Neue Haas Grotesk into a larger family. In 1960, the typeface's name was changed by Haas' German parent company Stempel to Helvetica in order to make it more marketable internationally. What is known now as the Helvetica Light font was later drawn and added by Stempel's artistic director Erich Schultz-Anker. Helvetica is among the most widely

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## Akzidenz Grotesk Bold

classification

Günter Gerhard Lange

designer

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,

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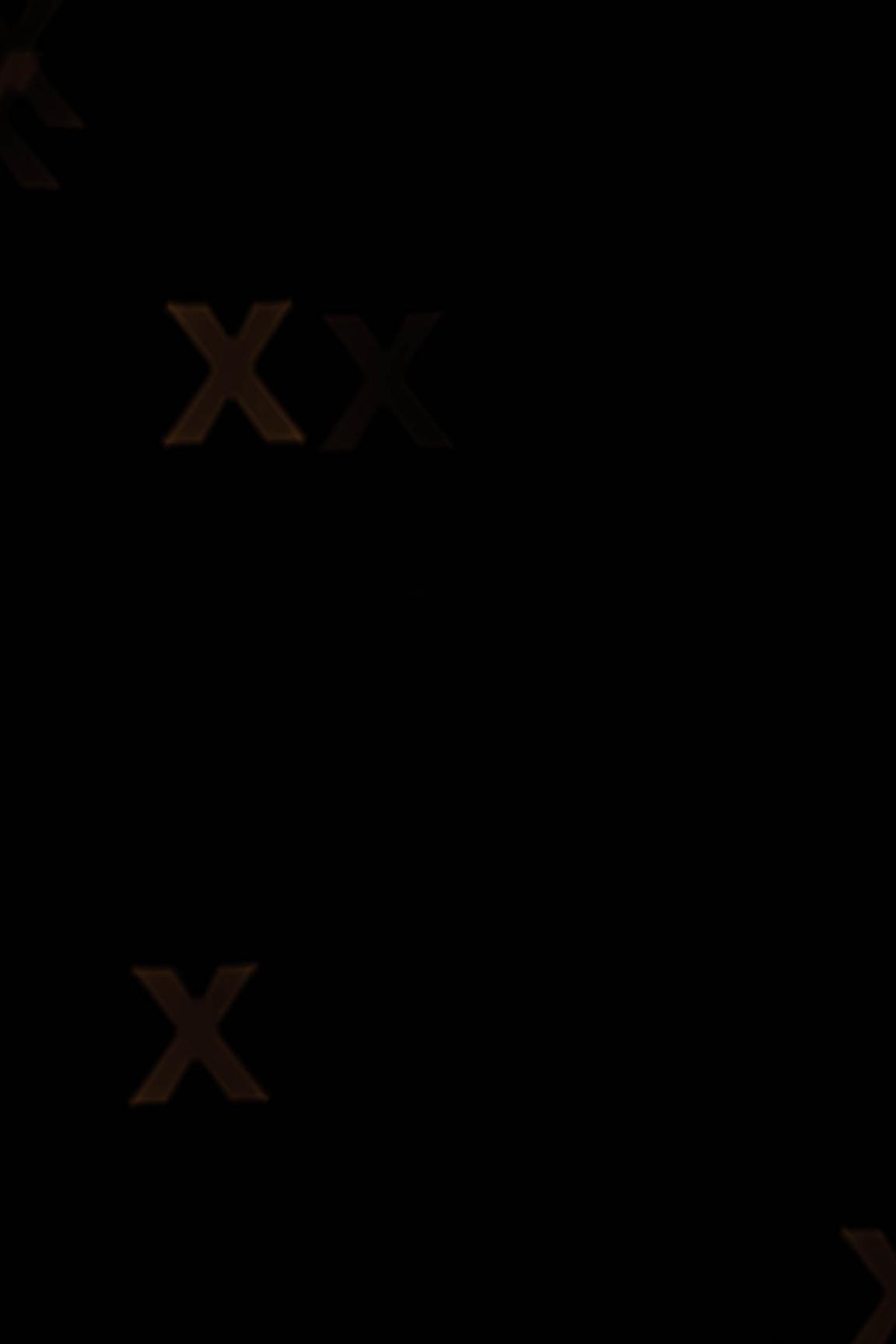
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## Futura Bold

classification

**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

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This book was designed by Melvin Chen for the Typography 1 class of Northeastern University. All images were created using Adobe Illustrator, Photoshop, and Lightroom. The layout of this book was created using Adobe InDesign. This book was printed using Blurb as a 6" x 9" trade book in Standard Color.

Special thanks to Trisha (aka Trina) for the possible lead poisoning and for letting me use her lights