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Logotypes & Typefaces

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This publication is designed to archive a collection of logotypes and the fonts that inspired them.

Designed in Mark Laughlin's Typography I course.

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24 Logotypes & Typefaces

Samantha Liu

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Logotypes & Typefaces

type 1 Samantha Liu

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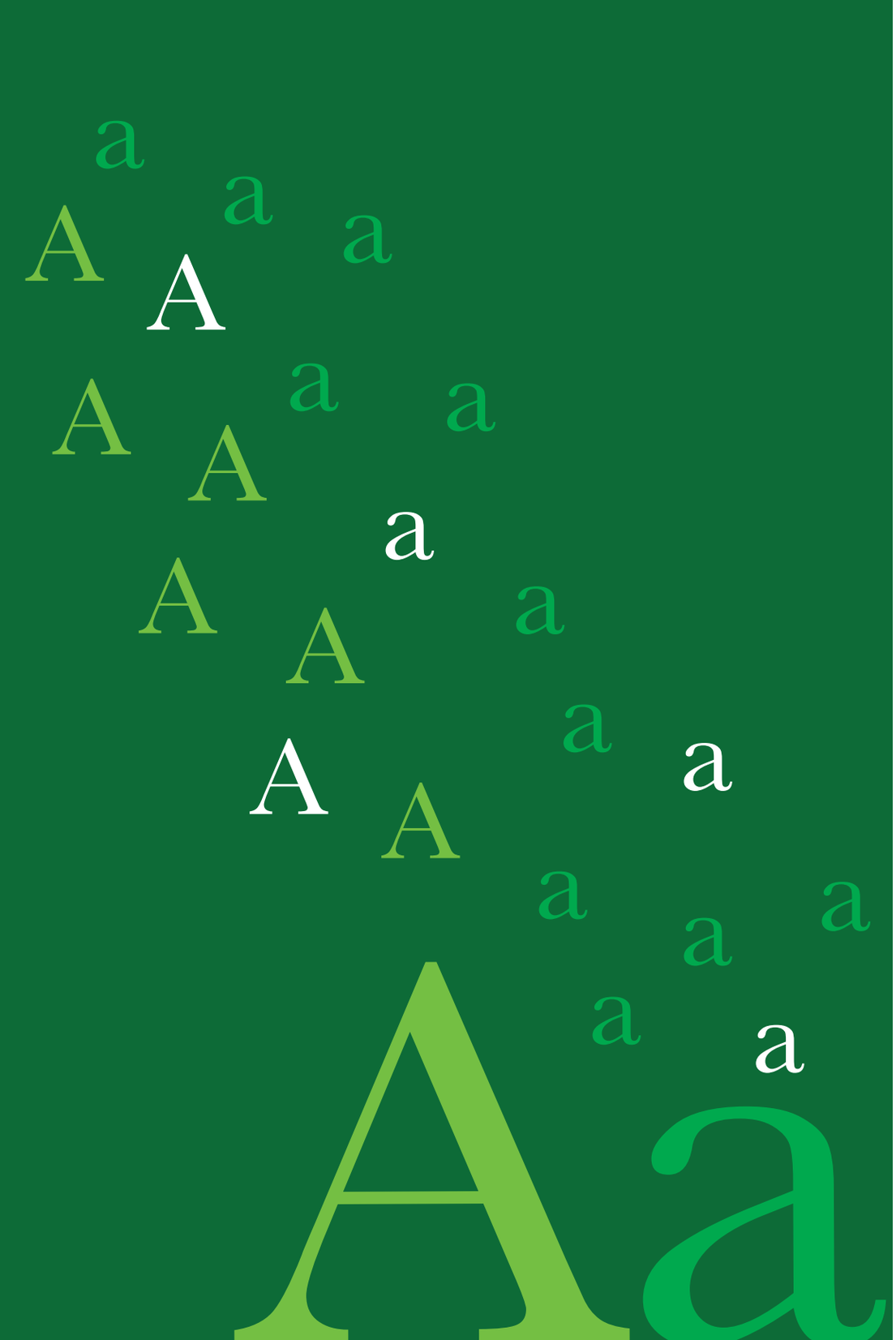

Baskerville

classification

John Baskerville

designer

Baskerville is a serif typeface designed in the 1750s by John Baskerville (1706–1775) in Birmingham, England, and cut into metal by punchcutter John Handy. Baskerville is classified as a transitional typeface, intended as a refinement of what are now called old-style typefaces of the period, especially those of his most eminent contemporary, William Caslon. Compared to earlier designs popular in Britain, Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position. The curved strokes are more circular in shape, and the characters became more regular. These changes created a greater consistency in size and form, influenced by the calligraphy Baskerville had learned and taught as a young man. Baskerville's typefaces remain very popular in book design and there are many modern revivals, which often add features such as bold type which did not exist in Baskerville's time. As Baskerville's typefaces were proprietary to him and sold to a French publisher after his death, some designs influenced by him were made by British punchcutters. The Fry Foundry of Bristol created a version, probably cut by their typefounder Isaac Moore. Marketed in the twentieth century as

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“Fry’s Baskerville” or “Baskerville Old Face”, a digitisation based on the more delicate larger sizes is included with some Microsoft software. 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. Beatrice Warde, John Dreyfus and others have written that aspects of his design recalled his handwriting and common elements of the calligraphy taught by the time of Baskerville’s youth, which had been used in copperplate engraving but had not previously been cut into type in Britain. Such details included many of the intricate details of his italic, such as the flourishes on the capital N and entering stroke at top left of the italic ‘p’. He had clearly considered the topic of ideal letterforms for many years, since a slate carved in his early career offering his services cutting tombstones, believed to date from around 1730, is partly cut in lettering very similar to his typefaces of the 1750s. The result was a typeface cut by Handy to Baskerville’s specifications that reflected Baskerville’s ideals of perfection. According to Baskerville, he developed his printing projects for seven years, releasing a prospectus advertisement for the project in 1754, before finally releasing his first book, an edition of Virgil, in 1757, which was followed by other classics. At the start of his edition of Paradise Lost, he wrote a preface explaining his ambitions. In 1758, he was appointed University Printer to the Cambridge University Press. It was there in 1763 that he published his master work, a folio Bible. The crispness of Baskerville’s work seems to have unsettled his contemporaries, and some claimed the stark contrasts in his printing damaged the eyes. Baskerville was never particularly successful as a printer, being a printer of specialist and elite editions, something not helped by the erratic standard of editing in his books. Abroad, however, he was much admired notably by Pierre Simon Fournier, Giambattista Bodoni and Benjamin Franklin.

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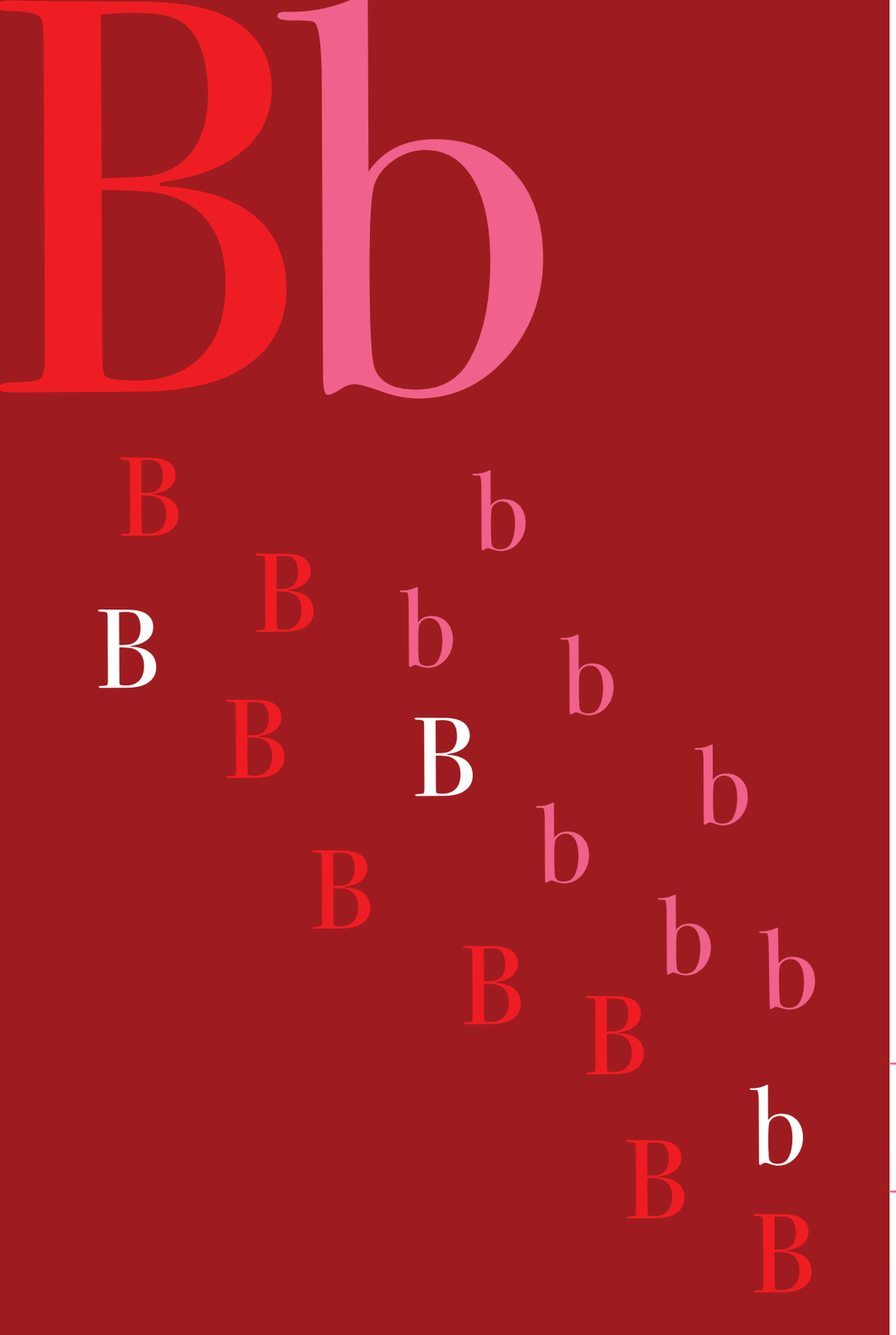

Bodoni Book

classification

Giambattista Bodoni

designer

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 then its stylish 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 Giambattisa Bodoni in 1798 and is generally considered a "transitional" font type. Bodoni was a prolific type font designer and this particular font was highly influenced by the work of John Baskerville, a designer whose work Bodoni followed. The font, with its highly recognizable centered "Q" tail and slight hook in the "J", was widely accepted by printers and can be seen in a broad variety of publications and uses since the late 1700s. American Type Founders came out with a variant designed by Morris Fuller in 1909, followed by an italic and book version in 1910, italic and bold+italic in 1911, a bold shaded version in 1912 and shaded initials in 1914. These were followed by subsequent versions in 1915 through 1926 to create a full family of fifteen font variations on Bodoni's

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variations on Bodoni’s original font style. Monotype came out with two italic variations in 1911 and 1930 and two bold versions in the mid-1930s. At around the same time Robert Wiebking at Ludlow designed a light and italic variation along with an italic called True-Cut Bodoni + Italic that he based on the originals at the Newberry Library. Wiebking went on to design a bold variation of this font in 1930. R. Hunter Middleton, also at Ludlow, was to design the Bodoni Modern, Bodoni Classi and Bodoni Italic after ten years of research that are still today considered the most faithful redesign of Bodoni’s original roman design. Other type foundries that were to offer variations of Bodoni are the Damon Type Foundry’s Bartlet Haas Type Foundry which produced a version licensed to Stemple, Amsterdam Type Foundry and Berthold and the Bauer Type Foundry. Heinrich Jost created the Bauer version in 1926 to include a Roman, Title, Italic, Bold and Italic Bold weight. Because Bodoni has long been considered a standard font it has always been widely available in cold type versions and was reintroduced in a variety of digital variations. The late 1980s collaboration of Massimo Vignelli and Tom Carnase on WTC Our Bodoni for World Typeface Corporation is a good example of one of the hundreds of modern versions of Bodoni. It was designed to set well with Helvetica because Vignelli preferred using only those two typefaces. One of the earlier publications using Bodoni was Dante’s La Vita Nuova in 1925. A good example of the design capabilities is Chauncey H. Griffin’s Poster Bodoni used in neon signs and most recognizably in the poster for the movie and play Mama Mia! as well as the movie poster for Black Dahlia. The 1950 Museum of Modern Art publication What is Modern Design? was designed by leading modern designer Jack Dunbar and features Bodoni as its title font.In advertising Bodoni has been used in many logos because of its classic style including Guerlain, Elizabeth Arden, Giorgio Armani and the classic “CK” for Calvin Klein. In magazine publications such icons as Harper’s Bazzar and the classic architecture magazine Metropolis both use Bodoni as their basic text font. In addition Elle magazine ahs used it for logo and titles. Variations on the Bodoni font have appeared in many places in the entertainment media including the cover slip for the single Britney Spears 3 was Bodoni Stn-Poster Italic as well as the show logo for The News Hour with Jim Lehr which is in Bodoni TS-Demi Bold. Bodoni admired the work of John Baskerville[6] and studied in detail the designs of French type founders Pierre Simon Fournier and Firmin Didot. Although he drew inspiration from the work of these designers,[7] above all from Didot, no doubt Bodoni found his own style for his typefaces, which deservedly gained worldwide acceptance among printers.

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Bembo

classification

Francesco Griffo

designer

Bembo is a serif typeface created by the British branch of the Monotype Corporation in 1928–1929 and most commonly used for body text. It is a member of the "old-style" of serif fonts, with its regular or roman style based on a design cut around 1495 by Francesco Griffo for Venetian printer Aldus Manutius, sometimes generically called the "Aldine roman". Bembo is named for Manutius's first publication with it, a small 1496 book by the poet and cleric Pietro Bembo. The italic is based on work by Giovanni Antonio Tagliente, a calligrapher who worked as a printer in the 1520s, after the time of Manutius and Griffo. Monotype created Bembo during a period of renewed interest in the printing of the Italian Renaissance, under the influence of Monotype executive and printing historian Stanley Morison. It followed a previous more faithful revival of Manutius's work, Poliphilus, whose reputation it largely eclipsed. Monotype also created a second, much more eccentric italic for it to the design of calligrapher Alfred Fairbank, which also did not receive the same attention as the normal version of Bembo. Since its creation, Bembo has enjoyed continuing popularity as an attractive, legible book typeface. Prominent users of Bembo have included Penguin Books, the Everyman's Library series,

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Oxford University Press, Cambridge University Press, the National Gallery, Yale University Press and Edward Tufte. Bembo has been released in versions for phototypesetting and in several revivals as digital fonts by Monotype and other companies. The regular (roman) style of Bembo is based on Griffo's typeface for Manutius. Griffo, sometimes called Francesco da Bologna (of Bologna), was an engraver who created designs by cutting punches in steel. These were used as a master to stamp matrices, the moulds used to cast metal type. Manutius at first printed works only in Greek. His first printing in the Latin alphabet, in February 1496 (1495 by the Venetian calendar), was a book entitled Petri Bembi de Aetna Angelum Chabrielem liber. This book, usually now called De Aetna, was a short 60-page text about a journey to Mount Etna, written by the young Italian humanist poet Pietro Bembo, who would later become a Cardinal, secretary to Pope Leo X and lover of Lucrezia Borgia. Griffo was the one of the first punchcutters to fully express the character of the humanist hand that contemporaries preferred for manuscripts of classics and literary texts, in distinction to the book hand humanists dismissed as a gothic hand or the everyday chancery hand. One of the main characteristics that distinguished Griffo's work from most of the earlier "Venetian" tradition of roman type by Nicolas Jenson and others is the now-normal horizontal cross-stroke of the "e", a letterform which Manutius popularised. Modern font designer Robert Slimbach has described Griffo's work as a breakthrough leading to an "ideal balance of beauty and functionality" as earlier has Harry Carter. The type is sometimes known as the "Aldine roman". In France, his work inspired many French printers and punchcutters such as Robert Estienne and Claude Garamond from 1530 onwards, even though the typeface of De Aetna with its original capitals was apparently used in only about twelve books between 1496 and 1499. Historian Beatrice Warde suggested in the 1920s that its influence may have been due to the high quality of printing shown in the original De Aetna volume. De Aetna was printed using a mixture of alternate characters, which included a lower-case p in the same style as the capital letter with a flat top. In 1499, Griffo recut the capitals, changing the appearance of the typeface. This version was used to print Manutius' famous illustrated volume Hypnerotomachia Poliphili. Griffo's roman typeface, continued to be used by Manutius's company until the 1550s, equipment brought in French typefaces which had been created by Garamond, Pierre Haultin and Robert Granjon under its influence.

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Caslon

classification

William Caslon

designer

A long running serif font first designed by William Caslon in 1722 and used extensively throughout the British Empire in the early eighteen century. It was used widely in the early days of the American Colonies and was the font used for the U.S. Declaration of Independence, but fell out of favor soon after. It has been revived at various times since then, in particular during the British Arts and Crafts movement and again each time it went through a redesign for technological changes. It continues to be a standard in typography to this day. Considered the first original English typeface, it shares many characteristics of the Dutch Baroque type fonts of the era, and may be a variation on the Dutch Fell type fonts cut by Voskens or Van Dyck at that time. From 1725 through to 1730 three books printed by William Bower used roman and italic fonts cut by Caslon. The fonts were popular throughout the British Empire including the American Colonies, where they acquired their distinctive appearance from the exposure to salt air during the voyage from Britain. The popularity of the font diminished upon Caslon's death but revived during the British Arts and Crafts movement of the 1840s to 1880s. Currently the Caslon font is in wide use and considered the standard for typesetters and

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printers. The rule of thumb continues to be, when in doubt use Caslon. Because a bold weight was not used commonly to create emphasis in type at the time of the development of the Caslon font, Caslon never designed a bold font weight. This peculiarity of the font style has stayed with it through several revivals. The close of the 19th Century has seen three major changes in the technology of typesetting that affected the Caslon font. Beginning with the introduction of hot type and then the development of phototypesetting in the 60s and 70s, we then saw the recent change to digital fonts that began in the mid 1980s. All of these technological changes have seen redesigns of the Caslon font, some with very little similarity to the original font outside of serif and the name. Caslon began his career in London as an apprentice engraver of ornamental designs on firearms and other metalwork. According to printer and historian John Nichols, the main source on Caslon's life, the accuracy of his work came to the attention of prominent London printers, who advanced him money to carve steel punches for printing, first for exotic languages and then as his reputation developed for the Latin alphabet.

Punchcutting was a difficult technique and many of the techniques used were kept secret by punchcutters or passed on from father to son. Caslon would later follow this practice himself, according to Nichols teaching his son his methods privately while locked in a room where nobody could watch them. As British printers had little success or experience of making their own types, they were forced to use equipment bought from the Netherlands, or France, and Caslon's types are therefore clearly influenced by the popular Dutch typefaces of his period. James Mosley summarises his early work: “Caslon's pica...was based very closely indeed on a pica roman and italic that appears on the specimen sheet of the widow of the Amsterdam printer Dirck Voskens, c.1695, and which Bowyer had used for some years. Caslon's pica replaces it in his printing from 1725, Caslon's Great Primer roman, first used in 1728, a type that was much admired in the twentieth century, is clearly related to the Text Romeyn of Voskens, a type of the early seventeenth century used by several London printers and now attributed to Nicolas Briot of Gouda. This is such a font that it can be found in a wide variety of places. Benjamin Franklin used it extensively and in fact it was the font used to set both the Declaration of Independence and the U.S. Constitution. George Shaw required that all his plays be set in Caslon. In more modern times, it was the True Type Caslon Antique font that was used as the title for the play Les Miserables.

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Claredon

classification

Robert Beasley

designer

Clarendon is the name of a slab-serif typeface that was released in 1845 by Thorowgood and Co. (or Thorowgood and Besley) of London, a letter foundry often known as the Fann Street Foundry. The original Clarendon design is credited to Robert Besley, a partner in the foundry, and was originally engraved by punchcutter Benjamin Fox, who may also have contributed to its design. Many copies, adaptations and revivals have been released, becoming almost an entire genre of type design. Clarendons have a bold, solid structure, similar in letter structure to the “modern” serif typefaces popular in the nineteenth century for body text (for instance showing an ‘R’ with a curled leg and ball terminals on the ‘a’ and ‘c’), but bolder and with less contrast in stroke weight. Clarendon designs generally have a structure with bracketed serifs, which become larger as they reach the main stroke of the letter. Mitja Miklavčič describes the basic features of Clarendon designs (and ones labelled Ionic, often quite similar) as: “plain and sturdy nature, strong bracketed

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serifs, vertical stress, large x-height, short ascenders and descenders, typeface with little contrast” and supports Nicolete Gray’s description of them as a “cross between the roman [general-purpose body text type] and slab serif model”. Gray notes that nineteenth-century Ionic and Clarendon faces have “a definite differentiation between the thick and the thin strokes”, unlike some other more geometric slab-serifs. Slab serif typefaces had become popular in British lettering and printing over the previous thirty-five years before the original Clarendon’s release, both for display use on signage, architectural lettering and posters and for emphasis within a block of text. The Clarendon design was immediately very popular and was rapidly copied by other foundries to become in effect an entire genre of type design. Clarendon fonts proved extremely popular in many parts of the world, in particular for display applications such as posters printed with wood type. They are therefore commonly associated with wanted posters and the American Old West. A revival of interest took place in the post-war period: Jonathan Hoefler comments that “some of the best and most significant Clarendons are twentieth century designs” and highlights the Haas and Stempel foundry’s bold, wide Clarendon display face as “a classic that for many people is the epitome of the Clarendon style.” Slab serif lettering and typefaces originated in Britain in the early nineteenth century, at a time of rapid development of new, bolder typefaces for posters and commercial printing. Probably the first slab-serif to appear in print was created by the foundry of Vincent Figgins, and given the name “antique”. Others rapidly appeared, using names such as “Ionic” and “Egyptian”, which had already also used as a name for sans-serifs. Compared to Figgins’ “antique”, the Clarendon design uses somewhat less emphatic serifs, which are bracketed rather than solid blocks, that widen as they reach the main stroke of the letter. Historian James Mosley suggests that an inspiration for these designs may have been the style of handlettered capitals used by copper-plate engravers.

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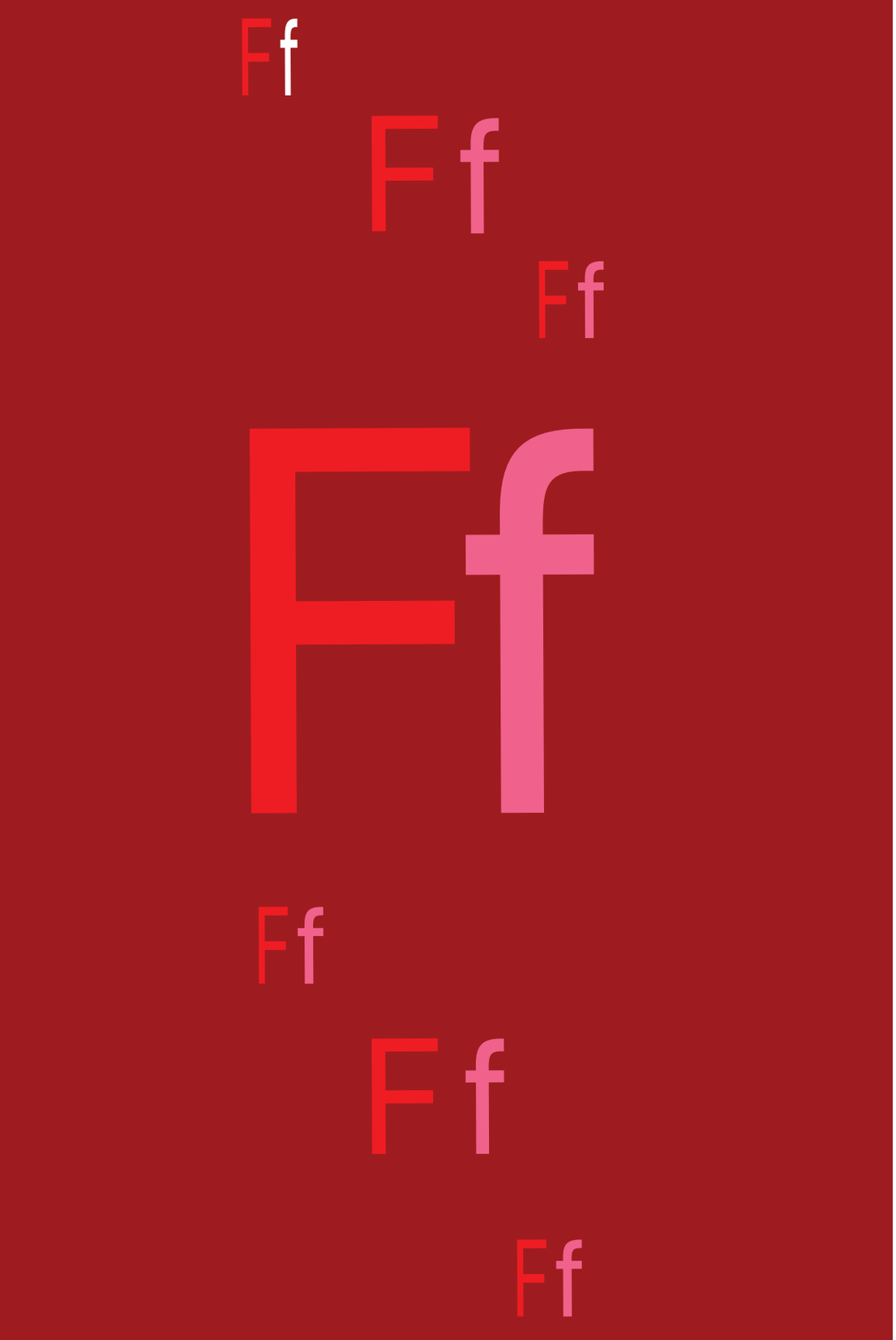

DIN

classification

Deutsches Institut für Normung

designer

DIN 2014 is a contemporary version of a well-known DIN typeface. The Regular performs well in long text settings, while Light and Bold faces are extremely legible at large sizes. Type family spans 18 faces: 6 Upright with the matching Italics of normal width and 6 Narrow ones. The typeface was designed by Vasily Biryukov and released by Paratype in 2015. At a 1994 meeting of the Association Typographique Internationale trade association in San Francisco, Pool encountered Erik Spiekermann, who encouraged him to design a revival of DIN 1451 for release by FontFont, the type foundry Spiekermann had just established. While based on the DIN 1451 standard lettering, FF DIN has additional weights and a far wider character set. It includes ranging (old style) figures and several refinements that allow it to perform better as a print and screen text face. Spiekermann wrote in 2009 that “Albert’s brief was to take the regular weight and subtly make it a good typeface. He did it so well that it looks exactly like the original, but much better, especially in smaller sizes. Albert also added weights…FF DIN looks as if DIN had always had those weights because Albert didn’t let his ego interfere with the job.” The family includes five

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font weights in two widths, normal and condensed, each with italics. The entire family includes extended characters such as arrows, fractions, euro sign, lozenge, mathematical symbols, extra accented Latin letters, and superscript numeral figures. Alternate glyphs include rounded dots, old style figures, and alternate cedilla.

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With time Eastern European, Greek and Cyrillic character sets have been added as well. The DIN 1451 typeface family includes both a medium (Mittelschrift) and a condensed (Engschrift) version; an older extended version (Breitschrift) is no longer used since the early 1980s, but may still be encountered on older road signs in Germany. DIN 1451 is the typeface used on road signage in Germany and a number of other countries. It was also used on German car number plates from 1956, until replaced there in January 1995 by FE-Schrift, a typeface especially designed to make the plates more tamper-proof and to optimize automatic character recognition. The typeface has gained popularity due to its wide exposure through its release as a PostScript typeface in 1990. Since

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then, it is also used by non-governmental organisations and businesses. For graphic design and desktop publishing, several type foundries offer redesigned and extended versions of this typeface. 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 in the areas of signage, traffic signs, wayfinding, lettering on technical drawings and technical documentation. The origins of DIN 1451 Engschrift (Condensed) for hand lettering go back to 1905, when the Prussian state railways standardized the lettering to be used on all its rolling stock in a master drawing (pattern drawing) known as Musterzeichnung IV 44. In 1915, the then Prussian-Hessian Railways decided that all lettering on railway platforms and stations had to be executed according to the 1905 master drawing as well. As a by-product of the merger of all German railway companies into Deutsche Reichsbahn in 1920, the Prussian railway typeface had already become a national de facto standard before the DIN Committee of Typefaces took up its work for DIN 1451 a few years later. The DIN Committee of Typefaces was headed by the Siemens engineer Ludwig Goller (1884–1964), who also led the central standardization office at Siemens & Halske in Berlin between 1920 and 1945. The design included not only the DIN “Engschrift” but also a DIN “Mittelschrift”. A DIN “Breitschrift” (Extended) design was also included, but it has never been widely used. In order to enable quick reproduction, all drawings were originally based on a coarse grid and could be executed with compass and rulers.

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Didot

classification

Firman Didot

designer

Certainly one of the more renowned font groups, this well established font family group was named for one of the most famous Parisian printing and type foundry families, the Didot family. They ran a series of highly successful print shops and foundries from the mid 1700s for over two hundred years. One of the first fonts to be classified as Didone or modern the font has appeared in everything from a publication of Voltaire to the logo of a highly successful American broadcasting company. There have been several revivals of The Linotype Didot® Font Family, particularly with the development of hot metal type and Linotype's more recent redesign to adapt the font for digital use. The Didot Font Family began in Paris when Firmin Didot began work on a collection of related type fonts. At the time the Didot family owned the most influential and successful print shop and font foundry in France. In fact, they were the King's printers with seven members of the family working in some capacity in the varied branches of the book trade. Firman Didot completed the development and began to cut the letters and cast them between 1784 and 1811. His brother

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Pierre used the type for his printing business including the now famous edition of Voltaire's La Henriade which has been long considered his masterpiece. The typeface was known for its increasing stroke contrast and more condensed armature, much like John Baskerville's fonts of the time.

The font is considered a neoclassical font with a similar style because of its increased stress high contrast typeface to a contemporary family of fonts of the time, by the Italian Giambattista Bodoni, creator of the well-known Bodoni font family. In more modern times, in 1966 the Columbia Broadcasting System (CBS) commissioned the Foundry Daylight® version of the font for their iconic "eye" logo. Although not as common a sight today as it was, the logo is still very much a part of the modern media scene. The development of hot type and then digital type saw changes to the basic font style, due in part to a common problem with not only the Didot font amily but also with the Bodoni fonts. The conversion to digital resulted in a problem called "dazzle" where the fine thin lines in the smaller point sizes would disappear. In 1991 Adrian Frutiger was one of the premier designers of the century and was working at Linotype. He was inspired by the study of the early Didot fonts in the Voltaire publication. He came up with a solution for Dazzle by adapting the fonts with the creation of a heavier weighted stroke in the smaller sizes. A similar solution was created by Jonathan Hoefler in his adaptation that he named HTF Didot ' when he was at H&FJ. The Linotype Didot and HTF Didot are still widely used to this day in many forms of digital printing, particularly in books and magazines where an elegant old-fashion look is desired. Today's Linotype Didot has twelve weights that include Old Style Figures, beautifully designed graphic elements and an elegant headline version. Although there have been many reinterpretations of the original font design, the actual Didot font design remains available only in print version. Widely used in the mid and late 1700s for text publication, including the publication of Voltaire's La Henriade in 1818. Columbia Broadcasting System commissioned the Foundry Didot® font for the creation of its iconic "CBS Eye" logo for the three letters that stand to the side of the eye logo.

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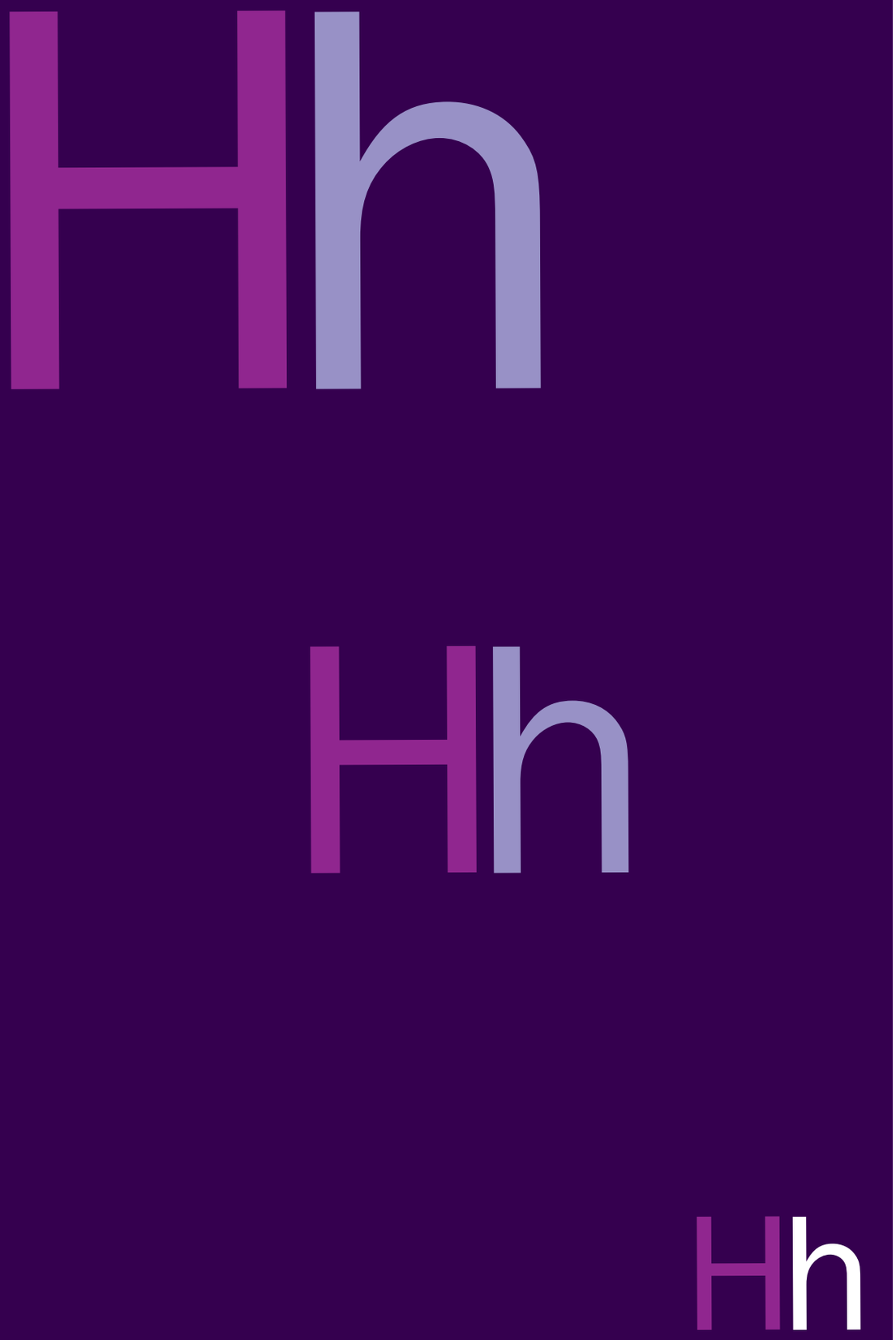

FranklinGothic

classification

Morris Fuller Benton

designer

Morris Fuller Benton designed Franklin Gothic for the American Type Founders Company in 1903-1912. Just as early types without serifs were known by the misnomer grotesque" in Britain, and "grotesk" in Germany, they came to be described as "gothic" in America. There were already many "gothic" typefaces in North America by the early 1900s, but Benton's design was probably influenced by popular "grotesks" from Germany, like Basic Commercial, or D. Stempel AG's Reform Grotesk. Franklin Gothic may have been named for Benjamin Franklin; however, the design has no historical relationship to that famous early American printer and statesman. Benton was a prolific designer, and he designed several other sans serif fonts, including Alternate Gothic, Lightline Gothic and News Gothic. In fact, News Gothic and Lightline Gothic could be seen as lighter "versions" of Franklin Gothic, and may be used together in the right design. Recognizable aspects of Franklin Gothic include the two-story "a" and "g," subtle stroke contrast, and the thinning of round strokes as they merge into stems. The type appears dark and monotone overall, giving it a robustly modern look. Franklin Gothic is still one of the most widely used sans serifs; it's a suitable choice for newspapers, advertising and posters.

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Another family with a similarly useful design is Trade Gothic. Franklin Gothic and its related faces are a large family of realist sans-serif typefaces developed in the early years of the 20th century by the type foundry American Type Founders (ATF) and credited to its head designer Morris Fuller Benton. Gothic was a contemporary term (now little-used except to describe period designs) meaning sans-serif.Franklin Gothic has been used in many advertisements and headlines in newspapers. The typeface continues to maintain a high profile, appearing in a variety of media from books to billboards. Despite a period of eclipse in the 1930s, after the introduction of European faces like Kabel and Futura, they were re-discovered by American designers in the 1940s and have remained popular ever since. Benton’s Franklin Gothic family is a set of solid designs, particularly suitable for display and trade use such as headlines rather than for extended text. Many versions and adaptations have been made since. Probably the best-known extension of Franklin Gothic is Victor Caruso’s 1970s ITC Franklin Gothic, which expands the series to include book weights similar to Benton’s News Gothic in a high x-height 1970s style. It is in part bundled with Microsoft Windows. Franklin Gothic itself is an extra-bold sans-serif type. It draws upon earlier, nineteenth century models, from many of the twenty-three foundries consolidated into American Type Founders in 1892. Historian Alexander Lawson speculated that Franklin Gothic was influenced by Berthold’s Akzidenz-Grotesk types but offered no evidence to support this theory which was later presented as fact by Philip Meggs and Rob Carter. It was named in honor of a prolific American printer, Benjamin Franklin. The faces were issued over a period of ten years, all of which were designed by Benton and issued by A.T.F. It can be distinguished from other sans serif typefaces by its more traditional double-storey a and especially g (double-storey gs, common in serif fonts, are rare in sans-serif fonts following German models, but were quite common in American and British designs of the period), the tail of the Q and the ear of the g. The tail of the Q curls down from the bottom center of the letterform in the book weight and shifts slightly to the right in the bolder fonts.

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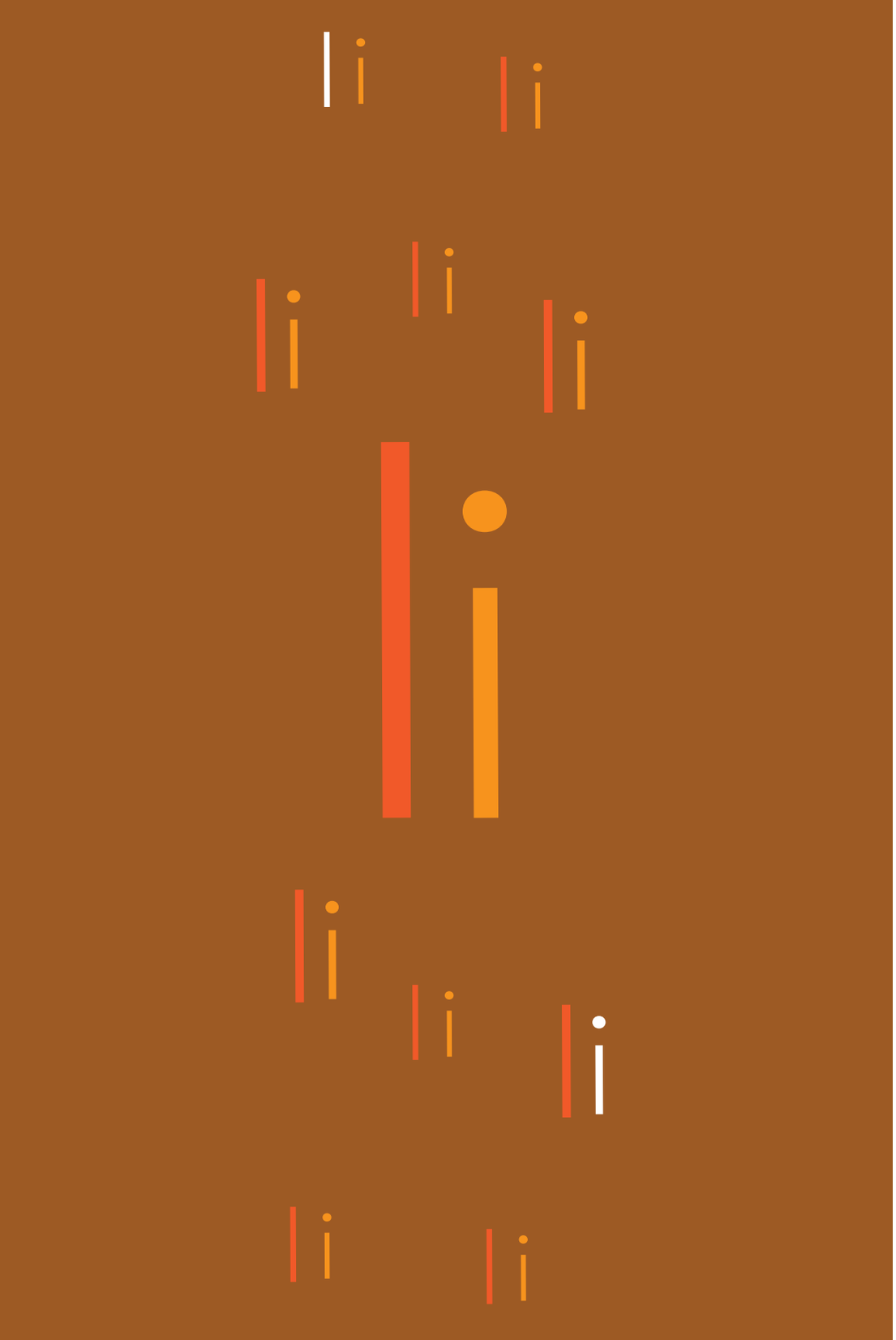

Futura Light

classification

Paul Renner

designer

Futura is a geometric sans-serif typeface designed by Paul Renner and released in 1927. It was designed as a contribution on the New Frankfurt-project. It is based on geometric shapes, especially the circle, similar in spirit to the Bauhaus design style of the period. It was developed as a typeface by the Bauer Type Foundry, in competition with Ludwig & Mayer's seminal Erbar typeface of 1926. Futura has an appearance of efficiency and forwardness. Although Renner was not associated with the Bauhaus, he shared many of its idioms and believed that a modern typeface should express modern models, rather than be a revival of a previous design. Renner's design rejected the approach of most previous sans-serif designs (now often called grotesques), which were based on the models of signpainting, condensed lettering and nineteenth-century serif typefaces, in favour of simple geometric forms: near-perfect circles, triangles and squares. It is based on strokes of near-even weight, which are low in contrast. The lowercase has tall ascenders, which rise above the cap line, and uses nearly-circular, single-story forms for the "a" and "g", the former previously more common in handwriting than in printed text. The uppercase characters present proportions similar to those of classical Roman capitals. The original metal type showed extensive adaptation of the design to individual sizes, and several divergent

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b g

digitisations have been released by different companies. Futura was extensively marketed by Bauer and its American distribution arm by brochure as capturing the spirit of modernity, using the German slogan "die Schrift unserer Zeit" ("the typeface of our time") and in English "the typeface of today and tomorrow". It has remained popular since. Contrary to popular thinking, the Futura typeface was neither conceived at Germany's Bauhaus nor decreed as the quintessence of the design school's teaching. Paul Renner, Futura's designer, had no Bauhaus affiliation, although his original sketches embodied the ideologies of the Bauhaus movement. His work was translated into fonts of metal type by The Bauer Type Foundry of Frankfurt, which made considerable changes to his Futura. The end result was a melding of Renner's philosophy with proven typeface design precepts. While the forms of Futura's capital letters can be traced back to ancient Greek lapidary letters, Renner's sketches for the lower case were quirky, forced and at times barely recognizable as letters. The Bauer production department reinterpreted his design, removing many of the odd shapes while maintaining the basic notion of letters reflecting simple geometric shapes. The ascenders were redrawn taller than the capitals, and character widths were adjusted to reflect traditional 16th century proportions. Even the lowercase 't' was redrawn as an asymmetrical design – like many old style typefaces. Other typefaces predate Futura's 1927 release date, but Renner's is generally credited as the most influential in stimulating the development of typefaces based on geometric forms. This is due primarily to the immediate and overwhelming success of the family. Renner also made many presentations and lectures about his new design prior to its release, and some believe that other designers and type foundries took his concept and turned it into fonts of type prior to the Bauer release of Futura. Futura is an exceptionally versatile typeface. Its bold and condensed variants are especially powerful display designs. Futura is also a good choice for space-sensitive environments. Its simple letterforms allow it to be set at surprisingly small sizes with little drop in legibility levels. Futura also works well for short blocks of text copy, captions and pull-quotes. A Cyrillic variant of the Futura Medium typography was made by Anatoli Muzanov for the 1980 Summer Olympics held in Moscow. Futura is also employed by Fox News Channel, the RAI (the Italian public broadcasting agency) for its logo and is used in the Italian railway system for signs. NBC used a modified version of Futura for its original 1986 version of the current logo and its wordmarks. A bold version of the font was used for NBC Sports on-screen graphics from 1989 to 1991, and by CBS Sports from 1992 to 1996. University of Wisconsin-Milwaukee signage uses Futura.

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Futura Bold

classification

Paul Renner

designer

Futura is a geometric sans-serif typeface designed by Paul Renner and released in 1927. It was designed as a contribution on the New Frankfurt-project. It is based on geometric shapes, especially the circle, similar in spirit to the Bauhaus design style of the period. It was developed as a typeface by the Bauer Type Foundry, in competition with Ludwig & Mayer's seminal Erbar typeface of 1926. Futura has an appearance of efficiency and forwardness. Although Renner was not associated with the Bauhaus, he shared many of its idioms and believed that a modern typeface should express modern models, rather than be a revival of a previous design. Renner's design rejected the approach of most previous sans-serif designs (now often called grotesques), which were based on the models of signpainting, condensed lettering and nineteenth-century serif typefaces, in favour of simple geometric forms: near-perfect

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circles, triangles and squares. It is based on strokes of near-even weight, which are low in contrast. The lowercase has tall ascenders, which rise above the cap line, and uses nearly-circular, single-story forms for the “a” and “g”, the former previously more common in handwriting than in printed text. The uppercase characters present proportions similar to those of classical Roman capitals. The original metal type showed extensive adaptation of the design to individual sizes, and several divergent digitisations have been released by different companies. Futura was extensively marketed by Bauer and its American distribution arm by brochure as capturing the spirit of modernity, using the German slogan “die Schrift unserer Zeit” (“the typeface of our time”) and in English “the typeface of today and tomorrow”. It has remained popular since. Contrary to popular thinking, the Futura typeface was neither conceived at Germany’s Bauhaus nor decreed as the quintessence of the design school’s teaching. Paul Renner, Futura’s designer, had no Bauhaus affiliation, although his original sketches embodied the ideologies of the Bauhaus movement. His work was translated into fonts of metal type by The Bauer Type Foundry of Frankfurt, which made considerable changes to his Futura. The end result was a melding of Renner’s philosophy with proven typeface design precepts. While the forms of Futura’s capital letters can be traced back to ancient Greek lapidary letters, Renner’s sketches for the lower case were quirky, forced and at times barely recognizable as letters. The Bauer production department reinterpreted his design, removing many of the odd shapes while maintaining the basic notion of letters reflecting simple geometric shapes. The ascenders wereredrawn taller than the capitals, and character widths were adjusted to reflect traditional 16th century proportions. The lowercase ‘t’ was redrawn like old style typefaces.

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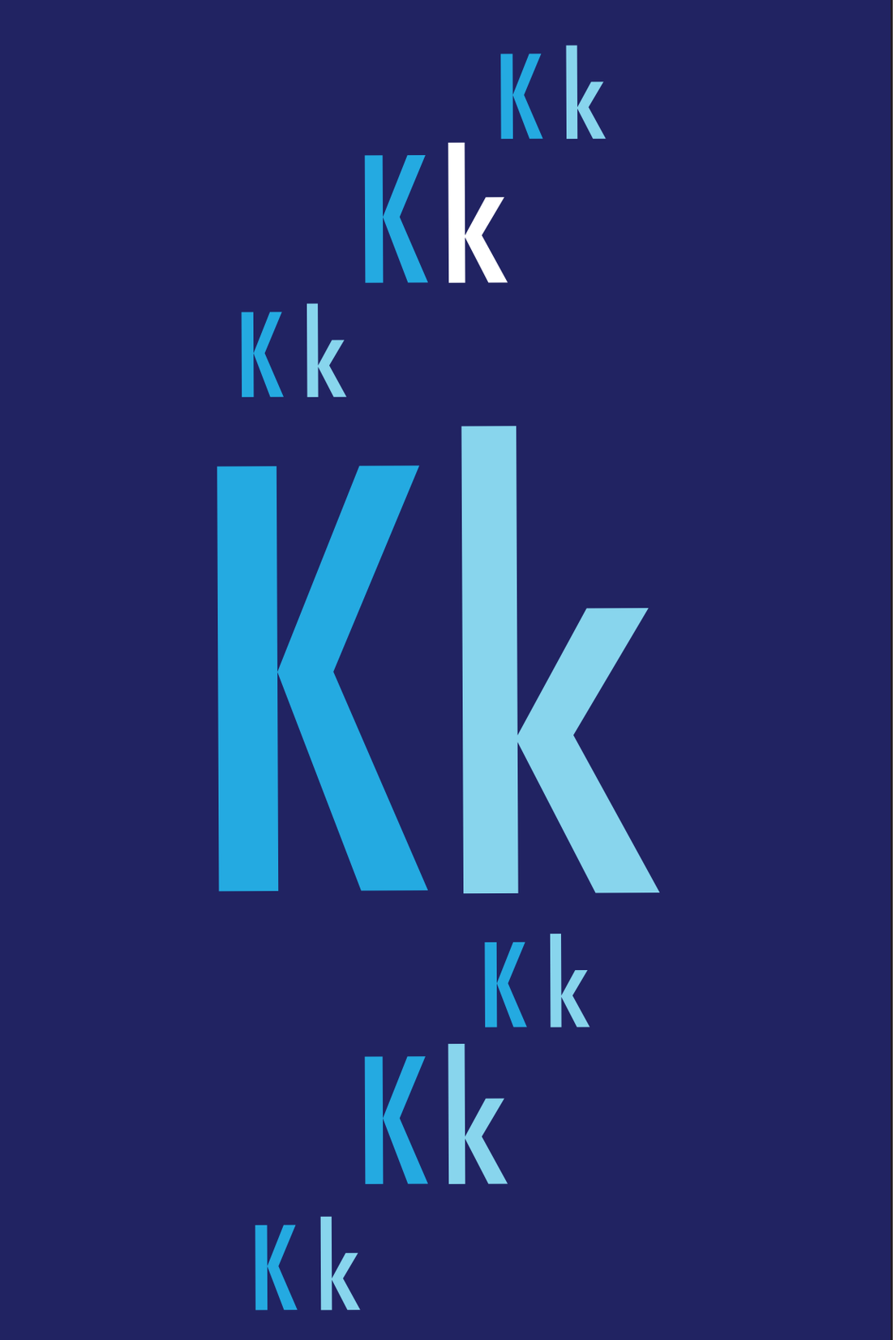

Futura Medium

classification

Paul Renner

designer

Futura is a geometric sans-serif typeface designed by Paul Renner and released in 1927. It was designed as a contribution on the New Frankfurt-project. It is based on geometric shapes, especially the circle, similar in spirit to the Bauhaus design style of the period. It was developed as a typeface by the Bauer Type Foundry, in competition with Ludwig & Mayer's seminal Erbar typeface of 1926. Futura has an appearance of efficiency and forwardness. Although Renner was not associated with the Bauhaus, he shared many of its idioms and believed that a modern typeface should express modern models, rather than be a revival of a previous design. Renner's design rejected the approach of most previous sans-serif designs (now often called grotesques), which were based on the models of signpainting, condensed lettering and nineteenth-century serif typefaces, in favour of simple geometric forms: near-perfect circles, triangles and squares. It is based on strokes of near-even weight, which are low in contrast. The lowercase has tall ascenders, which rise above the cap line, and uses nearly-circular, single-story forms for the "a" and

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q a

“g”, the former previously more common in handwriting than in printed text. The uppercase characters present proportions similar to those of classical Roman capitals. The original metal type showed extensive adaptation of the design to individual sizes, and several divergent digitisations have been released by different companies. Futura was extensively marketed by Bauer and its American distribution arm by brochure as capturing the spirit of modernity, using the German slogan “die Schrift unserer Zeit” (“the typeface of our time”) and in English “the typeface of today and tomorrow”. It has remained popular since. Contrary to popular thinking, the Futura typeface was neither conceived at Germany’s Bauhaus nor decreed as the quintessence of the design school’s teaching.Paul Renner, Futura’s designer, had no Bauhaus affiliation, although his original sketches embodied the ideologies of the Bauhaus movement. His work was translated into fonts of metal type by The Bauer Type Foundry of Frankfurt, which made considerable changes to his Futura. The end result was a melding of Renner’s philosophy with proven typeface design precepts. While the forms of Futura’s capital letters can be traced back to ancient Greek lapidary letters, Renner’s sketches for the lower case were quirky, forced and at times barely recognizable as letters. The Bauer production department reinterpreted his design, removing many of the odd shapes while maintaining the basic notion of letters reflecting simple geometric shapes. The ascenders were redrawn taller than the capitals, and character widths were adjusted to reflect traditional 16th century proportions. The lowercase ‘t’ was redrawn as an asymmetrical design like old style typefaces. Other typefaces predate Futura’s 1927 release date, but Renner’s is generally credited as the most influential in stimulating the development of typefaces based on geometric forms. This is due primarily to the immediate success of the family. Renner also made many presentations and lectures about his new design prior to its release, and some believe that other designers and type foundries took his concept and turned it into fonts of type prior to the Bauer release of Futura. Its bold and condensed variants are especially powerful display designs. Futura is also a good choice for space-sensitive environments.

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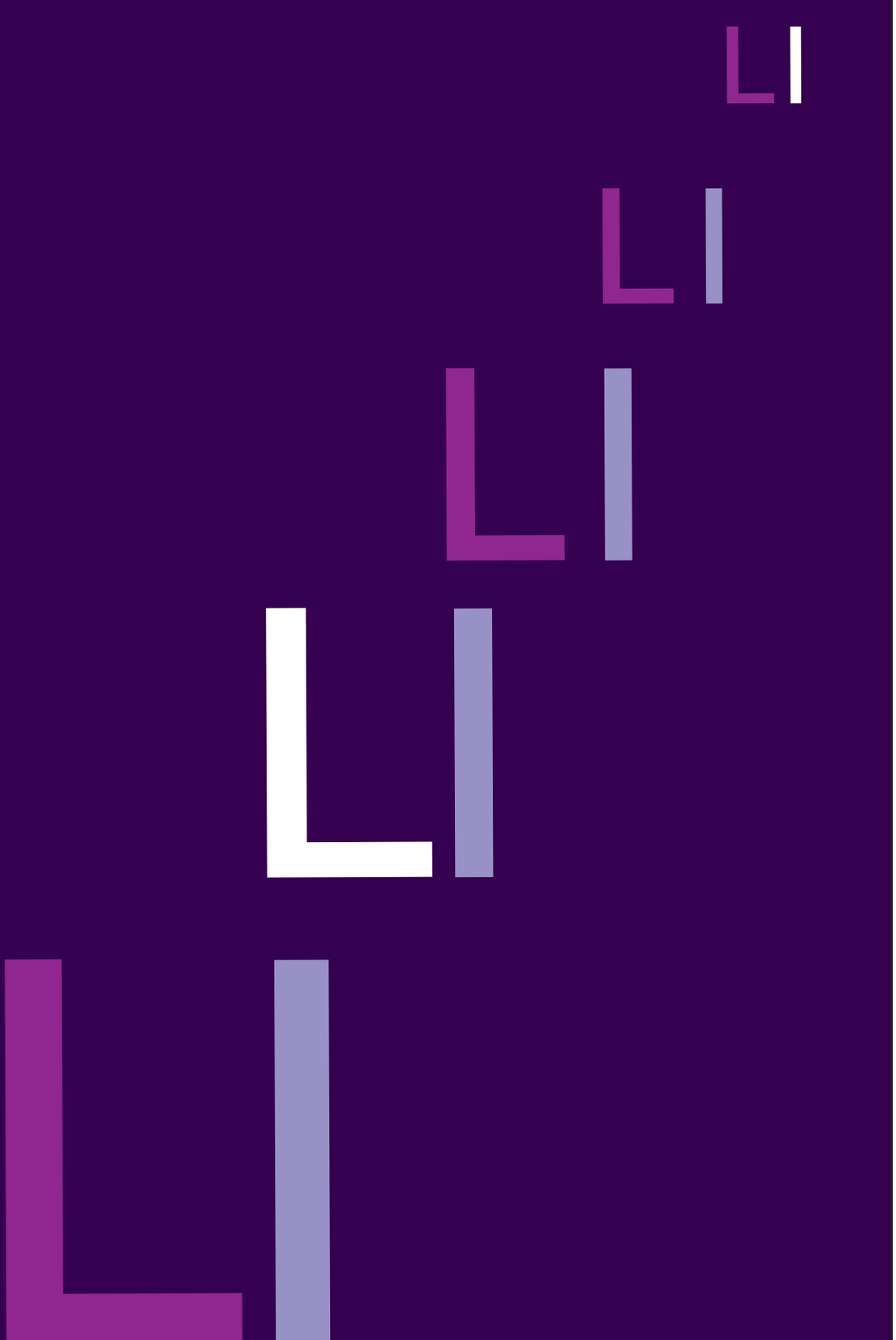

Gill Sans

classification

Eric Gill

designer

Gill Sans is a humanist sans-serif typeface designed by Eric Gill and released by the British branch of Monotype from 1928 onwards. Gill Sans is based on Edward Johnston's 1916 "Underground Alphabet", the corporate font of London Underground. As a young artist, Gill had assisted Johnston in its early development stages. In 1926, Douglas Cleverdon, a young printer-publisher, opened a bookshop in Bristol, and Gill painted a fascia for the shop for him in sans-serif capitals. In addition, Gill sketched an alphabet for Cleverdon as a guide for him to use for future notices and announcements. By this time Gill had become a prominent stonemason, artist and creator of lettering in his own right and had begun to work on creating typeface designs. Gill was commissioned to develop his alphabet into a full metal type family by his friend Stanley Morison, an influential Monotype executive and historian of printing. Morison hoped that it could be Monotype's competitor to a wave of German sans-serif families in a new "geometric" style, which included Erbar, Futura and Kabel, all being launched to considerable attention in Germany during the late 1920s. Gill Sans was released in 1928 by Monotype, initially as a set of titling capitals that was quickly followed by a lower-case.

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Gill’s aim was to blend the influences of Johnston, classic serif typefaces and Roman inscriptions to create a design that looked both cleanly modern and classical at the same time. Marketed by Monotype as a design of “classic simplicity and real beauty”, it was intended as a display typeface that could be used for posters and advertisements, as well as for the text of documents that need to be clearly legible at small sizes or from a distance, such as book blurbs, timetables and price lists. Designed before setting documents entirely in sans-serif text was common, its standard weight is noticeably bolder than most modern body text fonts. An immediate success, the year after its release the London and North Eastern Railway (LNER) chose it for all its posters, timetables and publicity material. British Railways chose Gill Sans as the basis for its standard lettering when the railway companies were nationalised in 1948. Gill Sans also soon became used on the modernist, deliberately simple covers of Penguin Books, and was sold up to very large sizes which were often used in British posters and notices of the period. Gill Sans was one of the dominant typefaces in British printing in the years following its release, and remains extremely popular: it has been described as “the British Helvetica” because of its lasting popularity in British design. Gill Sans has influenced many other typefaces, and helped to define a genre of sans-serif, known as the humanist style. Monotype rapidly expanded the original regular or medium weight into a large family of styles, which it continues to sell. The proportions of Gill Sans stem from monumental Roman capitals in the upper case, and traditional “old-style” serif letters in the lower. This gives Gill Sans a very different style of design to geometric sans-serifs like Futura, based on simple squares and circles, or realist or grotesque designs like Akzidenz-Grotesk, Helvetica and Univers influenced by nineteenth-century lettering styles. For example, compared to realist sans-serifs the “C” and “a” have a much less “folded up” structure, with wider apertures. The “a” and “g” in the roman or regular style are “double-storey” designs, rather than the “single-storey” forms used in handwriting and blackletter often found in grotesque and especially geometric sans-serifs. A drawing and photographed carving by Gill of the “Trajan” capitals on the Column of Trajan, a model for the capitals of Gill Sans and Johnson. Respected by Arts and Crafts artisans as among the best ever drawn, many signs and engravings created with an intentionally artistic design in the twentieth century in Britain are based on them.

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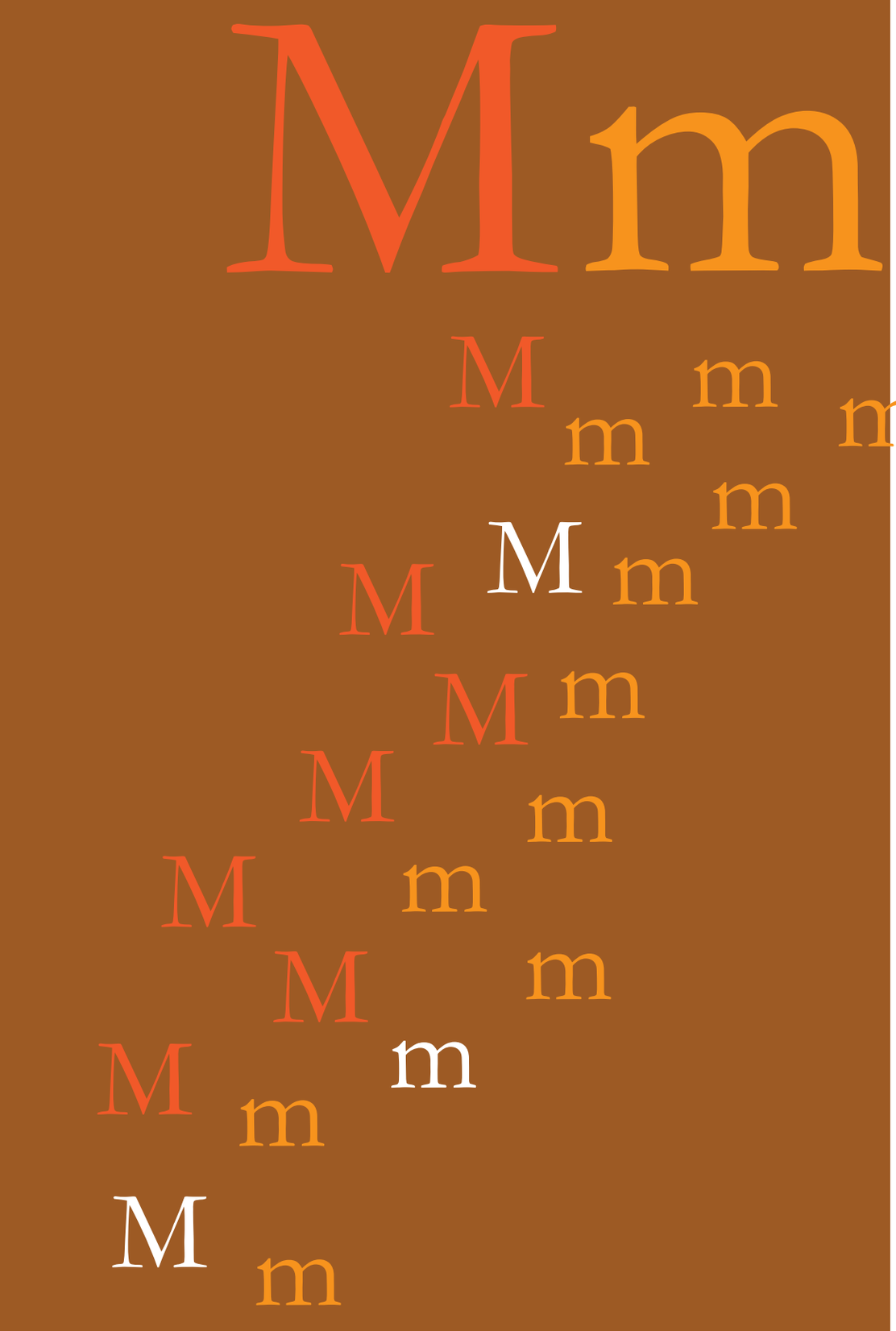

Garamond

classification

Claude Garamond

designer

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. Robert Slimbach, working with Adobe, set about creating a new version of the Garamond font family in the late 1980s. In 1989 the Adobe Garamond design was released, much to the delight of many in the design industry who saw the font as a very graceful interpretation of Garamond's original face. It came with small caps, titling caps, swash caps and expert fonts. The font is

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considered an Old Style Garalde font because of the oblique nature of the slimmest areas found in the letter shapes. Despite their widespread usage in the modern digital and print worlds, the Garamond fonts have a somewhat confusing past. About sixty years after the death of Claude Garamond, another French printer, Jean Jannon, cut a set of Garamond-like type, through the face was noticeably more asymmetrical. Jannon's office was summarily raided by the French government, who discovered the font and made it the official Royal Printing Office typeface. French national Printing Office subsequently (circa 1825) claimed the type was a production of Garamond. Thus, the earliest versions of the Garamond design, produced in the 20th century (including Garamond #3 by Morris Fuller Benton), were actually based on the Jannon font and not the Garamond type. The Adobe Garamond design is considered one of the most versatile fonts available today and certainly one of the most attractive and graceful in print. It is also one of the most eco friendly types to print because the letterforms use less ink than other similar faces. Garamond cut type in the 'roman', or upright style, in italic, and Greek. In the period of Garamond's early life roman type had been displacing the blackletter or Gothic type which was used in some (although not all) early French printing.(Though his name was generally written as 'Garamont' in his lifetime, the spelling 'Garamond' became the most commonly used form after his death.) The roman designs of Garamond which are his most imitated were based on a font cut around 1495 for the Venetian printer Aldus Manutius by engraver Francesco Griffo. This was first used in the book De Aetna, a short work by poet and cleric Pietro Bembo which was Manutius' first printing in the Latin alphabet after a long series of publications of classics of Greek literature that won him an international reputation. Historian Beatrice Warde has assessed De Aetna as something of a pilot project, a small book printed to a higher standard than Manutius' norm. French typefounders of the 16th century assiduously examined Manutius's work as a source of inspiration. The Adobe Garamond font family has been widely used, including the instantly recognizable Google logo. Ruth Kedar, graphic designer commissioned by Sergey Brin and Larry Page to create the image realized from an early stage that Google would require a logotype rather than a simpler graphic logo. The insignia underwent several design phases – with Garamond as the font each time – until the modern, colorful version was finalized. Many very famous books have been set in Adobe Garamond; the Dr. Seuss range of books and the legendary Harry Potter volumes are just two examples.

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Helvetica

classification

Max Meidinger & Edouard Hoffman

designer

Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann. Helvetica is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century. Over the years, a wide range of variants have been released in different weights, widths, and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, solid appearance. Developed by the Haas'sche Schriftgiesserei (Haas Type Foundry) of Münchenstein, Switzerland, its release was planned to match a trend: a resurgence of interest in turn-of-the-century "grotesque" sans-serifs among European graphic designers,

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that also saw the release of Univers by Adrian Frutiger the same year. Hoffmann was the president of the Haas Type Foundry, while Miedinger was a freelance graphic designer who had formerly worked as a Haas salesman and designer. Miedinger and Hoffmann set out to create a neutral typeface that had great clarity, no intrinsic meaning in its form, and could be used on a wide variety of signage. Originally named Neue Haas Grotesk (New Haas Grotesque), it was rapidly licensed by Linotype and renamed Helvetica in 1960, which in Latin means “Swiss” (from Helvetia), capitalising on Switzerland’s reputation as a centre of ultra-modern graphic design. A feature-length film directed by Gary Hustwit was released in 2007 to coincide with the 50th anniversary of the typeface’s introduction in 1957. The main influence on Helvetica was Akzidenz-Grotesk from Berthold; Hoffman’s scrapbook of proofs of the design shows careful comparison of test proofs with snippets of Akzidenz-Grotesk. Its ‘R’ with a curved tail resembles Schelter-Grotesk, another turn-of-the-century sans-serif sold by Haas. Wolfgang Homola comments that in Helvetica “the weight of the stems of the capitals and the lower case is better balanced” than in its influences. Attracting considerable attention on its release as Neue Haas Grotesk (Nouvelle Antique Haas in French-speaking countries), Stempel and Linotype adopted Neue Haas Grotesk for release in hot metal composition, the standard typesetting method at the time for body text, and on the international market. In 1960, its name was changed by Haas’ German parent company Stempel to Helvetica in order to make it more marketable internationally; it comes from the Latin name for the pre-Roman tribes of what became Switzerland. Intending to match the success of Univers, Arthur Ritzel of Stempel redesigned Neue Haas Grotesk into a larger family. The design was popular: Paul Shaw suggests that Helvetica “began to muscle out” Akzidenz-Grotesk in NYC from around summer 1965, when Amsterdam Continental, which imported European typefaces, stopped pushing Akzidenz-Grotesk in its marketing and began to focus on Helvetica instead. It was also made available for phototypesetting systems, and in other formats such as Letraset dry transfers and plastic letters, and many phototypesetting imitations were rapidly created by competing companies.

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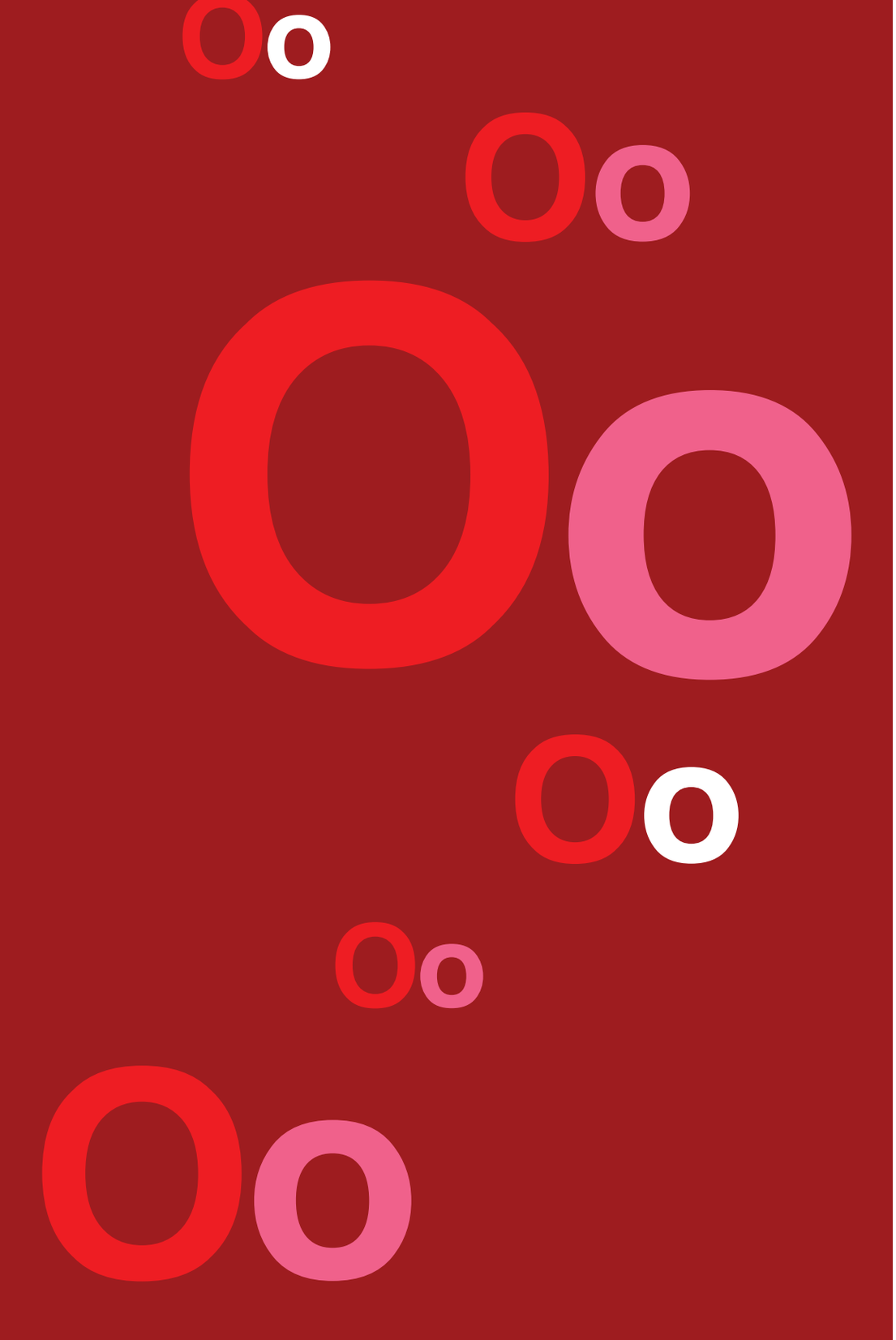

Helvetica Bold

classification

Max Meidinger & Edouard Hoffman

designer

Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann. Helvetica is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century. Over the years, a wide range of variants have been released in different weights, widths, and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, solid appearance. Developed by the Haas'sche Schriftgiesserei (Haas Type Foundry) of Münchenstein, Switzerland, its release was planned to match a trend: a

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resurgence of interest in turn-of-the-century “grotesque” sans-serifs among European graphic designers, that also saw the release of Univers by Adrian Frutiger the same year. Hoffmann was the president of the Haas Type Foundry, while Miedinger was a freelance graphic designer who had formerly worked as a Haas salesman and designer. Miedinger and Hoffmann set out to create a neutral typeface that had great clarity, no intrinsic meaning in its form, and could be used on a wide variety of signage. Originally named Neue Haas Grotesk (New Haas Grotesque), it was rapidly licensed by Linotype and renamed Helvetica in 1960, which in Latin means “Swiss” (from Helvetia), capitalising on Switzerland’s reputation as a centre of ultra-modern graphic design. A feature-length film directed by Gary Hustwit was released in 2007 to coincide with the 50th anniversary of the typeface’s introduction in 1957. The main influence on Helvetica was Akzidenz-Grotesk from Berthold; Hoffman’s scrapbook of proofs of the design shows careful comparison of test proofs with snippets of Akzidenz-Grotesk. Its ‘R’ with a curved tail resembles Schelter-Grotesk, another turn-of-the-century sans-serif sold by Haas. Wolfgang Homola comments that in Helvetica “the weight of the stems of the capitals and the lower case is better balanced” than in its influences. Attracting considerable attention on its release as Neue Haas Grotesk (Nouvelle Antique Haas in French-speaking countries), Stempel and Linotype adopted Neue Haas Grotesk for release in hot metal composition, the standard typesetting method at the time for body text, and on the international market. In 1960, its name was changed by Haas’ German parent company Stempel to Helvetica in order to make it more marketable internationally; it comes from the Latin name for the pre-Roman tribes of what became Switzerland. Intending to match the success of Univers, Arthur Ritzel of Stempel redesigned Neue Haas Grotesk into a larger family. It was also made available for phototypesetting systems, and in other formats such as Letraset dry transfers and plastic letters, and many phototypesetting imitations were rapidly created by companies.

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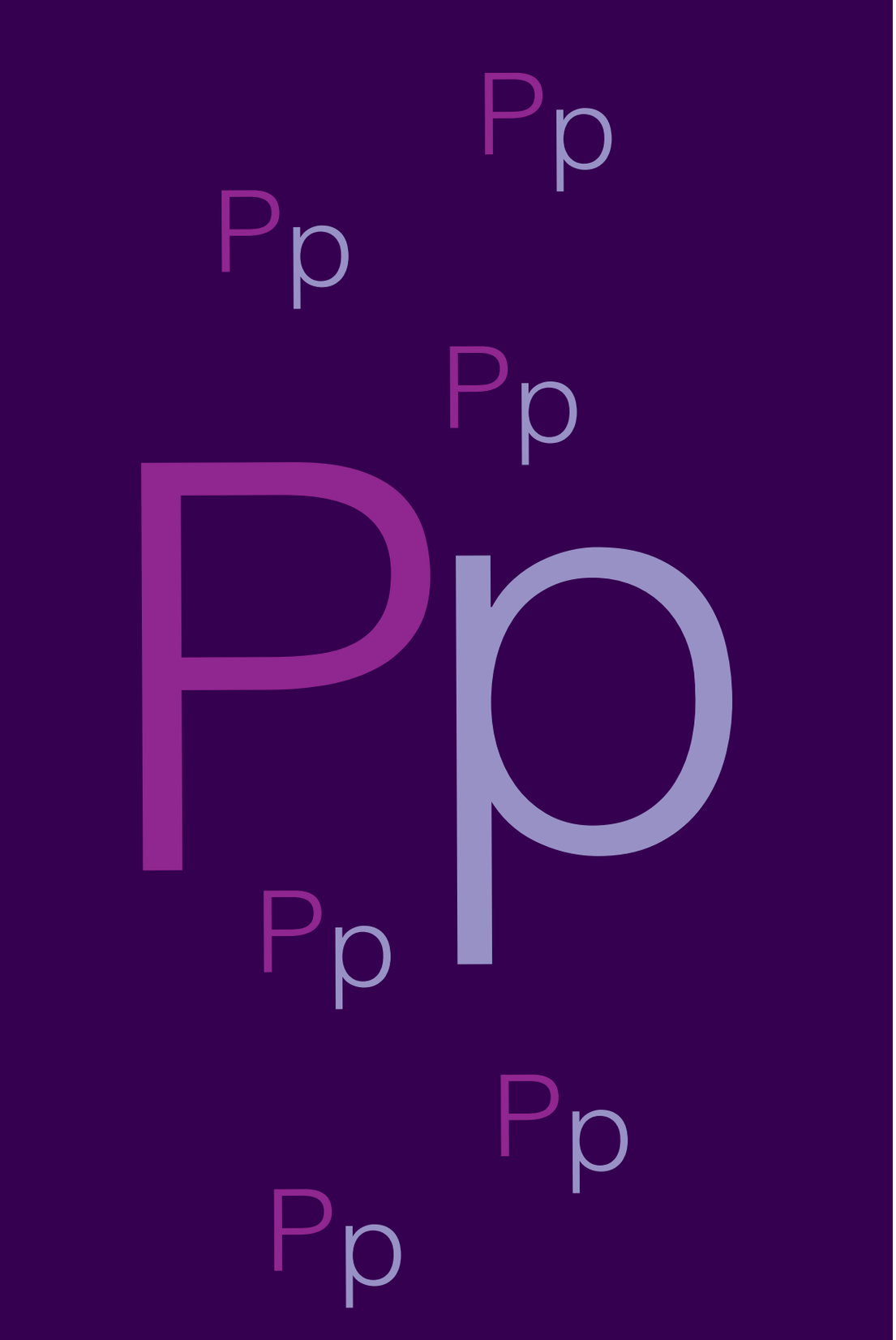

Helvetica Light

classification

Max Meidinger & Edouard Hoffman

designer

Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann. Helvetica is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century. Over the years, a wide range of variants have been released in different weights, widths, and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, solid appearance. Developed by the Haas'sche Schriftgiesserei (Haas Type Foundry) of Münchenstein, Switzerland, its release was planned to match a trend: a resurgence of interest in turn-of-the-century "grotesque" sans-serifs among European graphic designers,

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that also saw the release of Univers by Adrian Frutiger the same year. Hoffmann was the president of the Haas Type Foundry, while Miedinger was a freelance graphic designer who had formerly worked as a Haas salesman and designer. Miedinger and Hoffmann set out to create a neutral typeface that had great clarity, no intrinsic meaning in its form, and could be used on a wide variety of signage. Originally named Neue Haas Grotesk (New Haas Grotesque), it was rapidly licensed by Linotype and renamed Helvetica in 1960, which in Latin means “Swiss” (from Helvetia), capitalising on Switzerland’s reputation as a centre of ultra-modern graphic design. A feature-length film directed by Gary Hustwit was released in 2007 to coincide with the 50th anniversary of the typeface’s introduction in 1957. The main influence on Helvetica was Akzidenz-Grotesk from Berthold; Hoffman’s scrapbook of proofs of the design shows careful comparison of test proofs with snippets of Akzidenz-Grotesk. Its ‘R’ with a curved tail resembles Schelter-Grotesk, another turn-of-the-century sans-serif sold by Haas. Wolfgang Homola comments that in Helvetica “the weight of the stems of the capitals and the lower case is better balanced” than in its influences. Attracting considerable attention on its release as Neue Haas Grotesk (Nouvelle Antique Haas in French-speaking countries), Stempel and Linotype adopted Neue Haas Grotesk for release in hot metal composition, the standard typesetting method at the time for body text, and on the international market.
In 1960, its name was changed by Haas’ German parent company Stempel to Helvetica in order to make it more marketable internationally; it comes from the Latin name for the pre-Roman tribes of what became Switzerland. Intending to match the success of Univers, Arthur Ritzel of Stempel redesigned Neue Haas Grotesk into a larger family. The design was popular: Paul Shaw suggests that Helvetica “began to muscle out” Akzidenz-Grotesk in NYC from around summer 1965, when Amsterdam Continental, which imported European typefaces, stopped pushing Akzidenz-Grotesk in its marketing and began to focus on Helvetica instead. It was also made available for phototypesetting systems, and in other formats such as Letraset dry transfers and plastic letters, and many phototypesetting imitations were rapidly created by companies.

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Meta

classification

Erik Spiekermann

designer

The Meta design is a sans serif, humanist-style typeface that was designed by Erik Spiekermann for the West German Post Office (Deutsche Bundespost). It was subsequently released in 1991 by Spiekermann's company FontFont. In early 1985, Erik Spiekermann was working for the high-end design company Sedley Place, who had offices in Berlin, Germany. Spiekermann and Sedley Place were responsible for some large scale branding and marketing exercises for well-known, multinational corporations. The Deutsche Bundespost commissioned Sedley Place to produce a new corporate branding initiative. It called for a typeface that was easy to read in small point sizes and came out well on poor quality paper stock. The design brief included some very precise character set requirements, including that the new typeface not to be confused with one of the many variations of Helvetica. Spiekermann, with the assistance of Michael Bitter, went ahead and set about designing this new typeface. After the original design work was completed in Berlin. Gerry Barney and Mike Pratley of Sedley Place in London completed the design, producing full alphabets based on the design specifications of

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Spiekermann and Bitter. Part of the original commission was to produce a typeface that could be printed almost anywhere without incurring significant extra typesetting and printing costs. With the Deutsche Bundespost being one of the largest companies in Europe, employing a staggering 500,000+ employees, this as much of their printing was done by small print shops situated all over Germany. Deutsche Bundespost did not want to place financial burden on their printers. Fortunately, the Deutsche Bundespost were paying for the design of this typeface and were able distribute the font very affordably to its users. The outcome of all this design work was a 3-weight font family available in Regular, Regular Italic and Bold. Despite the fact that the Deutsche Bundespost had spent considerable time and expense on the project, the executive management decided not to go ahead with its implementation for fear of causing too much disruption; they continued instead with their use of a variety of Helvetica fonts and Meta never became part of their corporate branding. (They now use Frutiger as their corporate typeface.) This, however, was not the end of the Meta story. The Meta typeface lay unused for a while before Spiekermann, realizing that the Deutsche Bundespost and Sedley Place would never use it, picked it up again and put some more work into developing the font family further. Having parted from Sedley Place, Spiekermann started his own company, the newly formed publishing label FSI Fontshop International. The Meta family, initially released as a commercial font in 1991, now comprises over sixty fonts. The Meta 2 family was released in 1992, the Meta Plus family in 1993, and in 1998 a facelift of the complete font family reclassified the Meta series and combined them into family-sets named Meta Normal, Meta Book, Meta Medium, Meta Bold, and Meta Black. These are all available in Roman, italic, small caps and italic small caps. Between 1998 and 2005, further light stroke weights and a condensed family were introduced by Tagir Safayev and Olga Chayeva and were named: Meta Light and Meta Hairline. The last addition to the growing Meta font family is Meta Serif released by FSI in 2007. Meta is used in the Netherlands in signage and on a huge range of product labeling from well-known products throughout the world. From 24 variations on the Meta font family, the typeface has now been expanded to include over 60 fonts with a variation of weights and styles available.

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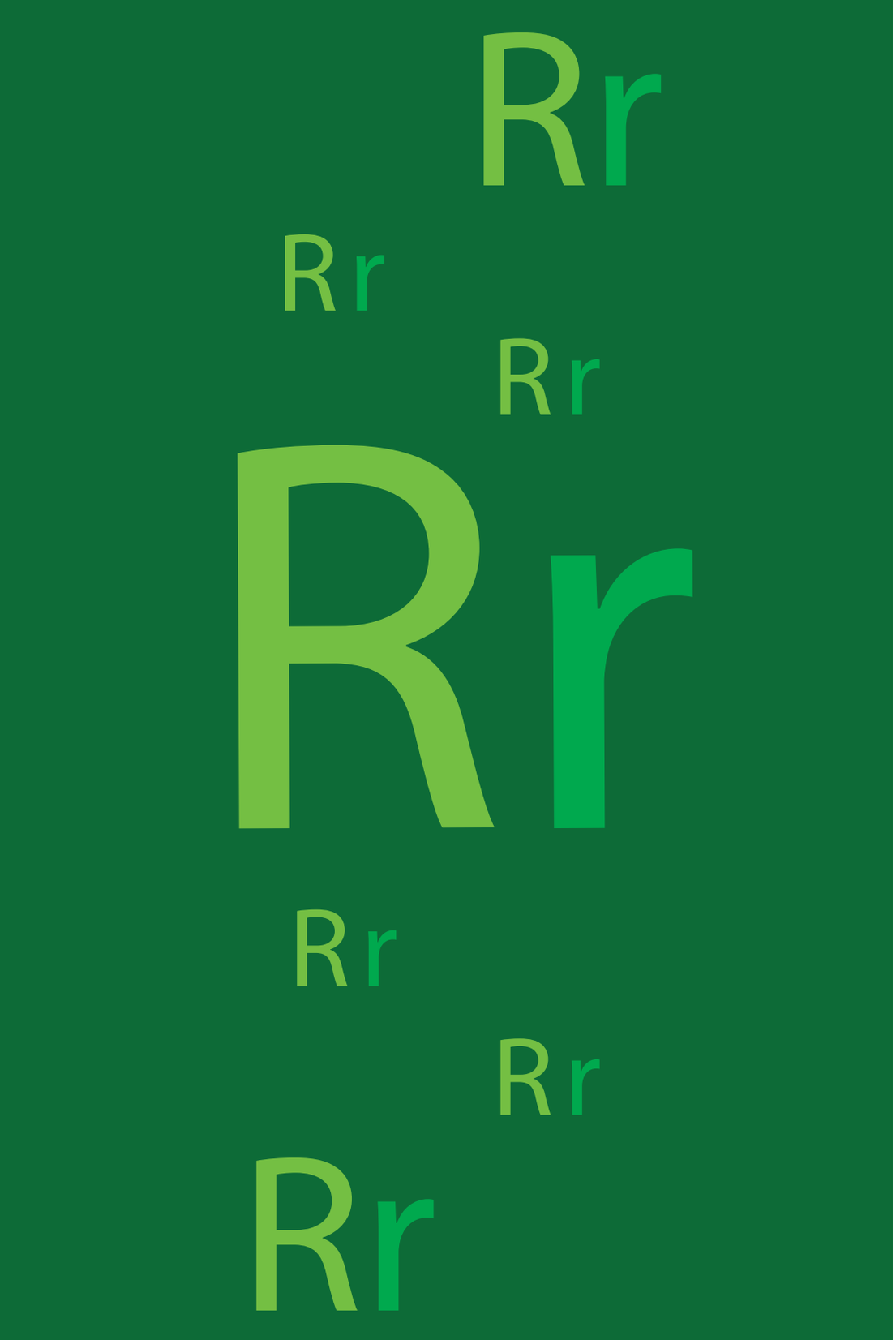

Myriad

classification

Robert Slimbach & Carol Twombly

designer

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. Myriad was intended as a neutral, general-purpose typeface that could fulfill a range of uses and have a form easily expandable by computer-aided design to a large range of weights and widths. Myriad is probably best known for its usage by Apple Inc., replacing Apple Garamond as Apple's corporate font from 2002 to around 2017. Myriad is easily distinguished from other sans-serif fonts due to its "y" descender (tail) and slanting "e" cut. Myriad is a humanist sans-serif, a relatively informal design taking influences from handwriting. Its letterforms are open rather than "folded-up" on the nineteenth-century grotesque sans-serif model, and its sloped form is a "true italic" based on handwriting. The 'g' is single-storey and the 'M' has sloped sides on the model of Roman square capitals. As a family intended for body text and influenced by traditional book printing, text figures are included as well as lining figures at cap height. Twombly described the design process as one of swapping ideas to create a "homogenous" design but said that in retrospect she found the experience "too hard" to want to repeat. Myriad is similar to Adrian Frutiger's

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famous Frutiger typeface, although the italic is a true italic unlike Frutiger's oblique; Frutiger described it as "not badly done" but felt that the similarities had gone "a little too far". The later Segoe UI and Corbel are also similar. During the 1990s, Adobe developed a release of Myriad in the multiple master format, an ambitious format intended to allow the user to fine-tune weight, width and other characteristics of the design to their preferred form. The concept was not widely-supported by third-party applications, and so most releases of Myriad have been in the form of separate font files. The concept has since been redeveloped as part of the OpenType variable fonts technology. Released in 1992, the Myriad® typeface family has become a popular choice for both text and display composition. Since it was made available in a Pro character set in the OpenType® format, Myriad's considerable reach was increased though the addition of Greek and Cyrillic glyphs, as well as old style figures. The Myriad family includes condensed, normal and extended widths in a full range of weights.

Well-drawn letter proportions, clean, open shapes and extensive kerning pairs ensure that the design retains a comfortable level of readability across all of its variants. Myriad is the result of a collaboration between type designers Carol Twombly and Robert Slimbach. The design was introduced originally in the multiple master format, which enabled the design to be rendered dynamically from light to extra bold weights, and from condensed to extended widths. When Adobe stopped making multiple masters fonts, a new version of the family, which also included an extended character set, was developed in 2000 by Fred Brady and Christopher Slye. Because of its readability and accessibility, Myriad – and now Myriad Pro – has been adopted by a wide variety of small and large companies alike. Noteworthy companies using the Myriad typeface include Apple, Wells Fargo, Modern Telegraph, Nippon Airways and various North American universities (including the University of Nevada and the University of Ottawa). Additionally, recent additions to the Myriad fold include Walmart's corporate rebranding in 2008. 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, and oldstyle figures.

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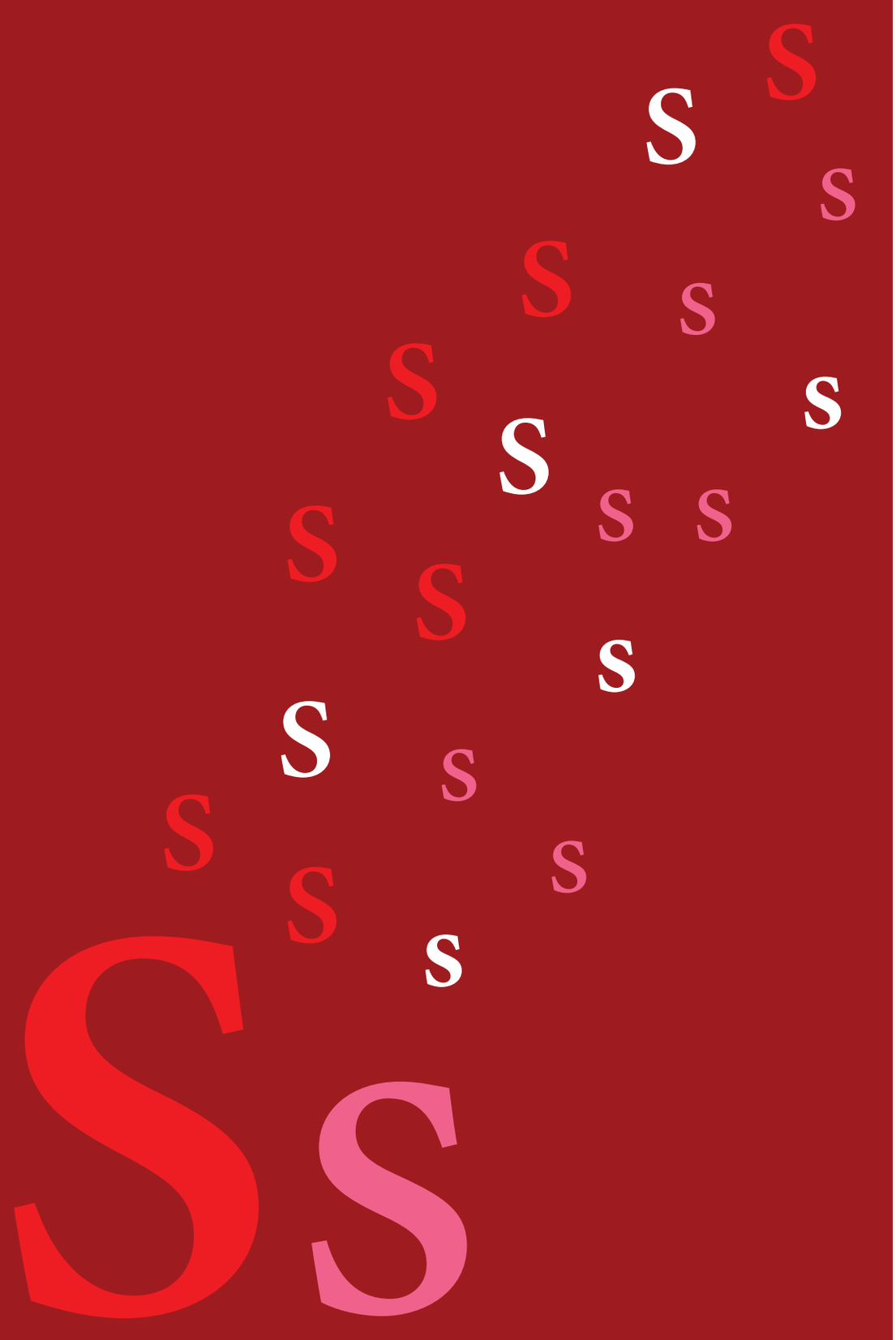

Minion

classification

Robert Slimbach

designer

The Minion design is an old-style serif typeface designed by Robert Slimbach of Adobe Systems and was released in 1990 by Linotype. This typeface encapsulates the aesthetic appeal of the Renaissance and the exceptional readability of typefaces of the day. For this reason, Minion has proved to be a popular font for on-screen use. The inspiration for Slimbach's design came from late Renaissance period classic typefaces in the old serif style. The Renaissance period was noted for its elegant and attractive typefaces that were also highly readable. The name Minion is derived from the traditional classification and naming of typeface sizes, minion being a size in between brevier and nonpareil. It approximates to a modern 7 point lettering size. The Minion design's lowercase characters use old-style glyphs in keeping with its Baroque typeface roots. These are most noticeable on the lowercase "g" and "q". Subtle, but important, details allow the upper and lower case to match well and sit comfortably next to each other. The letter "z" in both cases has the tell-tale heavy dropped serif and matching line thicknesses. The strokes of the upper and lower case "y", with its italicized narrowing of the secondary stroke, reinforce the strength of the primary stroke. Interestingly, the "Z" character has a thick stroke

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stroke in perpendicularity to the “Y”, and though it may look a little odd on close examination, within a body of text it enhances readability by providing good differentiation between adjacent letters. The overall appearance of the Minion design is very much related to the appearance of mass-produced publications of late Renaissance but there is an added touch of classic typography design not possible with older, inaccurate print machinery. This new take on those old styles has produced a crisper outline. The Minion typeface family has been expertly crafted to retain great readability by producing a print clarity that even the best of the Renaissance typographers could not manage. The popularity of this font is demonstrated by the sheer number of versions that exist. Adobe has created over one hundred and forty-three variations, ranging from basic styles to extended sweeping serif styles and even a set of ornamental characters that match the Minion design characteristics. In keeping with the spirit of healthy competition, many renowned type foundries have produced some version of the Minion family at some point in the last 30 years. The original Minion designs by Slimbach were updated with Cyrillic editions in 1992 and OpenType versions released in 2000. The Minion design is an ideal typeface to use where high levels of legibility are required. This aspect makes it an ideal font for newspapers who are trying to get as much copy onto every square inch of paper they can. Its clarity helps readability for both young and old. The Minion font family excels in instances where instructions have to be followed precisely – critical applications where words cannot be misinterpreted. An operator manual for air traffic control might be a good example. Packaging and newsletters are another potential application for the Minion typefaces. For anyone publishing mathematical formulaic content, adding the Minion math set can makes the Minion design immensely useful. Several universities use Minion as their primary typeface in title and body text, including Wake Forest, Brown, Purdue and Trinity College Dublin. Wolfram Research’s Mathematica software logo uses this typeface and John Benjamin’s Publishing Company uses Minion in the body text of its books. In designing Minion font, Robert Slimbach was inspired by the timeless beauty of the fonts of the late Renaissance. Minion was created primarily as a traditional text font but adapts well to today’s digital technology, presenting the richness of the late baroque forms within modern text formats. This clear, balanced font is suitable for almost any use.

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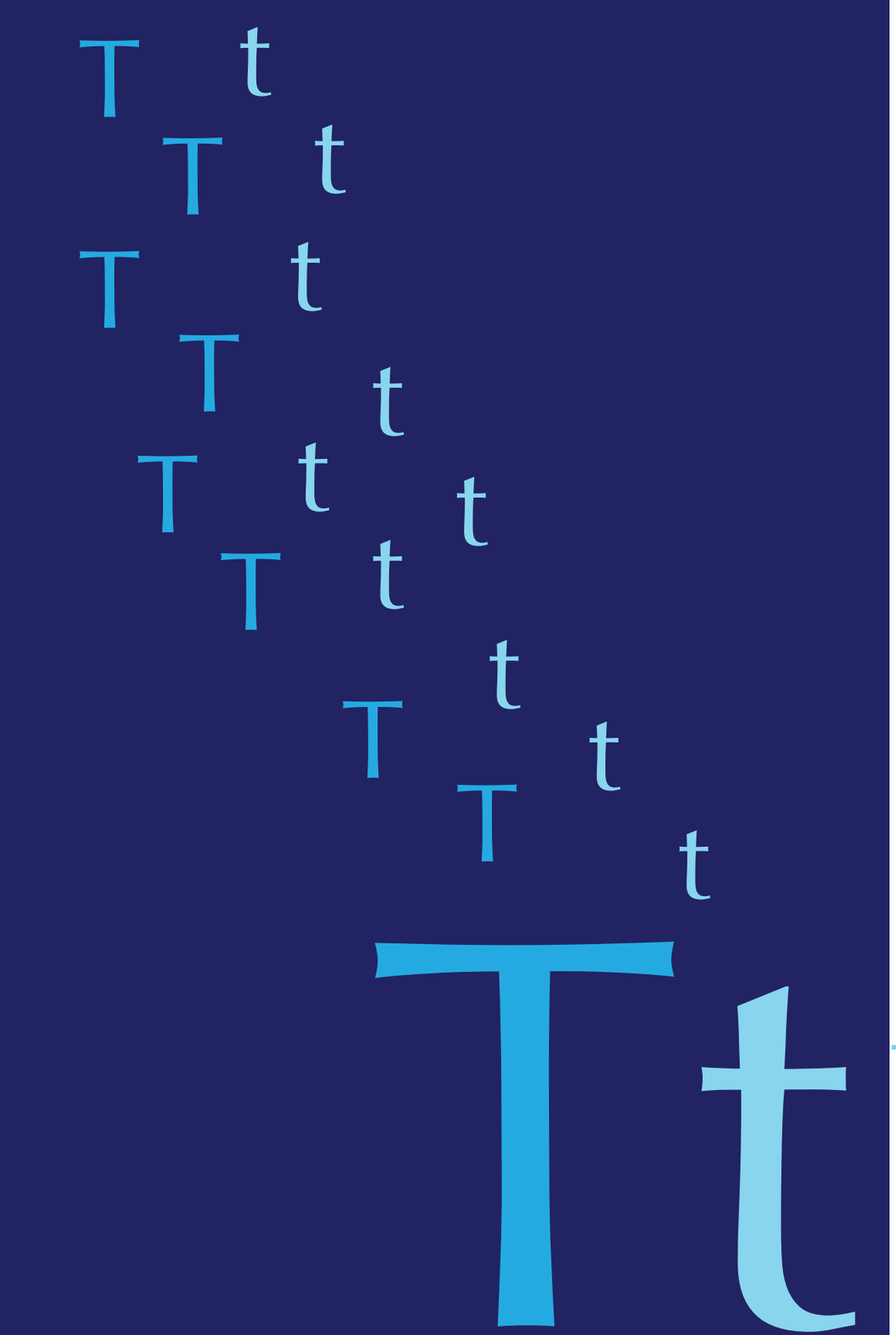

Optima

classification

Herman Zapf

designer

Although the Optima design is almost always grouped with typefaces such as the Helvetica® and Gill Sans® designs, it should be considered a serifless roman. Compare it with typefaces like the Garamond™ and Centaur® designs, and you will find similar proportions, shapes and weight stress. Where these designs have serifs, however, Optima has a slight flaring of its stroke terminals. The Optima typeface is a clear and precise font designed by the renowned type designer Hermann Zapf. Optima was inspired by classical Roman inscriptions and is distinguished by its flared terminals – the ends of letters. The curves and straights of the Optima fonts vary minutely in thickness to provide a graceful and clear impression to the eye. In 1950, Zapf was researching Italian typeface design at the Basilica di Santa Croce, in Florence, and happened upon an ancient Roman gravestone that would have been missed by most tourists and casual observers. The letters cut into the gravestone were unusual in that they lacked the traditional serifs. These delighted Zapf and appealed to his classic sense of design. The problem was that he had run out of drawing paper just prior to finding the gravestone. As a result, the first

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design, refining character shapes and proportions for two years before he turned final drawings over to Stempel's master punchcutter, who made the first test font. This was in 1952; however, because making fonts in metal was much more complicated and time-consuming than making fonts using current digital tools, it

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wasn't until 1958 that Optima was made available as handset metal fonts. Matrices for the Linotype® typesetter took even more time and these were not made available until two years later. True to its Roman heritage, Optima has wide, full-bodied characters – especially in the capitals. Only the E, F and L deviate with narrow forms. Consistent with other Zapf designs, the cap S in Optima appears slightly top-heavy with a slight tilt to the right. The M is splayed, and the N, like a serif design, has light vertical strokes. The lowercase a and g in Optima are two-storied designs. Optima can be set within a wide choice of line spacing values, from very tight to very open. For example, Zapf once created an exceptionally lovely and highly readable book using Optima set nine on

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24 point. Optima also benefits from a wide range of letterspacing capability. The design can be set quite tight, with spacing as established by Linotype, or even letter spaced. If there are any guidelines, Optima should be set more open than tight. It's not that readability is affected much when Optima is set on the snug side; it's just that the unhurried elegance and light gray color created by the face are disrupted by letters that are set too tight. Optima is not the first serifless roman typeface. The Stellar typeface, designed by R. Hunter Middleton for the Ludlow Typograph Company in 1929, predates it by several decades. This face, however, makes a stronger calligraphic statement and was limited to display usage. In 1960, José Mendoza drew the Pascal typeface for the Amsterdam type foundry – a design that clearly was influenced by Zapf's earlier work. Other newer designs that pay homage to Optima are the Mentor Sans face, by Michael Harvey, and the Augusta™ Cursiva design, by Jean-Renaud Cuaz. Perhaps one of the most notable uses of the Optima typeface is on the Vietnam Veterans Memorial in Washington D.C. for the etching of the names of veterans into the wall – meant to last as well as be read. Optima is used to convey classic ideals as well as current trends. For example, it is used by skin care giant Estée Lauder as its official typeface design.

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Palatino

classification

Herman Zapf

designer

The Palatino typeface family is said to be one of the top ten most-used typefaces in the world. It was first released shortly after World War II and immediately enjoyed widespread popularity. A classical serif typeface, the Palatino design employs a strong, open style that's highly legible. Very attractive and easily readable, its popularity has spawned a host of imitators. Designed by Hermann Zapf in 1948, Palatino was originally punchcut in metal, but was quickly adapted for use with the Linotype machine. The typeface's style and grace is due in large part to Zapf's own background in calligraphy; it's named after Giambattista Palatino, a master Italian calligrapher and contemporary of Leonardo DaVinci. Although it's based on the humanistic serif designs of the Renaissance, the Palatino design is much easier to read because its strokes are lighter and proportions are relatively larger than the smaller Renaissance letters. This enhanced readability made it an ideal choice for the substandard paper used by newspapers and magazines at the time of its release. It has since developed into a typeface superfamily, with the introduction of different weights, italics, and titling

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typefaces, as well as non-Latin character and symbol sets. In 1999, in collaboration with Linotype and Microsoft, Zapf updated the family to include a wide variety of Latin, Greek and Cyrillic characters and symbols. This new Palatino superfamily is one of the few typefaces whose symbol set includes the interrobang. A number of new subfamilies were added as well, including the Palatino Sans, Palatino Informal, Palatino Nova, and Palatino Arabic designs. Palatino is a highly functional typeface that can be used in in any setting, for any purpose. It’s widely used as a corporate typeface, for advertising headlines and text, as well as other display purposes. Its open counters make it very readable even when used on inferior paper, making it ideal for newspapers and handbills. Its light lines and large letter size keep it very legible even at very small sizes, such as instruction manuals, and it’s routinely used to typeset books. The Palatino design is also widely used on the Internet, and is available as an integral component of many productivity software packages. Palatino is one of a very few designs that yielded fonts in every major type technology, starting with hand-set foundry type in 1950, adapted to Linotype’s mechanized line-casting equipment soon thereafter, and on through various revolutions of photo-set and digital type. While Hermann Zapf was already an accomplished calligrapher and draftsman, Palatino’s release came at essentially the start of his career as a type designer. The face quickly gained prominence with the help of high-profile publications such as the Gutenberg Yearbook published in Mainz, and in America, Standard Oil’s annual report. Hundreds of American newspapers followed. The design takes the name of writing master Giambattista Palatino and draws from Italian Renaissance forms. But the pragmatism of its economical fit and the natural warmth of its personality is attributable alone to Zapf. Whatever ideas that led to Palatino taking the form it did would become a well to which Hermann Zapf would return again and again. Such results include the slightly lighter-drawn Aldus, titling cuts Michelangelo, Sistina and Saphir, the quite heavy Kompakt, and the connected script Virtuosa. Aldus nova, a reissue of the original Aldus, is the text version of Palatino and designed specifically for long reading texts like books and magazines.

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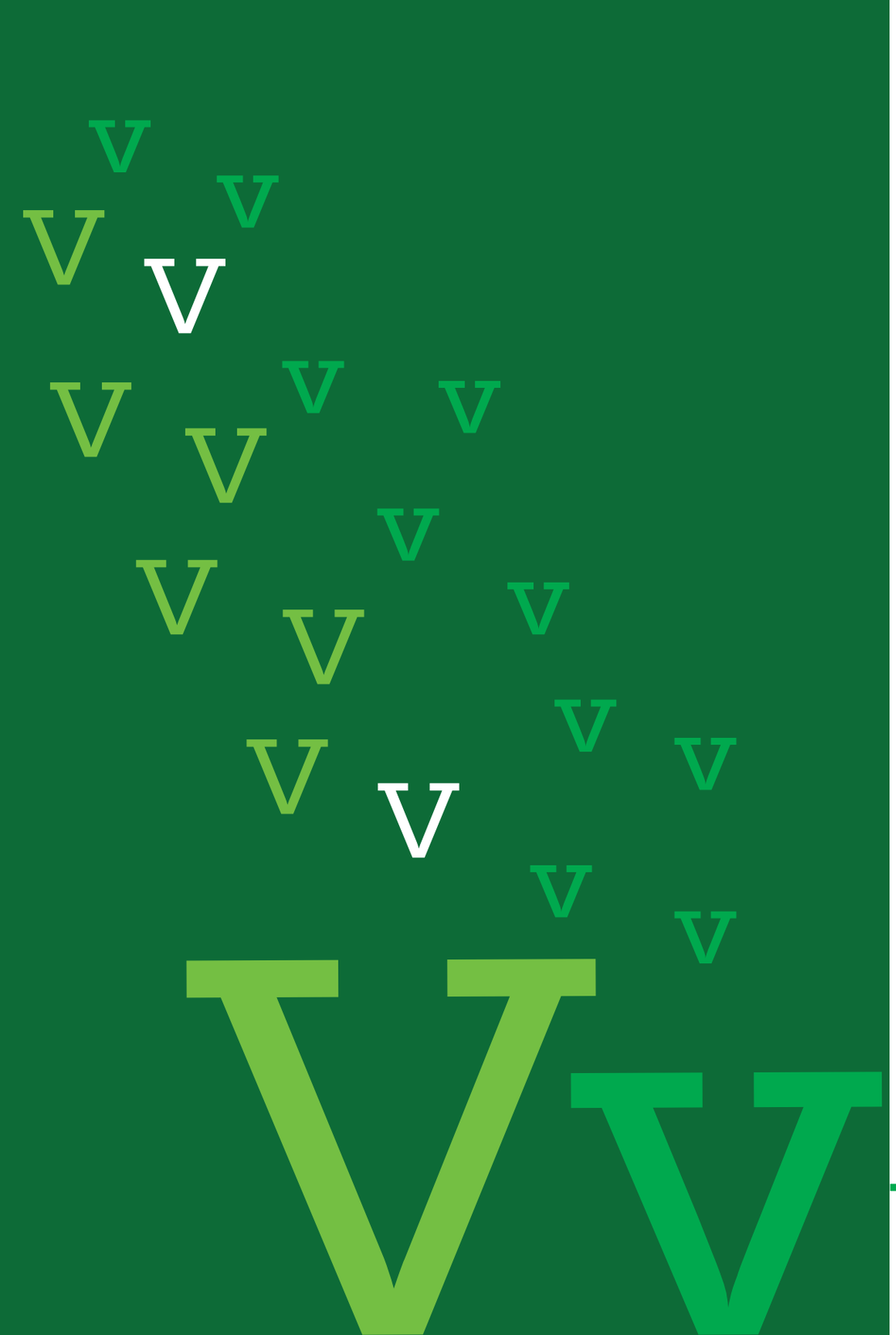

Serifa

classification

Horst Heiderhoff & Adrian Frutiger

designer

Serifa was designed by Adrian Frutiger for the Bauer foundry in 1966. The letterforms are based on those of Frutiger's earlier sans serif design, Univers. Square, unbracketed serifs have been added, making this a slab serif (or Egyptian) typeface. Usually, slab serif types are blocky and difficult to read in text, but Serifa has more humanistic forms that are highly readable for both text and display applications such as headlines, captions, or corporate logos. 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

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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 well as the more traditional metal type. Starting with Univers, Frutiger created a special system to maintain consistency within the font faces he created. The system was based on a pair of numbers, the first of which referred to the font weight (3-8) and the second to the normal/italic characteristic. Univers was very well received, making the Serifa font a natural progression and a typeface Frutiger started designing in 1964. Serifa was released by the Bauer Type Foundry 1967 and subsequently adopted by Linotype. In certain creative situations, Serifa can be used as a standalone design element, lending itself well to minimalism. Such situations might include the construction of a corporate logo or complete company image as well as an unfussy business card design. Slab serif fonts in adaptable and have the tendency to fit into some unusual artistic circumstances, giving assignments a unique flair. From simplicity to the “Wanted” posters commonly found in Western films, Slab serifs have left their marks almost everywhere. In the present day, Serifa has become very popular in printed magazine layouts as well as newspapers, its digital medium being a far cry from the slab serif faces cut from wood in the nineteenth century. As a boy, he experimented with invented scripts and stylized handwriting in negative reaction to the formal, cursive penmanship then required by Swiss schools. His early interest in sculpture was discouraged by his father and by his secondary school teachers; they encouraged him to work in printing. Though in the world of print, he maintains the love of sculpture that has influenced his type forms. At the age of sixteen, he was apprenticed four years, as a compositor, to the printer Otto Schaerffli in Interlaken; between 1949 and 1951 he studied under Walter Käch and Alfred Willimann in the Kunstgewerbeschule (school of applied arts) in Zürich, where students studied monumental inscriptions from Roman forum rubbings. At the Kunstgewerbeschule, Frutiger primarily concentrated on calligraphy.

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Sabon

classification

Jan Tschichold

designer

Sabon is an old-style serif typeface designed by the German-born typographer and designer Jan Tschichold (1902–1974) in the period 1964–1967.[1] It was released jointly by the Linotype, Monotype, and Stempel type foundries in 1967. The design of the roman is based on types by Claude Garamond (c. 1480–1561), particularly a specimen printed by the Frankfurt printer Konrad Berner. Berner had married the widow of a fellow printer Jacques Sabon, the source of the face's name, who had bought some of Garamond's type after his death. The italics are based on types designed by a contemporary of Garamond's, Robert Granjon. It is effectively a Garamond revival, though a different name was chosen as many other modern typefaces already carry this name. A classic typeface for body text, Sabon's longstanding popularity has transcended its origin as a commission to fit a tight set of business requirements. Tschichold was commissioned by a coalition of German printers to create a typeface that could be printed identically on Linotype, Monotype or letterpress equipment, simplifying the process of planning lines and pagination when printing a book. The italic and bold styles

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were to take up exactly as much space as the roman, a feature imposed by the duplexing system of Linotype hot metal typesetting machines of the period. Finally, the new font was to be five per cent narrower than their existing Monotype Garamond, in order to save space and money. Sabon’s name was therefore considered appropriate: a Frenchman who had moved to Frankfurt, he had played a role in bringing Garamond’s type into use in German printing four hundred years before. Sabon was developed in the early 1960s for a group of German printers who sought a “harmonized” or uniform font that would look the same whether set by hand or on a Monotype or Linotype hot metal typesetting machine. They were quite specific about the sort of font that might fit the bill, rejecting the modern and fashionable in favour of solid 16th century tradition - something modelled on the work sixteenth-century engravers Claude Garamond and Robert Granjon. The requirement that all weights have the same width was influenced by the ‘duplex’ system of lead casting on the Linotype system: each Linotype-matrix can cast two different characters: roman or italic, roman or bold, which must have the same width. It also meant that the typeface then only required one set of copyfitting data when compositors had to estimate the length of a text prior to actual typesetting. Another hint of the design’s origins in hot-metal typesetting technology is the narrow ‘f’, since Linotype machines cannot cast an ‘f’ that kerns, or extends beyond the letter’s body. Tschichold was well known as an eminent book designer in his own right, having promoted the now-popular ragged right style of book layout. A modernist, after the war from 1947 to 1949, he played a hugely significant role in British book design, creating a unified, simple and inexpensive layout design for Penguin Books, a publisher which specialised in issuing cheap paperbacks. In his early life, he had lived in Leipzig and in the 1920s had devised a “universal alphabet” for German, improving its non-phonetic spellings and promoting the replacement of the jumble of fonts with a simple sans serif. Tschichold had become more interested in classical book design as his career progressed, and Sabon is a relatively faithful, organic book typeface strongly rooted in tradition. The name “Sabon” was proposed by Stanley Morison, an influential British Monotype artistic advisor and historian of printing.

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Times New Roman

classification

Stanley Morison & Victor Lardent

designer

Times New Roman is a serif typeface commissioned by the British newspaper The Times in 1931. Stanley Morison, the artistic adviser to the British branch of the printing equipment company Monotype, and collaboration with Victor Lardent, a lettering artist in the Times' advertising department. The British newspaper, The Times, commissioned Times New Roman in 1931 after Stanley Morison wrote an article criticizing the newspaper for being badly printed and typographically antiquated. The font was supervised by Morison and drawn by Victor Lardent at the English branch of Monotype. Morison used an older font named Plantin as the basis for his design, but made revisions for legibility and economy of space. Since the previous type used by the newspaper had been called Times Old Roman, Morison's revision became Times New Roman and made its debut in the 3 October 1932 issue of The Times newspaper. 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 fonts five times since 1972. However, all the new fonts have been variants of the original New Roman font.

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Times New Roman has a robust colour on the page and influences of European early modern and Baroque printing. The design is slightly condensed, with short ascenders and descenders and a high x-height (tall lower-case letters), all effects that save space and increase clarity. Morison described the companion italic as also being influenced by the typefaces created by the Didot family in the late 18th and early 19th centuries: a “rationalistic italic that owed nothing to the tradition of the sixteenth or seventeenth centuries. It has, indeed, more in common with the eighteenth century.” Morison had several years earlier attracted attention for promoting the radical idea that italics in book printing were too disruptive to the flow of text, and should be phased out. He rapidly came to concede that the idea was impractical, and later wryly commented to historian Harry Carter that Times’ italic “owes more to Didot than dogma.” Morison wrote in a personal letter of Times New Roman’s mixed heritage that it “has the merit of not looking as if it had been designed by somebody in particular.” Rather than creating a companion boldface with letterforms similar to the roman style, Times New Roman’s bold has a different character, with a more condensed and more upright effect caused by making the horizontal parts of curves consistently the thinnest lines of each letter, and making the top serifs of letters like ‘d’ purely horizontal. This effect is not found in sixteenth-century typefaces (which, in any case, did not have bold versions); it is most associated with Didone type of the early nineteenth century (and with the more recent ‘Ionic’ styles of type influenced by it that were offered by Linotype, discussed below). Some commentators have found Times’ bold unsatisfactory and too condensed, such as Walter Tracy. The development of Times New Roman was relatively involved due to the lack of a specific pre-existing model – or perhaps a surfeit of possible choices. Morison wrote in a memo that he hoped for a design that would have relatively sharp serifs, matching the general design of the Times’ previous font, but on a darker and more traditional basic structure. Walter Tracy, who knew Lardent, suggested in the 1980s that “Morison did not begin with a clear vision of the ultimate type, but felt his way along.” Morison’s biographer Nicolas Barker has written that Morison’s memos of the time wavered over a variety of options before it was ultimately concluded that Plantin formed the best basis for a condensed font that could nonetheless be made to fill out the full size of the letter space as far as possible.

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