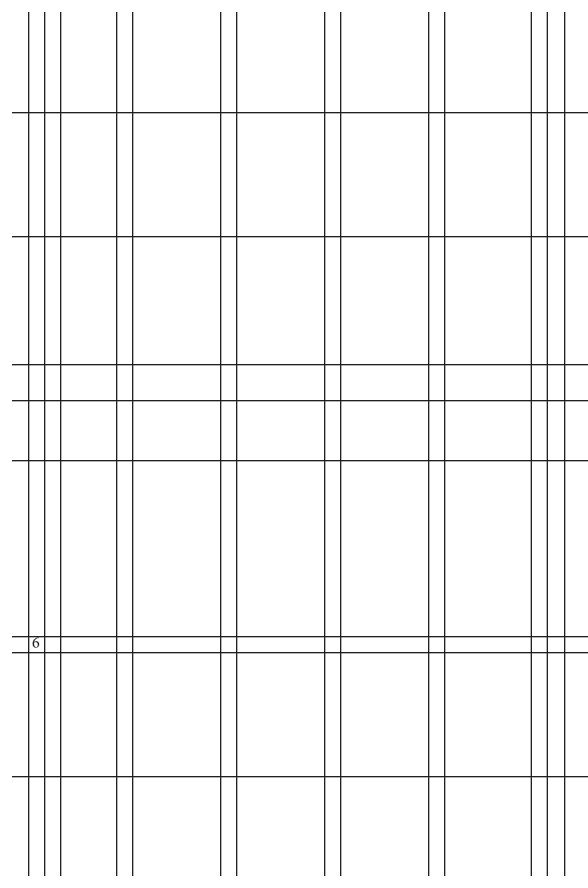
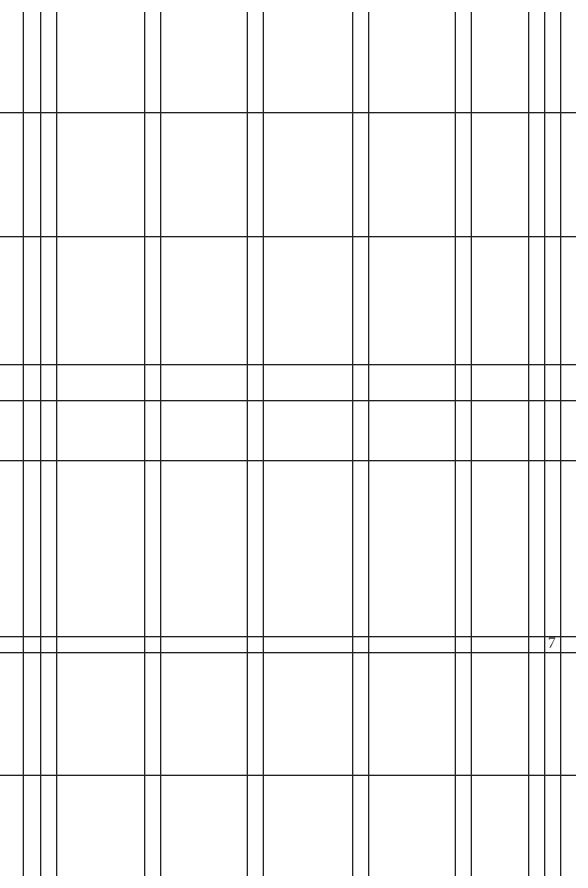


## Logotypes & Typefaces

# 24 Logotypes & Typefaces Designed by Shannon Hanlon





Contents

					San Serif		
1	Baskerville						
	John Baskerville . 1757	9	Janson	13	Frutiger	20	Univers
			Nicholas Kis c 1690		Adrian Frutiger . 1976		Adrian Frutiger . 1957
2	Bembo						
	Francesco Griffo . 1455	10	Minion	14	Futura Book	21	DIN 1451
			Robert Slimbach . 1989		Paul Renner . 1928		Deutsches Institut für
3	Bodoni						Normung
	Giambattista Bodoni	11	Times New Roman	15	Helvetica		German Institute for
	. 1798		Stanley Morison &		Max Meidinger &		Standardisation . 1451
4	Caslon		Victor Lardent .1932		Edouard Hoffman . 1957		
	William Caslon . 1725					22	DIN 30460
		12	Adelle	16	Helvetica Neue		Deutsches Institut für
5	Centaur		José Scaglione		Max Meidinger &		Normung
	Bruce Rogers &		and Veronika Burian		Edouard Hoffman . 1957		German Institute for
	Fredric Warde . 1928		. 2009				Standardisation . 1451
				17	Myriad		
6	Clarendon				Robert Slimbach &	23	Franklin Gothic
	Robert Beasley . 1845				Carol Twombly . 1991		Morris Fuller Bento .
							1872-1948
7	Didot			18	Gill Sans		
	Firman Didot . 1784				Eric Gill . 1928	24	Gotham
							Hoefler and Frere-Jones
8	Garamond c1530			19	Meta		. 2000
	Claude Garamond .				Erik Spiekermann . 1985		

Serif



2 oz. Southern Comfort Dash of Lime Juice 6 oz. Cranberry Juice Garnish with Lime



#### Baskerville

John Baskerville

Baskerville was designed by John Baskerville in Birmingham, England in 1754. During his early years John Baskerville worked in a clergyman's house as a servant in Wolverley England until his employer noticed his penmanship talents. He was soon sent to Birmingham to learn writing and calligraphy. In 1750 Mr. Baskerville set up his own type shop and four years later he designed the Baskerville typeface. During his time as a printer Mr. Baskerville made many improvements to the printing press and printing ink used at the time. Mr Baskerville noticed most presses used wooden platens covered with thick tympanum to absorb pressure. This type of press was unable to capture the subtleties of type to Mr. Baskerville's standards and in order to achieve a cleaner print he designed his own press. Baskerville's press used brass platen with a thin layer of tympanum to refine the intensity of the marks. Mr. Baskerville also perfected an exceptionally dark ink through the tedious process of boiling linseed oil, dissolving rosin, letting the rosin settle for months, and finally grinding it before use. The improvements that Baskerville made to the printing press, in conjunction

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### KENTUCKY Mint Julep



#### Bembo

Francesco Griffo designer

The Bembo design was named after notable the Venetian poet, Cardinal and literary theorist of the 16th century Pietro Bembo. The typeface originally used to publish Pietro Bembo's book "De Aetna", a book about Bembo's visit to Mount Etna. The Bembo typeface was cut by Francesco Griffo, a Venetian goldsmith who had become a punchcutter and worked for revered printer Aldus Manutius. Being a punchcutter meant that Griffo spent his days punching out the shape of a typeface into steel. A punch cutter was a very skilled job and the their interpretation of a typeface design would be what was eventually printed; typeface designers had little input into the punchcutter's work once their design had passed out of their hands. In the case of the Bembo typeface, Griffo could not have known how important in the history of typeface design his new cut would be. The resulting typeface which was a departure from the common pen-drawn 10.5/12.5

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#### Bodoni

#### Giambattista Bodoni designer

The Bodoni<sup>™</sup> 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

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#### Caslon

## Carol Twombly designer

Designers who enjoy using the graceful characters found in typefaces such as Trajan and Charlemagne should be thankful that Carol Twombly strayed from her initial artistic endeavors. During her childhood in New England, Carol spent much of her time exploring various artistic disciplines. Settling on sculpture, Carol followed her architect brother to Rhode Island School of Design (RISD). Once there, however, she decided that graphic design would be a more practical course of study. About this decision Carol says, "I discovered that communicating through graphics - by placing black shapes on a white page - offered a welcome balance between freedom and structure." Though graphic design became her career focus, Carol hasn't abandoned her other artistic pursuits, which include basketweaving, drawing, painting, and jewelry making. One of her RISD professors, Chuck Bigelow, and his partner, Kris Holmes, gradually introduced Carol to the world of type design. Working during summer 10/12.5

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#### Centaur

Bruce Rogers designer

Centaur was designed in 1914 by Bruce Rogers who was arguablythe best book designer of the 20th century. He was also a type designer. Joseph Blumenthal informs in his book The Printed Book in America how Rogers was inspired by Nicholas Jenson's work that was printed in 1470 titled Eusebius which he viewed at an exhibition in the Boston Public Library. Rogers attempted to copy Jenson's typographic forms and consequently produced the typeface Montaigne – a less successful version of Centaur. The typeface Centaur shows Rogers' new freedom with letterforms that he could not manage in Montaigne. The typeface Centaur was designed for the Metropolitan Museum of Art in New York and was sponsored by Henry Watson Kent. It was one of the earliest examples of branding with a 12/14

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## MISSISSIPPI Mississippi Punch

2 oz. Cognac

1 oz. Bourbon

1 oz. Dark Rum

1/2 oz. Lemon Juice

2 tsp. Sugar



30

3 mores among

#### Clarendon

## Robert Besley designer

Named after Oxford's Clarendon Press, the popular slab-serif was created in 1845 by Robert Besley for the Fann Street Foundry. Notable as one of the last new developments in nineteenth century typography, the letterforms represented a significant change from the slab-serif Antiques and Egyptians that were so popular in that time. The original Clarendon is considered a condensed face today, visible in typefaces such as Besley Clarendon by HiH Retrofonts. Clarendon is considered the first to design a 'related bold' for emphasizing text. Many variations of the typeface, including the popular French Clarendon, appeared in the second half of the nineteenth century. The typeface was released by Monotype in 1935, and reworked into its modern incarnation 10/13

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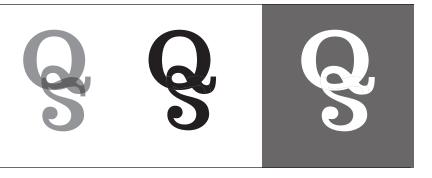
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## NEW MEXICO Chimayo Cocktail

1 1/2 oz. Tequila 3 oz. Apple Cider 3/4 oz. Creme de Cassis Lemon Juice



#### Didot

classification

## Robert Besley

Didot is a serif typeface designed by Firmin Didot in Paris, France. He designed, cut and cast the letters between 1784-1811. Firmin Didot (1764-1836), a French printer, engraver and type founder, was also member of the Parisian dynasty that dominated French type founding during the time. The Didot family owned one of the most influential print shop and font foundry in Paris, France in the 1800s. This printing company still exists today under the name Firmin Didot, Societe Nouvelle. Didot's family largely consisted of designers in the 18th and 19th centuries, including printers, publishers and typeface designers. Pierre Didot, Firmin Didot's brother and a printer, published documents with typefaces of Firmin Didot. The Didot typeface was representative of the Age of Enlightenment. Didot was widely used in the mid to late 1700s for text publication. Pierre Didot, used them

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#### Janson

Miklós Kis designer

The Hungarian punchcutter Miklós Kis designed and cut this typeface in about 1685 while working in Amsterdam. It was not cut by Anton Janson, a Dutch punchcutter who worked in Leipzig in the seventeenth century. For many years this typeface was wrongly attributed to Janson, and the font still erroneously bears his name. Now a versatile family of eight weights, this version of Janson® Text is the most authentic digital version of the Kis types. With its legible, sturdy forms and strong stroke contrast, Janson Text has proved very successful for book and magazine text, and it continues to appear in the ranks of bestselling types. Despite the use of Janson Text in many forms today, there wasn't a revival of the font until the 1930s. This came from American printer and typeface designer Chauncey H. Griffith. With Griffith's invention of the Excelsior font and its use in newspapers nationwide, he was already 10/13

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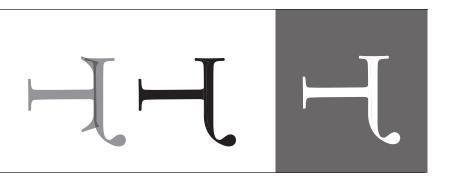
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#### Garamond

Robert Slimbach 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 10.5/12.5

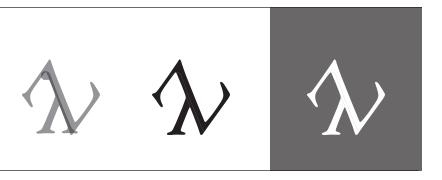
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#### Minion

Robert Slimbach designer

Robert Slimbach is a multiple award-winning designer for his digital typeface designs. Slimbach was born in Evanston, Illinois in 1956 but moved early into his life, spending most of his childhood in Southern California. Later in his life, Robert developed an interest in Graphic Design and typefaces and began working with Autologic Incorporated in Newbury Park, California after 2 years of training between 1983 and 1985. While working at Autologic Incorporated he became very interested in calligraphy and the shape of letters. After working here for a while, Slimbach began working on callig-raphy and developed two typefaces (ITC Slimbach and ITC Giovanni) for the International Typeface Corporation. Throughout his lifetime, Slimbach produced many different fonts and typefaces. Most of his work however did come from working with Adobe Systems when he landed a job there in 1987. In his earlier years at working with Adobe, Slimbach produced fonts such as Utopia Robert Slimbach is 10/12.5

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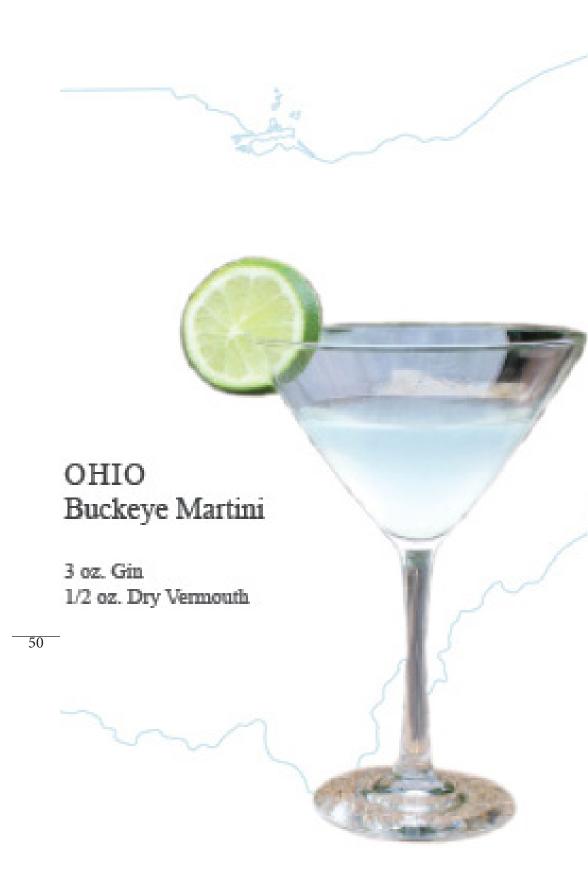
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#### Times New Roman

Stanley Morison designer

Steeped in tradition, the Times New Roman® family has been described as one of the most familiar and successful typefaces in the world – and has been used for just about every typographic application imaginable. Times New Roman is considered an exceptionally legible design that translates well to hard copy and on-screen environments. Stanley Morison, typographic advisor to Monotype, was also made typographic advisor to The Times of London newspaper in 1929. One of his first responsibilities in the latter position was to redesign the newspaper. Several existing typestyles were tried as replacements for the typeface the newspaper had been using for years; but Morison and The Times executive staff found them unsuitable for one reason or another. The decision was then made to create a new, custom, design. The criteria was simple: the new design would have to appear larger than its predecessor, could take up no more space, should be slightly heavier and, ultimately, must be highly legible. Morison felt that

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7 oz. Pineapple Juice

Ice.

#### Adelle

José Scaglione and Veronika Burian designer

Adelle is a slab serif typeface designed by José Scaglione and Veronika Burian. It was released through the TypeTogether foundry in 2009, It has 12 styles, available in seven weights—thin, light, regular, semibold, bold, extra bold and heavy—each with matching italics. While Adelle is a slab serif typeface conceived specifically for intensive editorial use, mainly in newspapers and magazines it's personality and flexibility make it a multiple-purpose typeface transitioning to web applications. The intermediate weights deliver a very legible and neutral look when used in text sizes, providing the usual robustness expected in a newspaper font. The unobtrusive appearance, excellent texture and slightly dark color allow it to behave flawlessly in continuous text setting, as it becomes larger in print, Adelle shows It's energetic character, so inherent to slab serif fonts, through 9.5/13

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11/14.5

## NEBRASKA Kool-Aid Caddy



#### Frutiger

# Adrian Frutiger designer

Frutiger, first named as Roissy, is a sans-serif typeface. Adrian Frutiger was a Swiss Typeface Designer. He was born on May 24th 1928 and influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career included hot metal, phototypesetting and digital typesetting. His first typeface creations were Phoebus. Ondine, and Meridien. He gained his international position as a typeface designer with his Univers sans-serif font, which was produced for metal and film in 1957. He was also a professor for ten years at the Ecole Estienne. His famous designs are Univers, Frutiger, and Avenir. The newly built Charles De Gualle international airport in Roissy, France needed a new directional sign system and commissioned Frutiger in 1968. He created a Univers font variation, a set of capitals and numbers specifically for white on dark blue background. He decided to make a new design instead of using previously designed typefaces like Univers. It was fully 9.5/12.5

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### LOUISIANA Sazerac

Absinthe

1 Sugar Cube

3 Dashes Peychaud's Bitters 2 Dashes Angostura Bitters 1.5 oz. Rye Whiskey

1 tbsp Herbsaint



#### **Futura**

#### Paul Renner designer

Futura is a sans-serif typeface designed by Paul Renner. Renner was born in Wernigerode, Germany in 1878. He was raised protestant and felt strongly for traditional German values. With an aversion to modern culture but an attraction to functionalism, Renner was seen as a bridge between the traditional and the modern and attempted to fuse the Gothic and roman typefaces. After the Nazis came into power in 1933 Renner was arrested and emigrated to Switzerland. Futura, his most famous typeface released in 1936, was referential of the bauhaus movement, although he did not subscribe to the movement. The font was based on efficiency and geometric shapes. The letters were meant to look progressive and simple. They were different from previous "grotesque" sans-serifs in that they were not based on traditions of sign painting and 10/13

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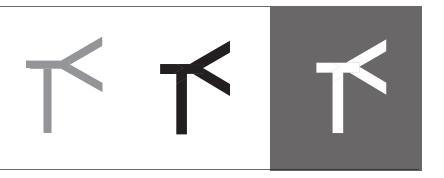
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2 Bunches Chopped Mint 1/2 Cup Simple Syrup 1 1/2 oz. Rum Frozen Limeade

Water

Club Soda



#### Helvetica

Max Miedinger designer

Helvetica is a neo-grotesque, realist typeface designed by a Swiss typeface designer Max Miedinger in 1957. Miedinger was a representative of Hass Type Foundry, a Swiss type manufacturer that created Akzidenz-Grotesk. Bodoni, and many other prominent typefaces. Helvetica's distinctive clarity and neutrality that comes from its tall height, tight-spacing between letters and square-looking curves allured not just the general public but the authorities as well, making it the symbol of government authority and corporate dominance. Many critics point out that Helvetica is a big step from the 19th-century typefaces because of its neutralism. Helvetica's simple, unornamented nature of the realist design allows the content of the text to determine its tone because it does not carry any intrinsic meaning or connotation in its form. Due to these qualities and features, Helvetica is still widely 10/12.5

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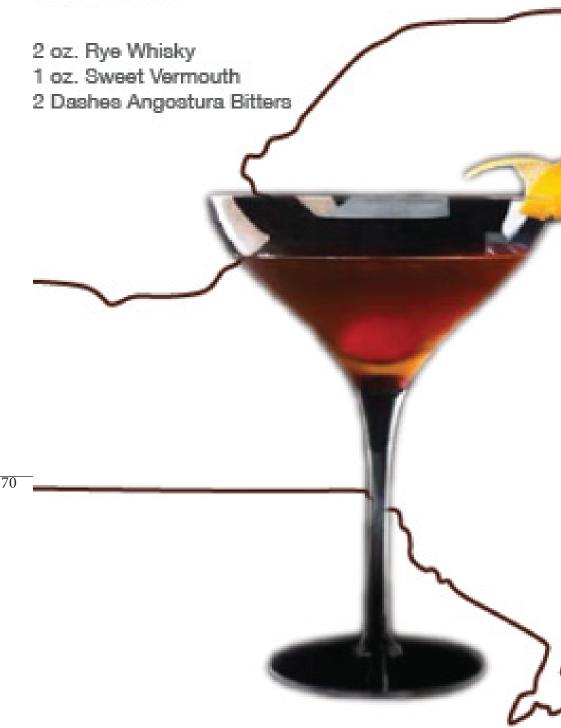
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#### NEW YORK Manhattan



#### Helvetica Neue

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#### Myriad

Robert Slimbach and Carol Twombly designer

Myriad is a humanist sans-serif typeface designed by Robert Slimbach and Carol Twombly for Adobe Systems. The typeface is best known for its usage by Apple Inc., replacing Apple Garamond as Apple's corporate font since 2002. Myriad is easily distinguished from other sans-serif fonts due to its special "y" descender (tail) and slanting "e" cut. Myriad is similar to Frutiger, although the italic is different; Adrian Frutiger described it as "not badly done" but felt that it had gone "a little too far". The later Segoe UI and Corbel are also similar. Myriad Pro is the OpenType version of the original Myriad font family. It first shipped in 2000, as Adobe moved towards the OpenType standard. Additional designers were Christopher Slye and Fred Brady. Compared to Myriad MM, it added support for Latin Extended, Greek, and Cyrillic characters, as well as oldstyle figures. Myriad Pro originally included thirty fonts in three widths and five weights each, with 10/12.5

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8.5/11

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# NORTH CAROLINA Cherry Bounce

78

1 1/2 oz. Cherry Vodka 2 oz. Cranberry Juice 1/2 oz. Fresh Lime Club Soda Cherry Ice

#### Gill Sans

Robert Slimbach and Carol Twombly designer

Gill Sans has often been called "the most civilized of sans serif typefaces," because its design foundation is in roman letter forms and proportions. There is no T-square precision, nor are there geometric shapes in Gill Sans. This typeface is clearly the result of a calligrapher's hand, Eric Gill. Eric Gill(1882-1940) was born in Brighton, the son of non-conformist minister. He studied at Chichester Technical and Art School, and in 1900 moved to London to train as an architect. He took evening classes in stonemasonry at Westminster Technical Institute and in calligraphy at the Central School of Arts and Crafts, where Edward Johnston, creator of the London Underground typeface, became a strong influence. In 1903 he gave up his architectural training to become a calligrapher, letter-cutter and monumental mason. Stanley Morison, the typographical advisor to Monotype believed his task as advisor was to change the stiff, thin, regimental and savor-10.5/12.5

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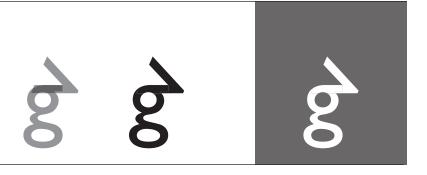
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# GIII Sans

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# INDIANA Hoosier Heritage

1 1/2 oz. Knob Creek 1/2 oz. Maple Syrup 1/2 oz. Lemon Juice 1 oz. Apple Cider 1 Rosemary Sprig



#### Meta

Robert Slimbach and Carol Twombly designer

Erik Spiekermann was born in 1947 in Germany. He studied Art History and English at Berlin's Free University, and went on to become an information architect, type designer, and author. After working in London as a freelancer, he returned to Berlin in 1979 and started MetaDesign, Germany's largest design firm, with two partners. He left the company in 2001 due to some disagreements. Spiekermann has done many commercial projects and branding for world-famous clients, including Audi, Volkswagen, Heidelberg Printing, and Zimmer Holdings. Meta is a sans serif, humanist-style typeface that was designed by Spiekermann. Some distinctive characteristics include a slanted upper terminal on letters "E", "T", and "F", as well as the lowercase "b", "h", "k", and "l" bend slightly to the left at the top. Overall, Meta has very open apertures, unlike Helvetica whose negative spaces are very closed. The beginnings of Meta started 10/12.5

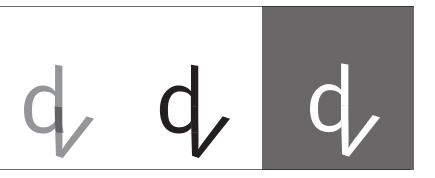
# d v

Erik Spiekermann was born in 1947 in Germany. He studied Art History and English at Berlin's Free University, and went on to become an information architect, type designer, and author. After working in London as a freelancer, he returned to Berlin in 1979 and started MetaDesign, Germany's largest design firm, with two partners. He left the company in 2001 due to some disagreements. Spiekermann has done many commercial projects and branding for world-famous clients, including Audi, Volkswagen, Heidelberg Printing, and Zimmer Holdings. Meta is a sans serif, humanist-style typeface 6.5/8.5

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#### Meta

## abcdefghijklmnopqrstuvwxyz ABCDEGHIJKLMNOPQRSTUV WXY7



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# MONTANA Whiskey Ditch

1 Scoop Ice

2 oz. Whiskey

2 oz. Water



#### Univers

Adrian Frutiger designer

Univers was designed by Adrian Frutiger, a swiss type designer, in 1957. While in school in Zurich, Adrian Frutiger began to draft the foundation for Univers it would take 3 years before Univers would be released by the Deberny & Peignot foundry in Paris. The design is described as being neo-grotesque, similar to another famous swiss typeface, Helvetica. Originally when Univers was released, Frutiger used numbers rather than names to designate variations of weight, width, and slope. The Univers typeface is consisted of twenty-one typefaces, interestingly Frutiger has given numbers to other type-face families as well including Serifa, Frutiger, and later Linotype also adopted Frutiger's numerical system for its type family as well. Frutiger originally imagined that all twenty-one Univers faces 10/13

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# j n

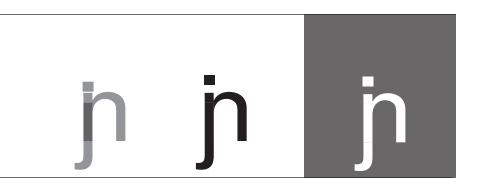
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### ARKANSAS Razorback

1/2 oz. Rum

1/2 oz. Vodka

1/2 oz. Amaretto Almond Liqueur

1/2 oz. Kahula Coffee Liqueur



#### **DIN 1451**

Deutsches Institut für Normung designer

The typeface DIN 1451is a geometric sans serif named after Deutsches Institut für Normung (DIN), the institution that designed it. Also known as the German Institute for Standardization, the Deutsches Institut für Normung is the official German national-standards institution responsible for representing German interests on both national and European levels. Designed in 1931, DIN 1451 was designed to for technical and administrative use in particular for road signs. It is characterized by its legibility, simplicity, and overall severe and industrial look, symptom of its consistent stroke value and the simple grid system on which it was designed. Every character of DIN 1451 is of continuous width. Because of its lean, geometric lines, it translates easily into mechanical engraving, hand lettering, lettering stencils, type printers, and many other technologies. As a result, it is seen everywhere 9.5/12.5

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8/11

# DIN 1451

93

### abcdefghijklmnopqrstuvwxyz ABCDEGHIJKLMNOPQRSTUV WXYZ



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#### **DIN 30640**

Deutsches Institut für Normung designer

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#### 97

## abcdefghijklmnopqrstuvwxyz ABCDEGHIJKLMNOPQRSTUV WXYZ



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### SOUTH CAROLINA Sweet Tea & Bourbon



#### Franklin Gothic

Morris Fuller Benton designer

Morris Fuller Benton created the original version of Franklin Gothic in 1902. The typeface found its influence in Akzidenz Grotesk types and it was issued by American Type Founders (ATF), where Benton himself served as chief typeface designer and head of the design department. In fact, over the course of his career as a type designer, Morris Fuller Benton created over 200 fonts along with his team at ATF. Benton named this particular font as an homage to Benjamin Franklin, the founding father of the United States who was a typesetter himself, and of course published many things, including the best-selling Poor Richard's Almanac. While the term "gothic" was a contemporary description during the early twentieth century, the term is now primarily used to characterize a font as a classic period design. More than a century after its creation, and now represented by the great URW++, the Franklin Gothic font is still featured in a multitude of prominent 9.5/12.5

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#### Gotham

Tobias Frere-Jones designer

Gotham is a family of commonly used geometric sans-serif digital typefaces designed by type designer Tobias Frere-Jones in the type foundry Hoefler & Frere-Jones in 2000. Inspired by a form of architecture signage that achieved popularity in the 20th century, Gotham's letterforms are especially popular throughout New York City. Gotham celebrates the attractive yet unassuming lettering of the city. Tobias Frere-Jones is an American type designer based in New York City. Formerly a partner with designer Jonathan Hoefler at Hoefler & Frere-Jones, Frere-Jones currently teaches typeface design at the Yale School of Art MFA program. After obtaining a BFA from Rhode Island School of Design in 1992, Frere-Jones joined Font Bureau, Inc. in Boston as a Senior Designer over seven years. He created some of the best known typefaces at the Font Bureau, including Interstate and Pointer Oldstyle & Gothic. When Frere-Jones began working with

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# GH

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Gotham is a family

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104

8/11

# G

105

# abcdefghijklmnopqrstuvwxyz ABCDEGHIJKLMNOPQRSTUV WXY7



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#### Colophon

Designed by Shannon Hanlon to achieve the partial requirements of Typography 1 at Northeastern University.

Created using Adobe InDesign, Illustrator, and Photoshop.

Photos and line-work found on Google.

Printed and bound by Blurb.