



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

This publication is also designed for Type I class
of Spring 2018, taught by Mark Laughlin.

24 Logotypes & Typefaces

Erin Wang

24

Logotypes & Typefaces

type 1 | Erin Wang

24

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Serif	San Serif		
Baskerville John Baskerville . 1757	Janson Nicholas Kis . c1690	Akzidenz Grotesk H Berthold AG . 1898	Gotham Hoefler and Frere-Jones . 2000
Bembo Francesco Griffo . 1455	Palatino Herman Zapf . 1950	Frutiger Adrian Frutiger . 1976	Helvetica Max Meidinger & Edouard Hoffmann . 1957
Berthold City George Trump . 1930	Sabon Jan Tschichold . 1964	Frutiger Light Adrian Frutiger . 1976	Helvetica Light Max Meidinger & Edouard Hoffmann . 1957
Bodini Giambattista Bodoni . 1798	Serifa Horst Heiderhoff & Adrian Frutiger . 1957	Frutiger Bold Adrian Frutiger . 1976	Myriad Robert Slimbach & Carol Twombly . 1991
Caslon William Caslon . 1725	Times New Roman Stanley Morison & Victor Lardent . 1932	Futura Book Paul Renner . 1928	Futura Paul Renner . 1928
Centaur Fredric Warde . 1928		Futura Light Paul Renner . 1928	
Clarendon Robert Beasley . 1845		Futura Bold Paul Renner . 1928	
Didot Firman Didot . 1784		Gill Sans Eric Gill . 1928	



Frutiger

classification

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 Gaulle 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

Frutiger

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Clarendon

classification

Robert Beasley

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

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Gill Sans

classification

Eric Gill

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

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Baskerville

classification

John Baskerville

designer

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

Baskerville

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Times New Roman

classification

Stanley Morison & Victor Lardent

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

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Futura Bold

classification

Paul Renner

designer

Paul Renner was born in Germany in 1878. He was a painter, author, teacher, and a graphic designer as well as a type designer. He did not however study type design. He began his studies as an architect and a painter. He then went onto become a production assistant and presentation manager for Georg Müller Verlag and cofounded a private school for illustration. He was the head of the commercial art and typography department. He held many positions. He was the director of the City of Munich's Hfatische Berufsschulen and then the Meisterschule für Deutschlands Buchdrucker. He became a representative of the German Reich and was put in charge f the design of the German section

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Didot

classification

Firman Didot

designer

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.

Didot

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Futura Book

classification

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 tradi-

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Janson

classification

Nicholas 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

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Frutiger Bold

classification

Adrian Frutiger

designer

Originally designed by Adrian Frutiger in 1968, Frutiger is a series of typefaces that were created with the goal of being used for large and clear signs as part of the directional system for the then new Charles de Gaulle Airport in Paris at the time. The Frutiger series is part of the Stempel type foundry, which was in conjunction with the publisher, Linotype, and many claim this typeface to currently be number three in the top 100 best typefaces of all time. Quite an incredible feat. Unique characteristics of this typeface are the square dots of the lowercase letter i, the double-story a, wide and open apertures on a, e, and s, very high x-height, and the numbers are monospaced. All these traits contribute to the purpose of having utmost clarity. Frutiger also created the well-received, Univers font family,

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Helvetica

classification

Max Miedinger & Edouard Hoffman

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

Helvetica

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Caslon

classification

William Caslon

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

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Caslon

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Frutiger Light

classification

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

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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. 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

Myriad

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Palatino

classification

Herman Zapf

designer

Hermann Zapf was a German typeface designer and calligrapher who created the notable designs of Palatino and Optima. Hermann Zapf left school in 1933 to pursue a career in electrical engineering. However, his unemployed father, who having been involved with trade unions experienced problems with the newly established Third Reich and was sent to the Dachau concentration camp, which required Zapf to find apprenticeship. Years later, Zapf was held as a prisoner of war at a field hospital by the French, but was treated with respect because of his artworks. He later went back to Nuremberg where he taught calligraphy in 1946. Returning back to Frankfurt in 1947, Zapf found a position as the artistic head of the type foundry Stempel's printshop. There were no official qualifications required other than his sketchbooks from the war and a calligraphic work he produced in 1944 of Hans von Weber's "Junggesellentext". Zapf designed many types of

Palatino

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Gotham

classification

Hoefler and 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

Gotham

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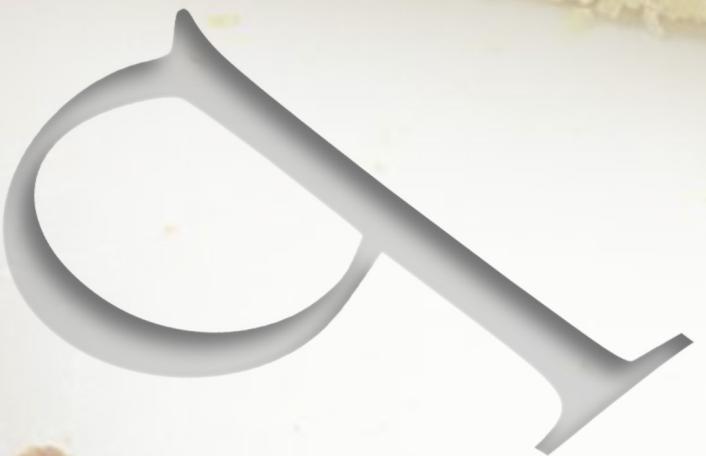
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Centaur classification

Bruce Rogers & Fredric Warde
designer

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

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Bodoni

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 than its stylistic influence Baskerville®. The unbracketed serifs and even geometric styling has made this a popular font seen in almost every kind of typesetting situation, but particularly well suited for title fonts and logos. It was first designed by Giambattista Bodoni in 1798 and is generally considered a "transitional" font type. Bodoni was a prolific type font designer and this particular font was highly influenced by the work of John Baskerville, a designer whose work Bodoni followed. The font, with its highly recognizable centered "Q" tail and slight hook in the "J", was

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Bembo

classification

Francesco Griffó

designer

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

Bembo

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The Bembo design was named after notable the Venetian poet, Cardinal and literary theorist of the 16th century Pietro Bembo. The typeface originally used to publish Pietro Bembo's book "De Aetna", a book about Bembo's visit to Mount Etna. The Bembo typeface was cut by Francesco 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 punchcutter was a very skilled job and the their interpretation of a typeface design would be what was eventually printed; typeface designers had little input into the punchcutter's work once their design had passed out of their hands. In 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 calligraphy of

Bembo

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Futura Light

classification

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 condensed

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Serifa

classification

Horst Heiderhoff & Adrian Frutiger
designer

The Serifa font family is a design by Adrian Frutiger based loosely on his earlier Univers font as well as older slab serif designs. Its serif design does not however mean that the font is crude – quite the opposite. Serifa is available in six weights as well as italic variants. The design career of Adrian Frutiger is a very interesting one. Born in Unterseen, Canton of Bern in Switzerland in 1928, the weaver's son experimented with script from a very early age. With a passion for all things creative including sculpture, Frutiger planned to become a sculptor but was ushered away from the craft by his father and secondary schoolteachers. Instead, he was encouraged into the world of printing. Had Frutiger not been steered into typography at such a young age, the Avenir, Frutiger, Egyptienne and Ondine names – and the rest of his repertoire – might have been figurine titles instead. Serifa and its condensed counterpart, the Glypha font are based on an earlier Frutiger design, the Univers family. The Univers font (1957) was one of the very

Serifa

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Akzidenz Grotesk

classification

H. Berthold AG

designer

Akzidenz-Grotesk is a sans-serif typeface originally created in Berlin by the Berthold Type Foundry in 1898. Though not attributed to any one designer, the typeface can be linked to designs from Ferdinand Theinhardt and designers at the Bauer Foundry of Stuttgart, both having been bought out by Berthold. It was mainly developed as a general-purpose commercial typeface for use with advertisements, tickets, forms, and other promotional materials. Akzidenz-Grotesk was one of the many simple sans-serif typefaces that popped up in response to the overly-decorative Art Nouveau style that came before. These typefaces were incredibly popular in Britain and Germany during the late 19th century, and Akzidenz-Grotesk would later become one of the most commonly-used fonts in International or "Swiss" design style. Letters in Akzidenz-Grotesk use strokes of similar widths to create a neutral form that general

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Helvetica Light

classification

Max Miedinger & Edouard Hoffman
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

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Sabon

classification

Jan Tschichold

designer

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

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Sabon

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