

Whitney Henry

Typography I 13294-01

Prof. Michael Ruberto

11 November 2019

EUROSTILE: The Sans Serif of the Future

Sure, anybody can try to make a geometric typeface, but making one that stands out is a different story - this was clearly evidenced by our attempts in class to do so – but there are certain individuals who are capable of creating geometric typefaces so well that the type itself perseveres well into the future. In fact, the typeface could be so memorable, it actually enters into frequent usage and becomes a mainstay of a specific genre/several genres. Not just anybody can create something that carves its name into pop culture's wooden façade for the long haul, but Aldo Novarese *is* one of these people.

Aldo Novarese was born during the year 1920, in a small town in Italy. He began typography studies early – by age ten (1930), he was studying engraving, lithography, and even went on to a specialist typography school before joining a historic Italian type foundry, Nebilolo, in 1936. During WWII, he spent around half a decade in prison for protesting the war, but resumed work at the foundry upon release and even became the art director in 1952. When foundry type went under, he became a freelance artist and continued that work for twenty more years, working up until his death in 1995.

Novarese has quite a few solo typefaces, as well as some fairly recognizable group works, one of which deserves a specific mention before I go into Eurostile's background - Microgramma. This was a typeface designed by Novarese and his colleague Alessandro Butti in 1952. It's a sans serif type, extended, and you may have seen it in some familiar places – *Master*

of Puppets by Metallica? Deal or No Deal? The old Casio logo? It has found homes in multiple well-known products and brands - it's traditionally a titling font, and a popular futuristic one at that, so it's not too surprising that we see it in so many familiar titles. The only problem was that Butti and Novarese designed it to only be uppercase and one width. So, Novarese countered this problem by designing a new typeface in 1962, a decade after Microgramma's debut – Eurostile.

The thing about Eurostile is that it was created in the era of the Space Race.

Microgramma was already futuristic, but Eurostile's versatile, heavy sans serif feel brought an even more science fiction-y feel to a decade already filled by products centered around space and space travel. Eurostile brought all of this hype about space into an updated font that wasn't *just* for titles, and before long, it became widely-used. It has a recognizable appearance and flows well, much better than Microgramma's modular, blocky appearance (varying cases usually read better than a single blocky word, seeing as we read in shapes. The font even actually came to represent a force to be obeyed after uses in NYPD police cars, ATMs, and other authoritative locations.

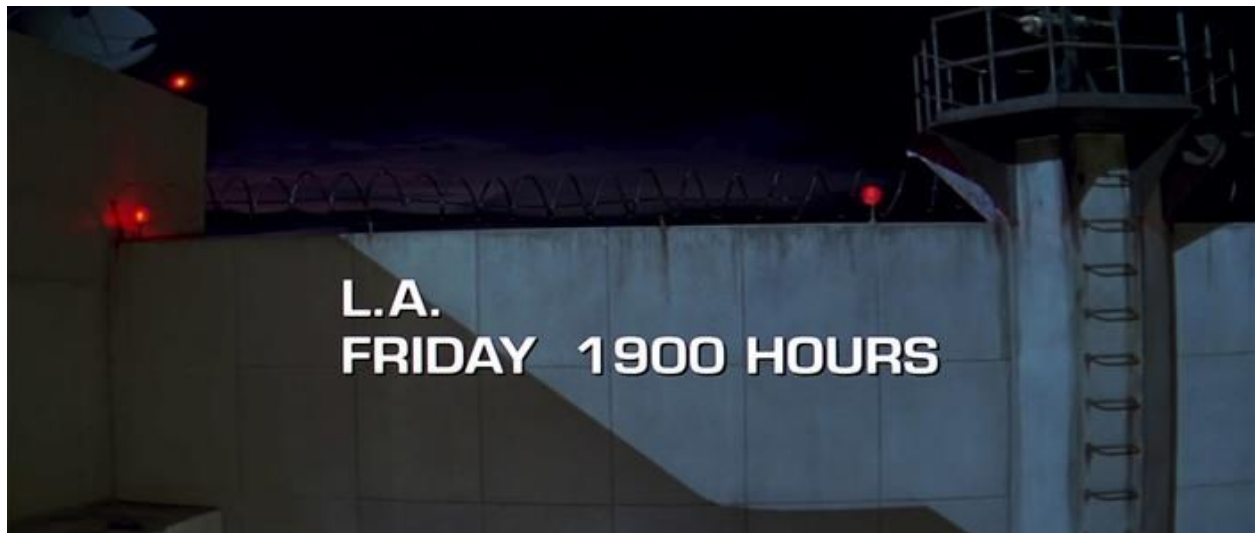
Eurostile is characterized by wide forms seen in Microgramma (the previous form of Eurostile), but with updated figures that brought more unity and sense to the group. As mentioned before, it became easier to read with the introduction of lowercase figures that added shapes and variations to the look of each word. It was presented in three widths: condensed, normal, and extended. Within those three widths, they each had varying weights and some obliques as well, coming to 15 styles in total. The clean lines that lead into sleek, smooth curves remind you of a spaceship, or a plane, or a DeLorean going 88 mph (see the gallery for proof). After its introduction, this typeface saw its way into multiple science fiction movies/shows such as *Back to the Future*, *Space: 1999*, *The Fly*, and *Star Trek IV*.

I did mention earlier that aside from science fiction and technology, Eurostile's bold style also represents a sort of authority and demands obedience from its readers. This may well be why it is used the way it is, along with the fact that it's just genuinely so embedded in everything we consume that it reaps the benefits of being easily recognized. The easy recognition/familiar face may very well contribute to the authority that the typeface takes on, because it's a tried and trusted typeface that people feel more comfortable obeying than if they were to go to their ATM and be greeted with a message in Comic Sans or Papyrus. It functions very well as a headlining text too, and some even suggest it to create contrast and high readability if you are struggling to find a font that is versatile enough to use throughout a design or newspaper.

Throughout the years, Eurostile continued to be used in its specific niche of pop culture, until Akira Kobayashi revisited it in 2008 and expanded it to over 50+ styles. They dubbed it Eurostile Next, and truly brought it to the most diverse of its forms by updating the stroke weight, fixing the super curves that had been lost in translation from metal type to digital type, adding more accents/glyphs, and all-around making the letters work with each other better. It reads even more fluidly compared to Eurostile than Eurostile did in comparison to Microgramma, and it has since been updated again so that there are now approximately 98 styles. All in all, Novarese created a very memorable typeface that has stood the test of time with a little helping hand from designers dedicated to making sure it was effectively updated, yet still stayed true to the original design all those years ago.

PHOTO GALLERY







IF SECONDARY ELEMENT IS FLY,
WHAT HAPPENED TO FLY?

▷ FUSION

ASSIMILATION? DID BRUNDLE ABSORB FLY?

▷ NEGATIVE

▷ FUSION OF BRUNDLE AND FLY AT MOLECULAR-GENETIC LEVEL





SOURCES

<http://www.identifont.com/show?118> – Used for Aldo Novarese’s background

https://en.wikipedia.org/wiki/Aldo_Novarese - Used for Aldo Novarese’s background

[https://en.wikipedia.org/wiki/Microgramma_\(typeface\)](https://en.wikipedia.org/wiki/Microgramma_(typeface)) – Used for paragraph on Microgramma

<https://fontsinuse.com/typefaces/3424/eurostile> - Used for the date on which Eurostile was founded

<https://www.myfonts.com/fonts/linotype/eurostile?tab=glyphs> – Used for information on characteristics

<https://rhizome.org/community/41958/> - Used for Eurostile psychological effects

[https://books.google.com/books?id=pqHfBQAAQBAJ&pg=PA230&lpg=PA230&dq=eurostile+academic+books&source=bl&ots=_YHzSfeo0w&sig=ACfU3U3G6R9rGqZiVC3FKE6_0f5y2l44Yw&hl=en&sa=X&ved=2ahUKEwiBxvb51-](https://books.google.com/books?id=pqHfBQAAQBAJ&pg=PA230&lpg=PA230&dq=eurostile+academic+books&source=bl&ots=_YHzSfeo0w&sig=ACfU3U3G6R9rGqZiVC3FKE6_0f5y2l44Yw&hl=en&sa=X&ved=2ahUKEwiBxvb51-LIAhUDLK0KHdXcBasQ6AEwBXoECAgQAQ#v=onepage&q=eurostile%20academic%20books&f=false)

[LIAhUDLK0KHdXcBasQ6AEwBXoECAgQAQ#v=onepage&q=eurostile%20academic%20books&f=false](https://books.google.com/books?id=pqHfBQAAQBAJ&pg=PA230&lpg=PA230&dq=eurostile+academic+books&source=bl&ots=_YHzSfeo0w&sig=ACfU3U3G6R9rGqZiVC3FKE6_0f5y2l44Yw&hl=en&sa=X&ved=2ahUKEwiBxvb51-LIAhUDLK0KHdXcBasQ6AEwBXoECAgQAQ#v=onepage&q=eurostile%20academic%20books&f=false) – Used for explaining the usefulness of Eurostile’s heavy, sans serif look to create contrast (page 132)

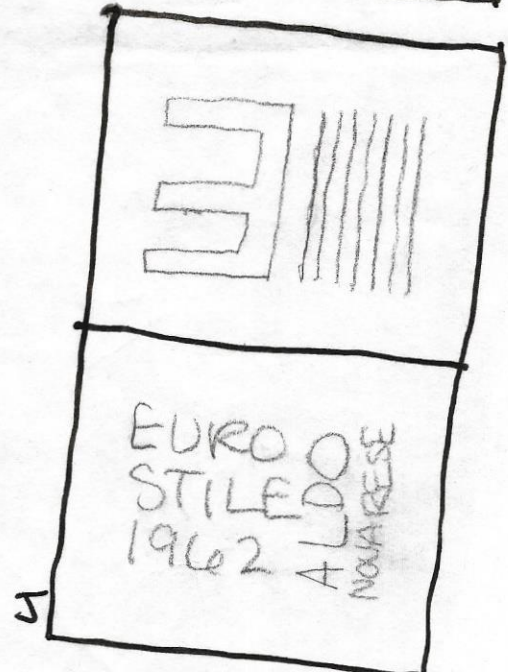
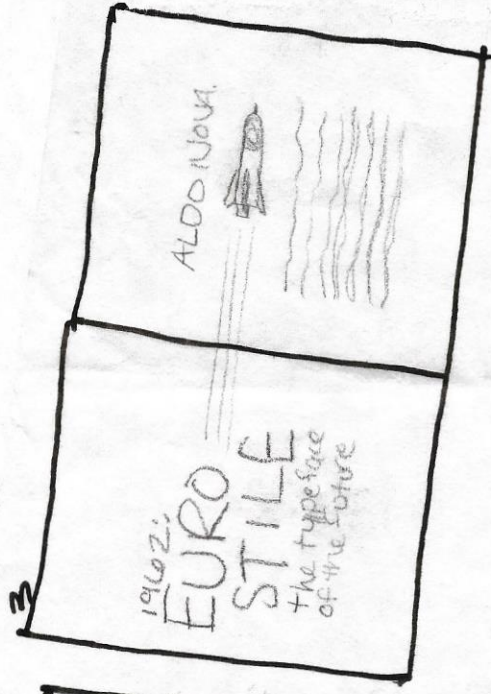
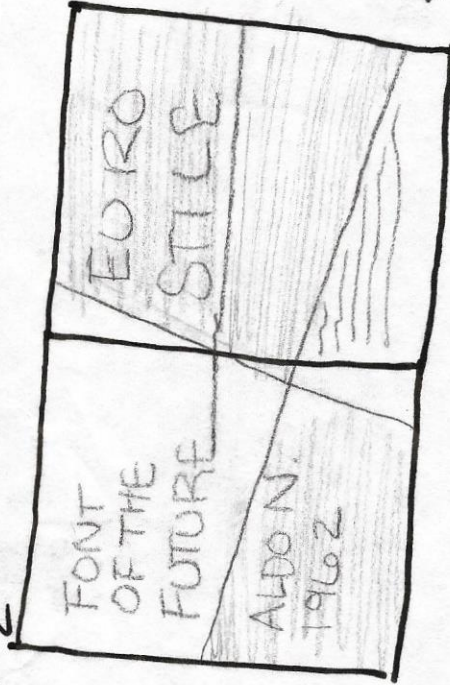
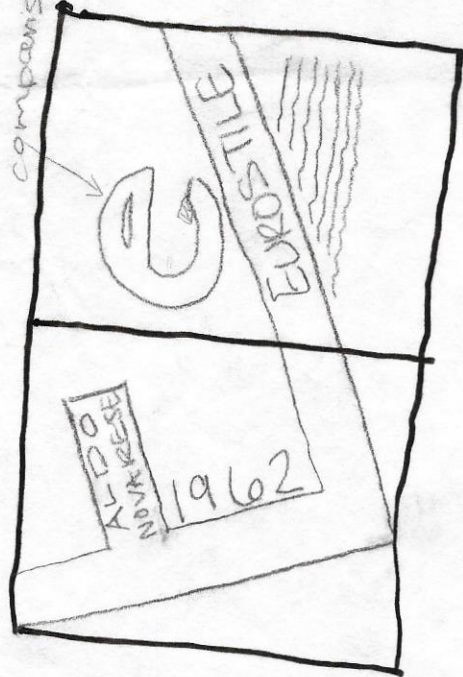
<http://ezproxy.nwmissouri.edu:2048/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=buh&AN=33127933&site=eds-live&scope=site> – Used to research Microgramma

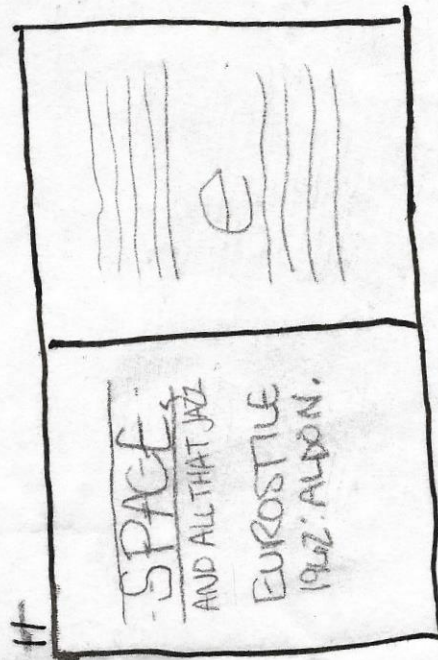
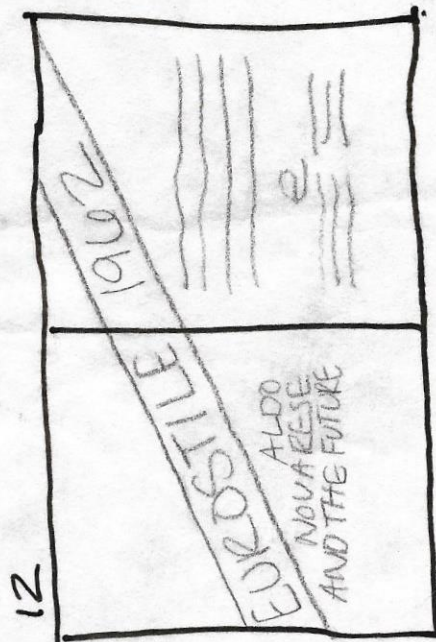
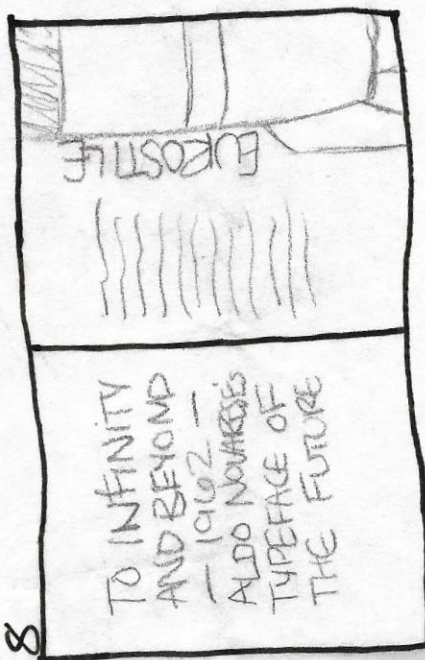
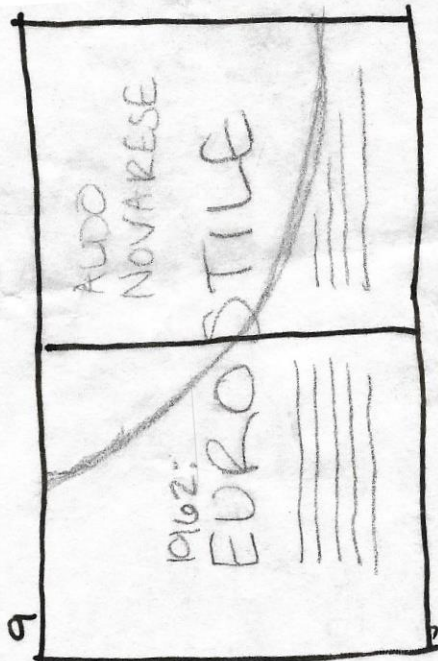
<https://typesetinthefuture.com/2014/11/29/fontspots-eurostile/> - Used for photos and minimal information

https://www.printmag.com/article/hot_type_eurostile_next/ - Used for info on Eurostile Next

<https://www.linotype.com/5324/eurostile-next.html> - Used for info on Eurostile Next

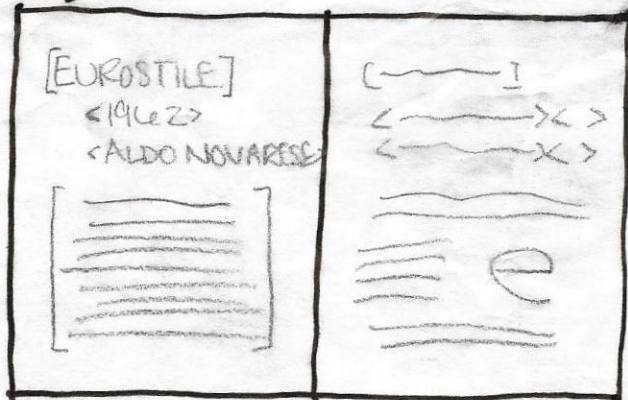
comparison





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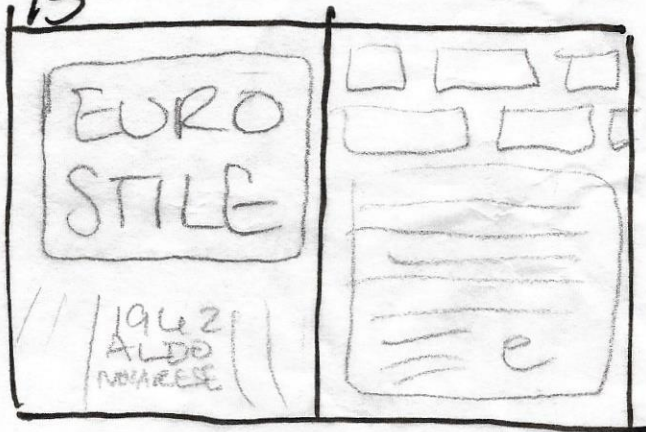
FAMILIAR FUTURE TYPE



14



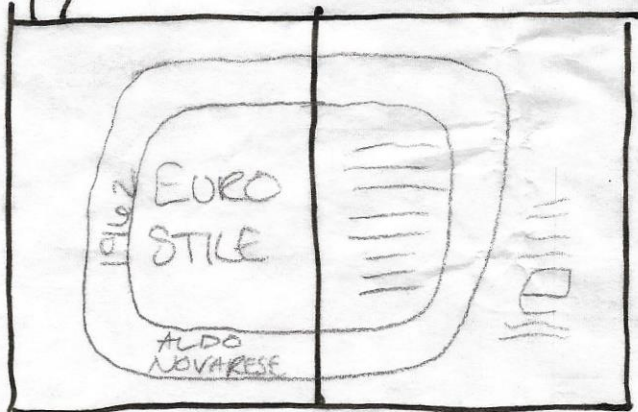
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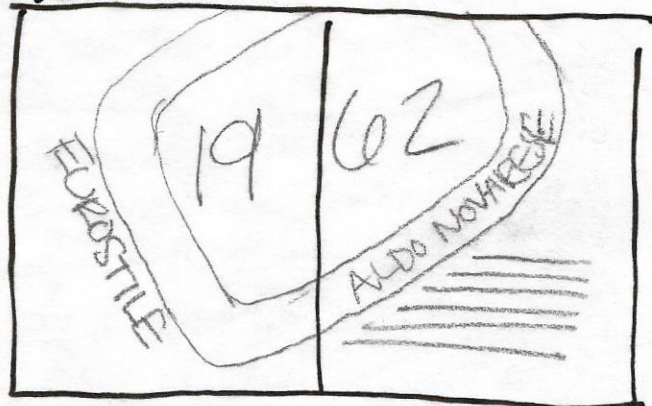
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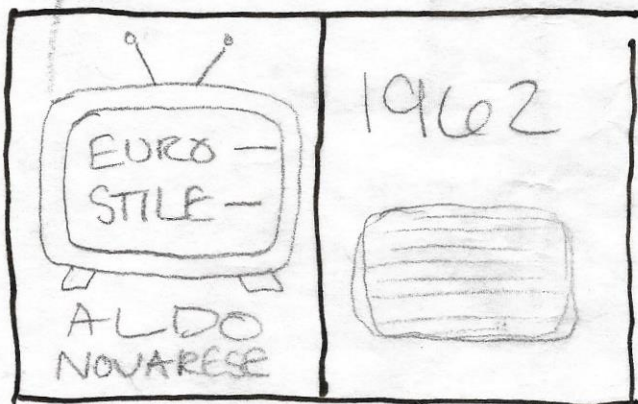
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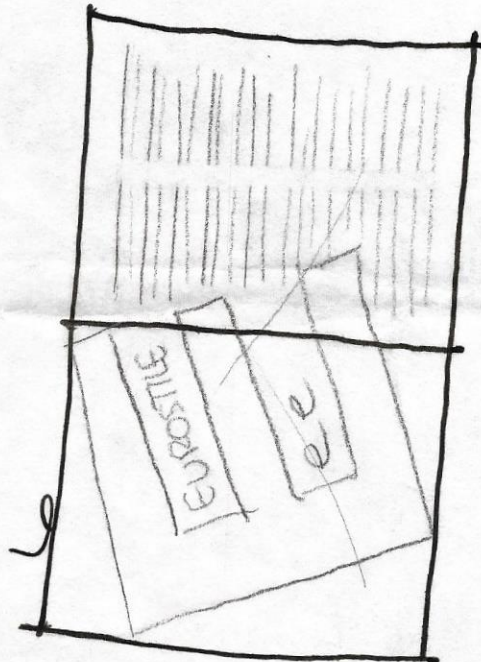
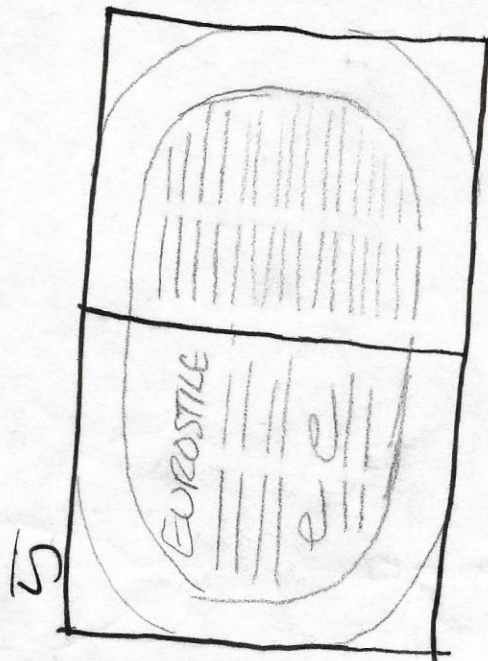
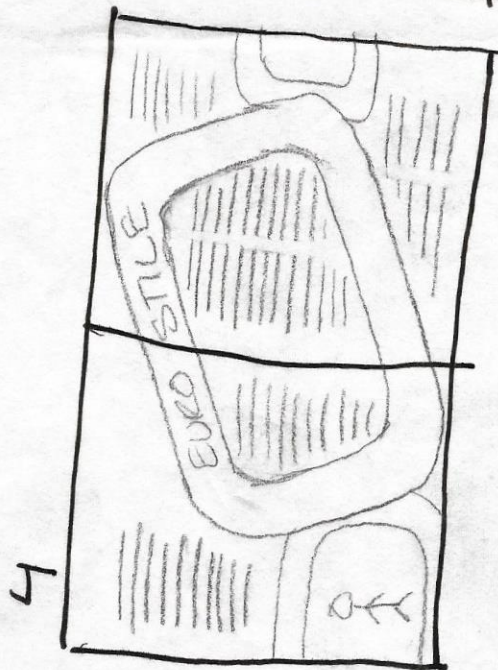
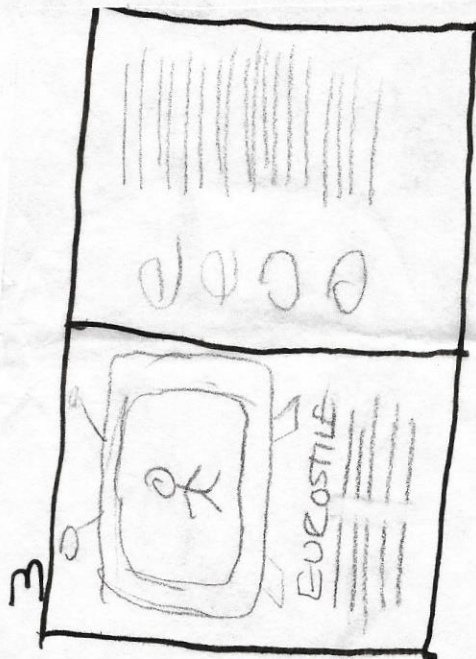
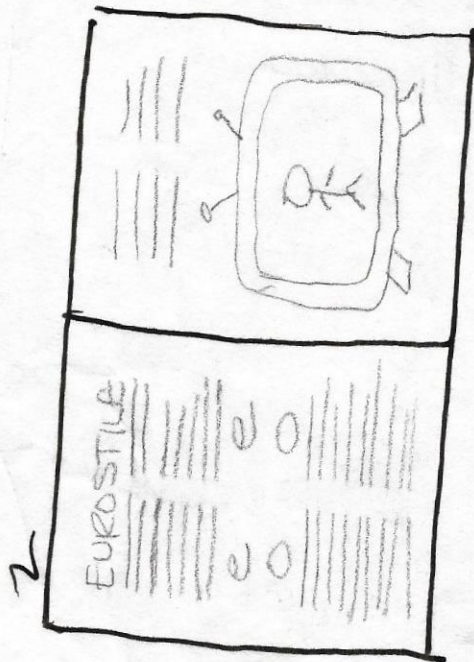
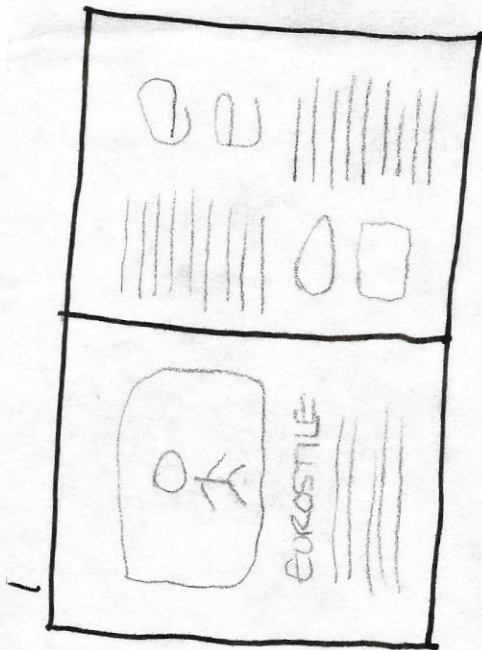


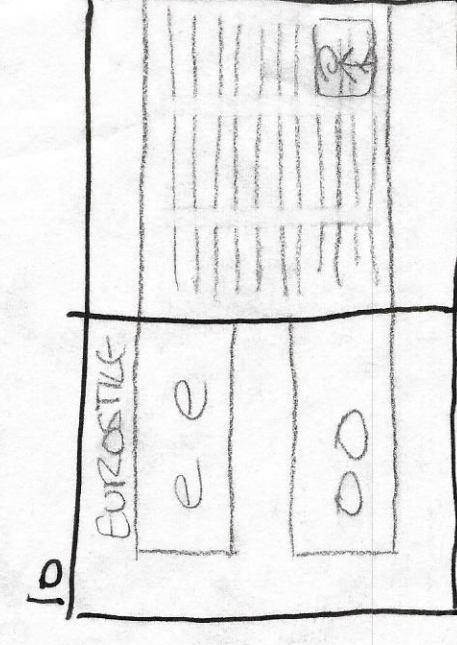
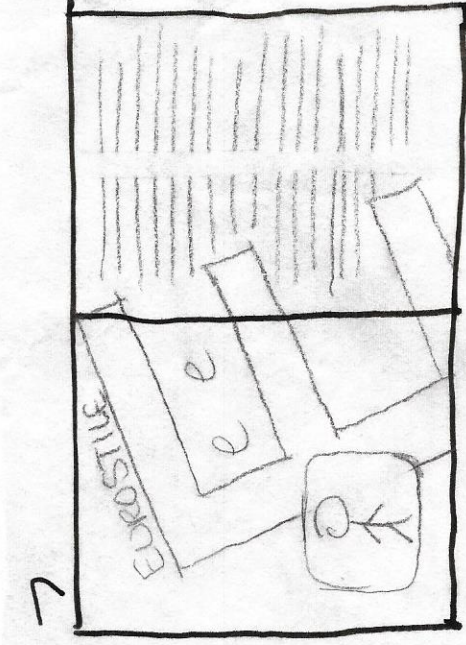
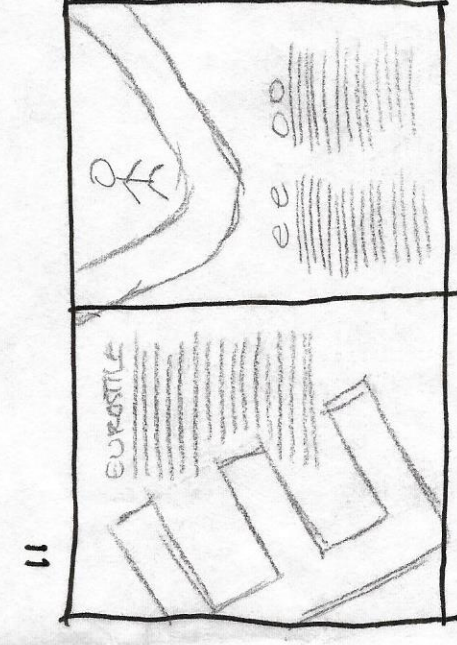
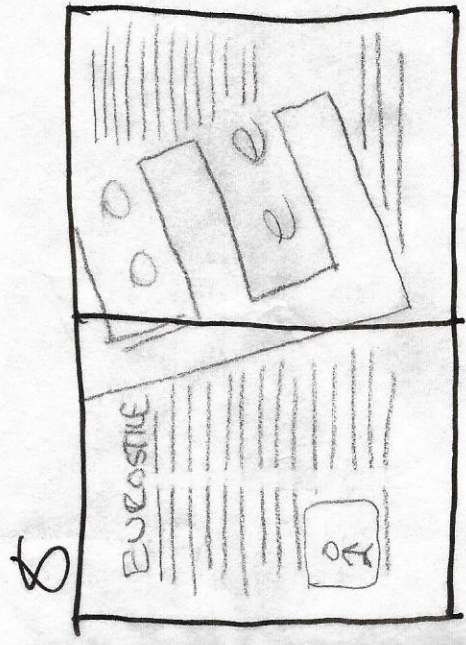
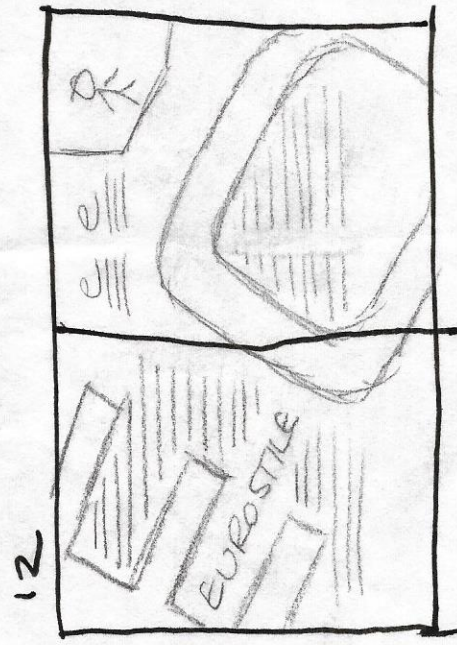
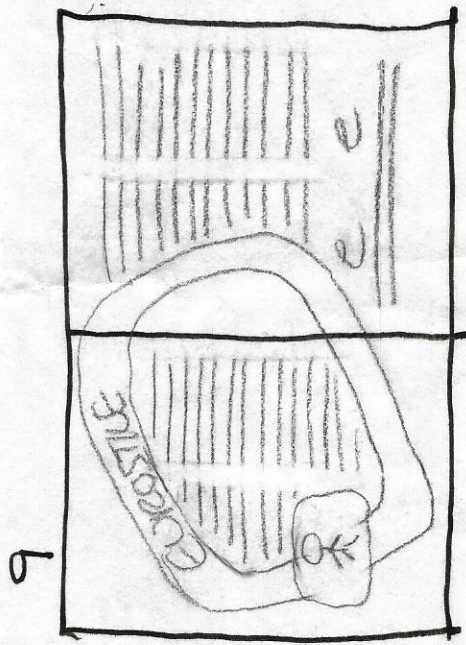
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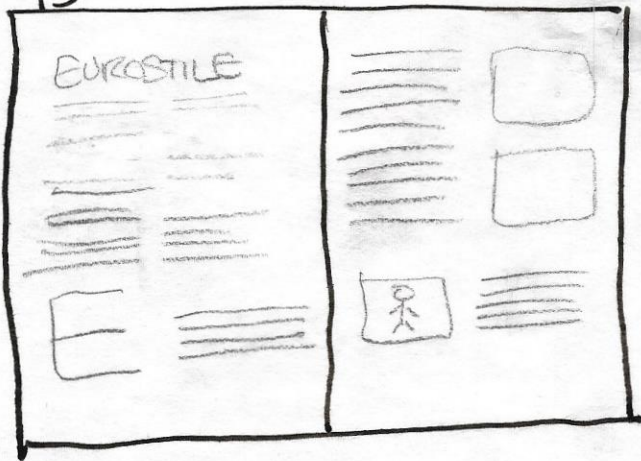
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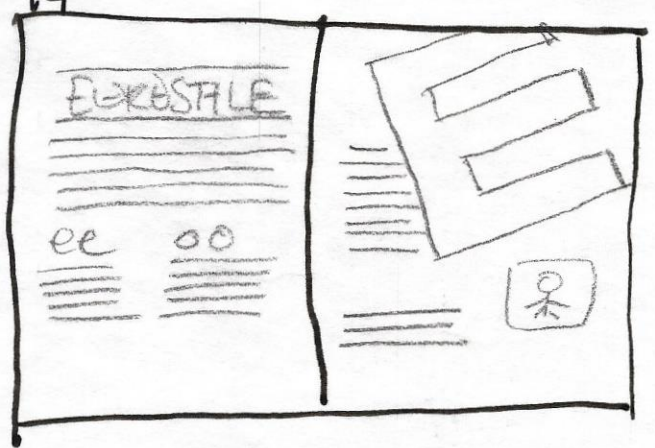




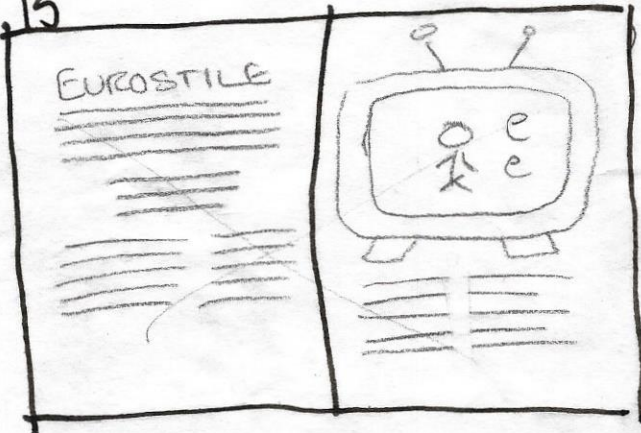
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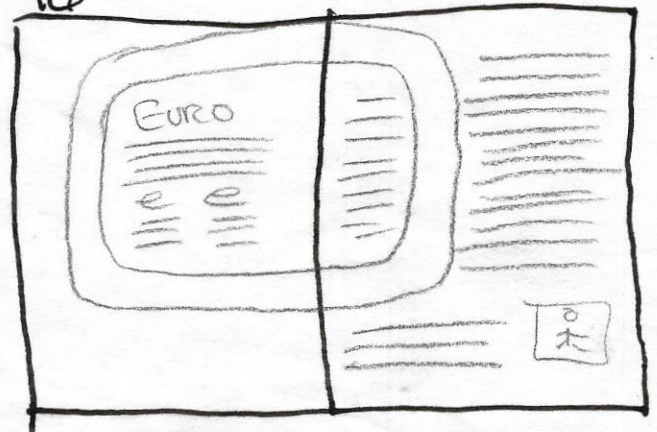
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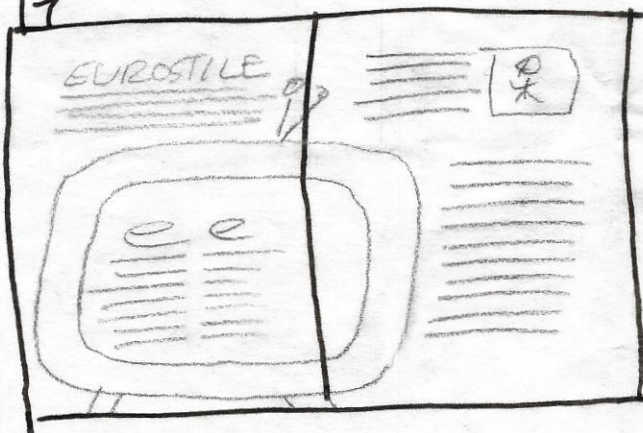
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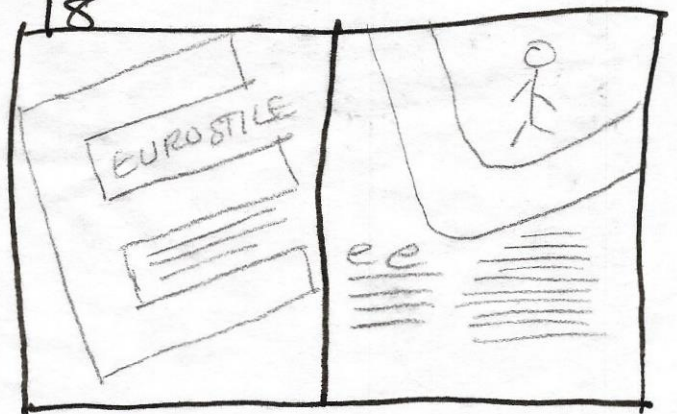
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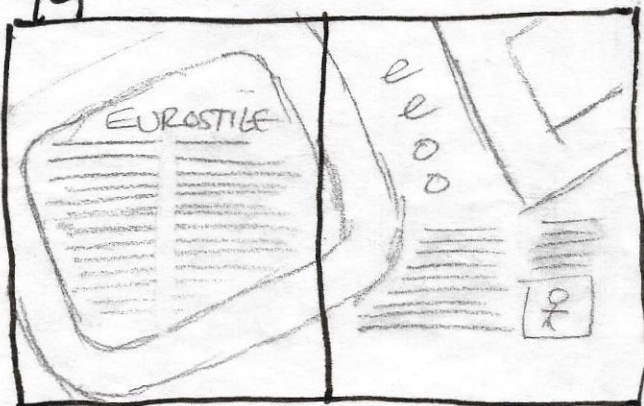
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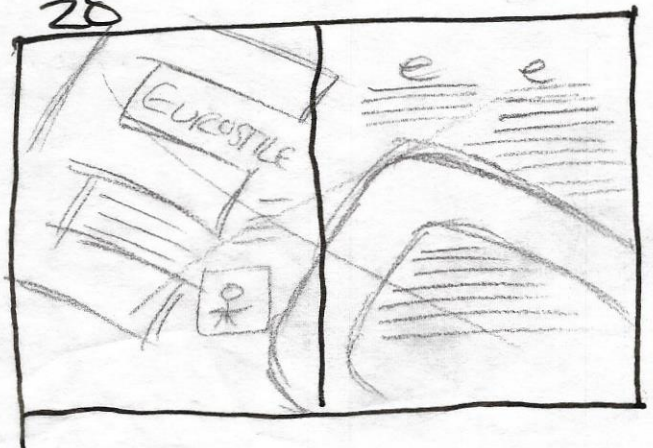
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19



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EUROSTILE

star trek
space: 1999
back to the future
2001: a space
captain america
iron man 3
the fly

1962

ALDO NOVARESE

Anybody can try to make a geometric typeface, but making one that stands out is a different story. There are certain individuals who are capable of creating geometric typefaces so well that the type itself perseveres well into the future. In fact, the typeface could be so memorable, it actually enters into frequent usages and becomes a mainstay of a specific genre/genres. Not just anybody can create something that carves its name into the facade of pop culture for the long haul, but Aldo Novarese? He is one of these people.



Aldo Novarese was born during the year 1920, in a small town in Italy. He began typography studies early – by age ten (1930), he was studying engraving, lithography, and even went on to a specialist typography school before joining a historic Italian type foundry, Nebilolo, in 1936. After spending almost half a decade in prison for protesting the war, he resumed work and became the art director of Nebilolo in 1952. When foundry type went under, he became a freelance artist and continued that work for twenty more years, working up until his death in 1995.

Novarese has quite a few solo typefaces, as well as some fairly recognizable group works. Take **Microgramma** for example. **Microgramma** was a typeface designed by Novarese and his colleague Alessandro Butti in 1952. It's a sans serif type, extended, and you may have seen it in some familiar places. *Master of Puppets* by Metallica? *Deal or No Deal*? It has found homes in multiple well-known products and brands - it's traditionally a titling font, and a popular futuristic one at that, so it's not too surprising that you see it in so many familiar titles.

IMPALA
Microgramma

A A
Upwards angle inside A sharpened in Eurostile
IMPALA
Eurostile Extd. Black

The problem with Microgramma was that Butti and Novarese designed it to be purely uppercase and one width. So, Novarese countered this problem by designing a new typeface in 1962, a decade after Microgramma's debut - **Eurostile**.

Eurostile was created in the era of the Space Race, and served as a much-needed update to Microgramma. The former typeface was already futuristic, but Eurostile's versatile sans serif condensed all of the hype about space into an easier read. Now the typeface wasn't just for titles, and before long, it became widely used in film and other media. It has a recognizable appearance and flows well - much better than Microgramma's modular, blocky appearance. Eurostile is characterized by wide forms seen in Microgramma, but comes with additions of lowercase and other styles that bring more unity and sense to the group.



Eurostile Extended Black
Eurostile Regular Black
Eurostile Condensed Heavy

clean lines,
smooth curves
a sharp terminals

A geometric
shapes

Note that while Eurostile is easier to read than Microgramma, it is still too modular for large amounts of body copy. Though it contains more shapes/visual contrast than its predecessor, Eurostile still proves more useful for titling and should be utilized as such.