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Logotypes & Typefaces
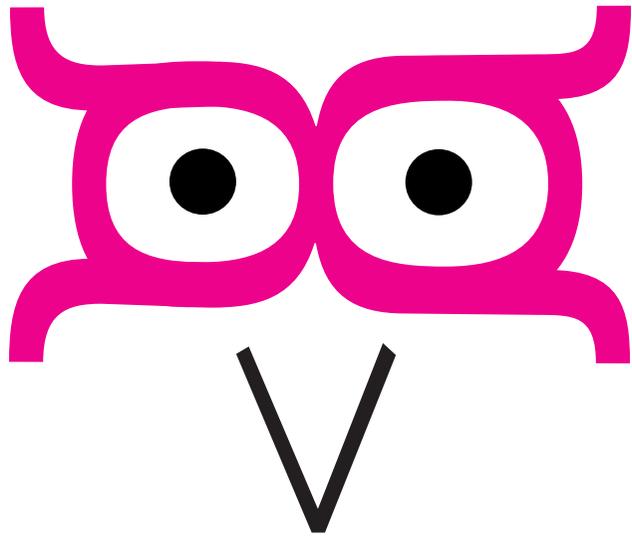
A Type Reference Book | Justin Ander

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Univers Condensed Light
classification

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 could be designed in such a way so that all of them would work together, because of this, they

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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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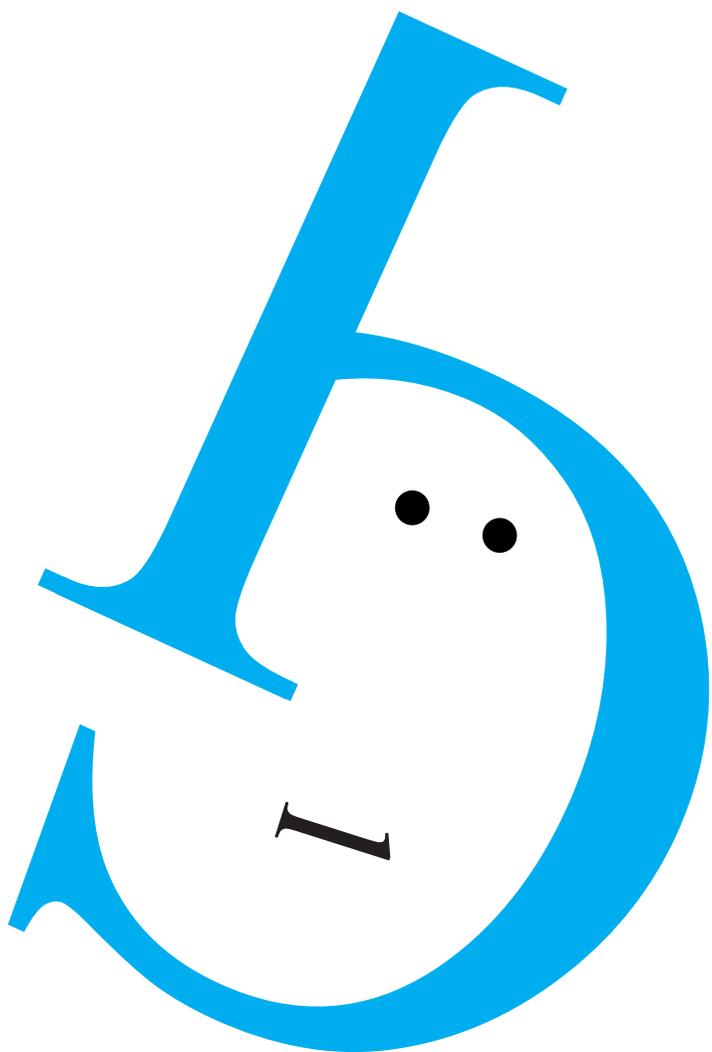
Times New Roman
classification

Günter Gerhard Lange
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 basing the new design on the Plantin® design would begin to satisfy much of the criteria. He

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Times New Roman

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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 direc-
tion 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 Esti-
enne. 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 previ-

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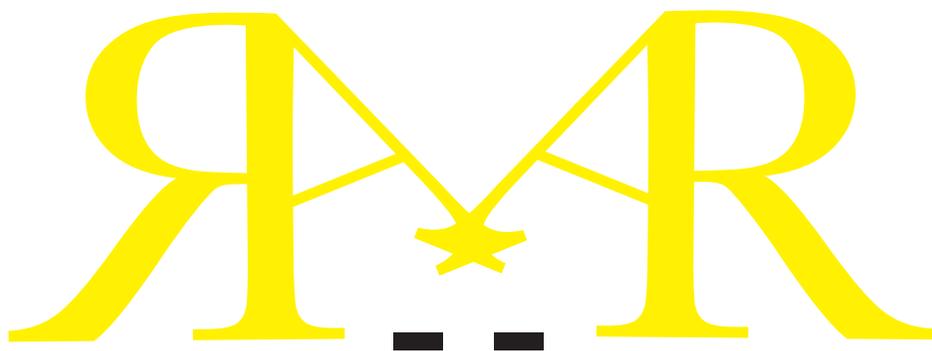
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Baskerville

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 improvements that

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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 a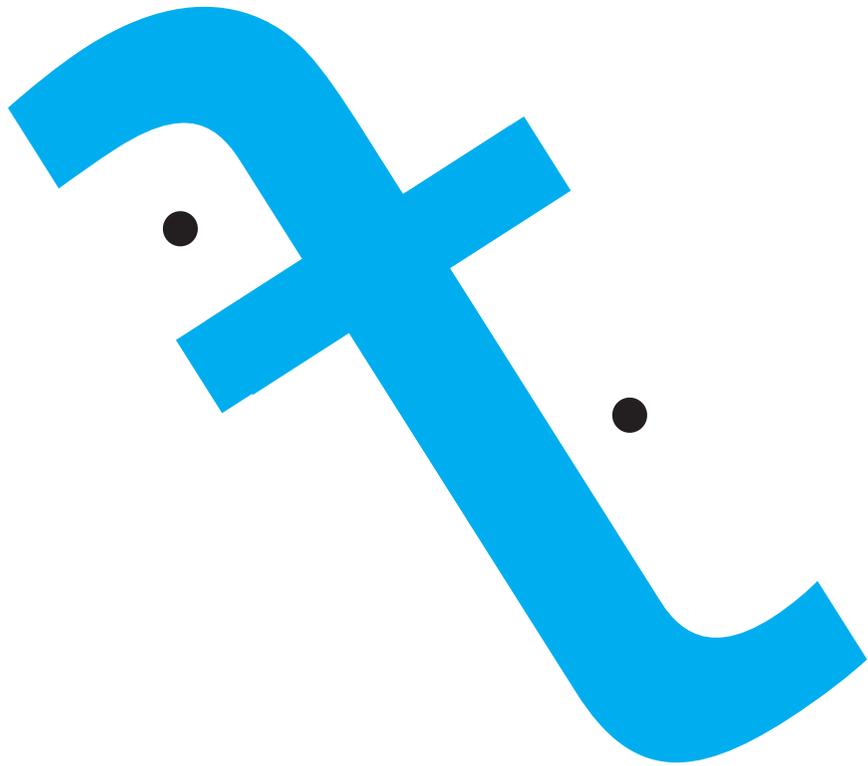s a printer Mr. Baskerville made many improvements to the printing press and printing ink used at the time. Mr Baskerville noticed most presses used wooden platens covered with thick tympanum to absorb pressure. This type of press was unable to capture the subtleties of type to Mr. Baskerville's standards 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

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Univers Roman

classification

Günter Gerhard Lange

designer

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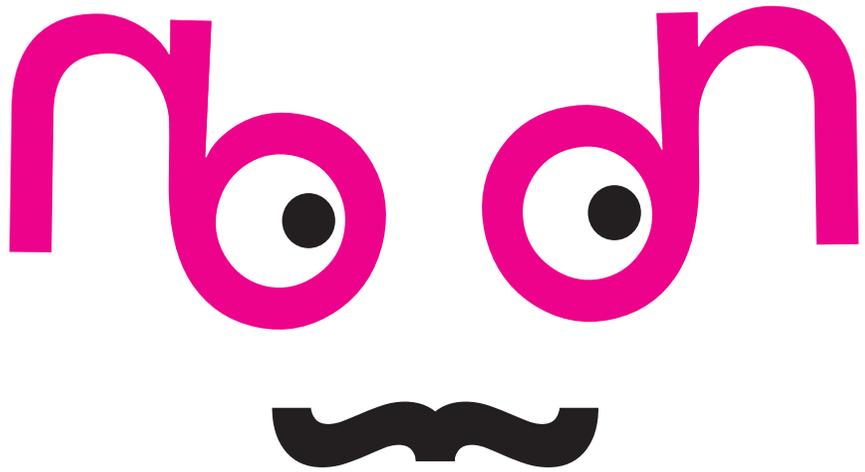
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Product Sans

Product Sans
classification

Google Design
designer

Product Sans is a geometric sans-serif typeface created by Google for branding purposes. It replaced the old Google logo on September 1, 2015. As Google's branding was becoming more apparent on a multitude of devices, Google sought to adapt its design so that its logo could be portrayed in constrained spaces and remain consistent for its users across platforms. A size-optimized version of Product Sans, called Google Sans, is also used as the display font of Google's customized and adapted version of Material Design, Google Material Theme. The design team wanted to retain the simple and approachable styles in previous logos but also include geometric forms. At first glance, the font nearly matches the Futura typeface. The most notable difference between the two is the double-story 'a', which was

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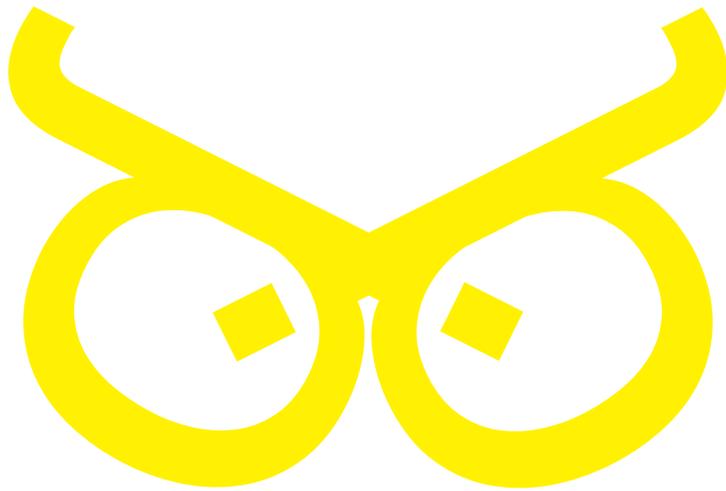
Helvetica Neue
classification

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

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Helevetica Neue

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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

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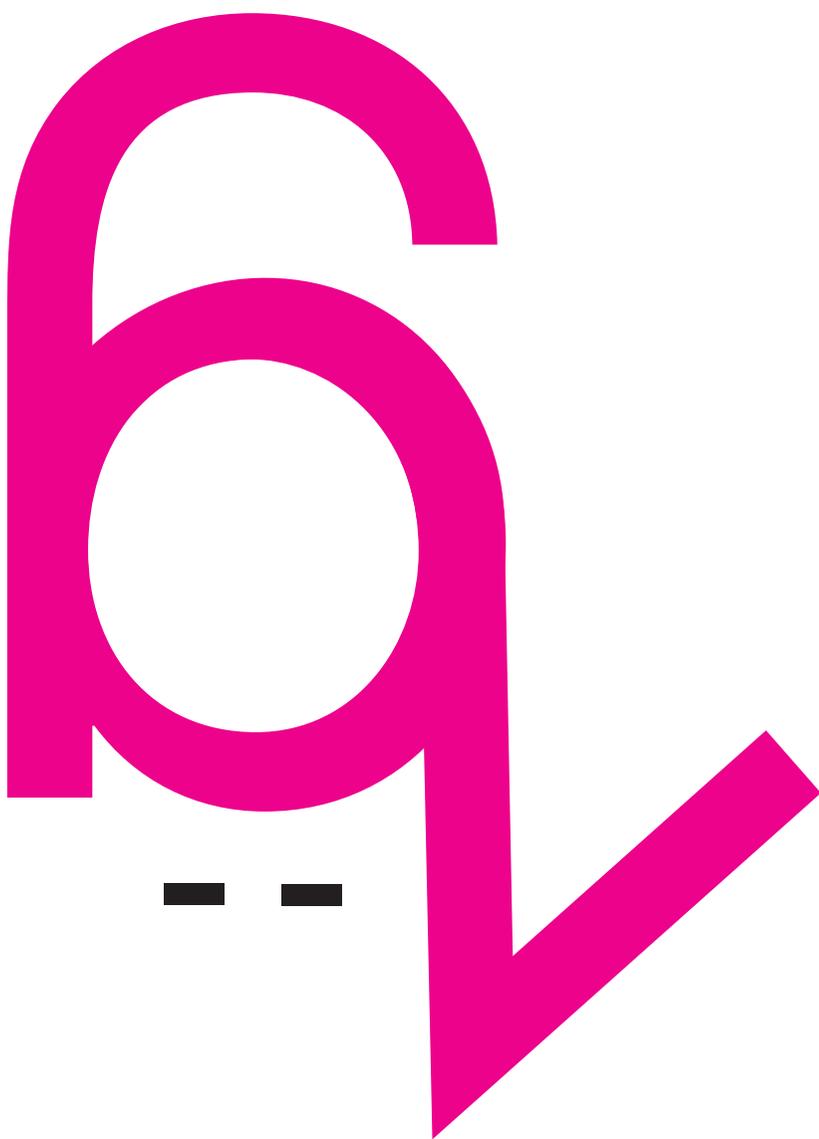
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Futura Book

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

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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 type-

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9/12

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11/13.5

Garamond

Claude Garamond
designer

Garamond

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

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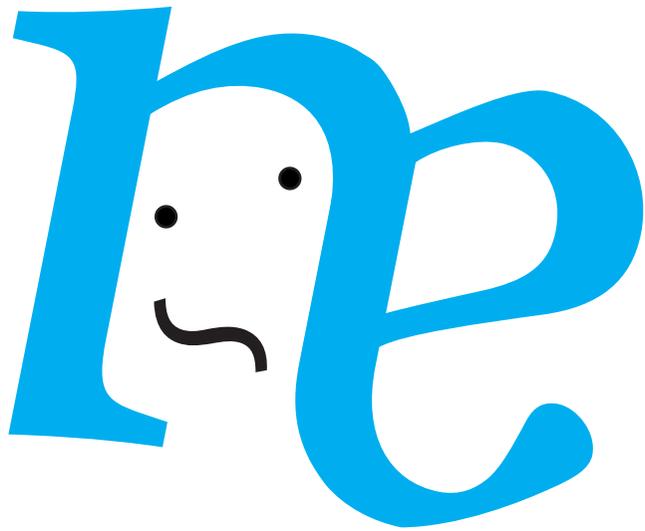
Minion

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

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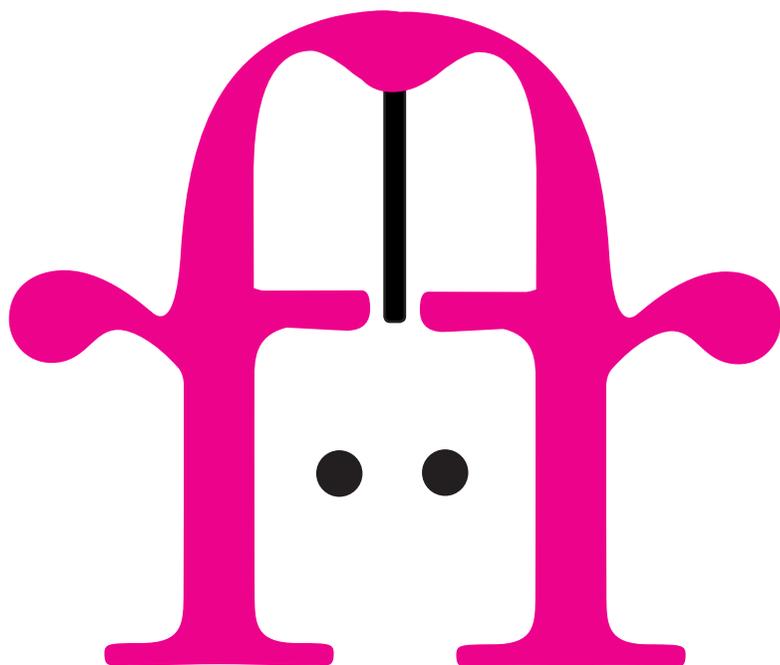
Janson
classification

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

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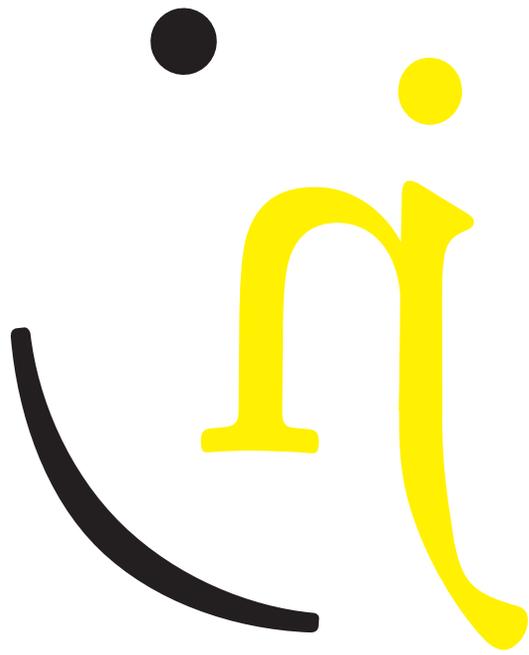
Caslon

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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Serifa
classification

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.

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Optima

Hermann 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

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Herman Zapf was born in Nuremberg, Germany, in November of 1918. Due to the political upheaval in Germany throughout his childhood, circumstance caused him to become an apprentice photo retoucher in 1934 rather than an engineering student. It was during this period that Zapf first became interested in the calligraphic and typographic work of one Richard Koch, and was moved to teach himself calligraphy from books. His skill eventually led to him serving as a mapmaker in the German army during World War II,

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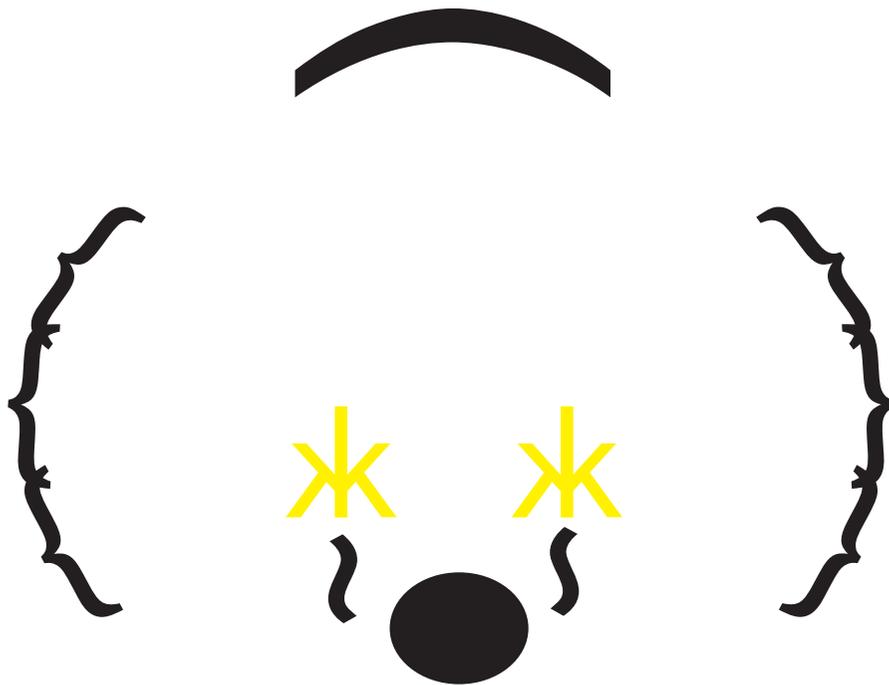
Akzidenz Grotesk

classification

Berthold Type Foundry

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.

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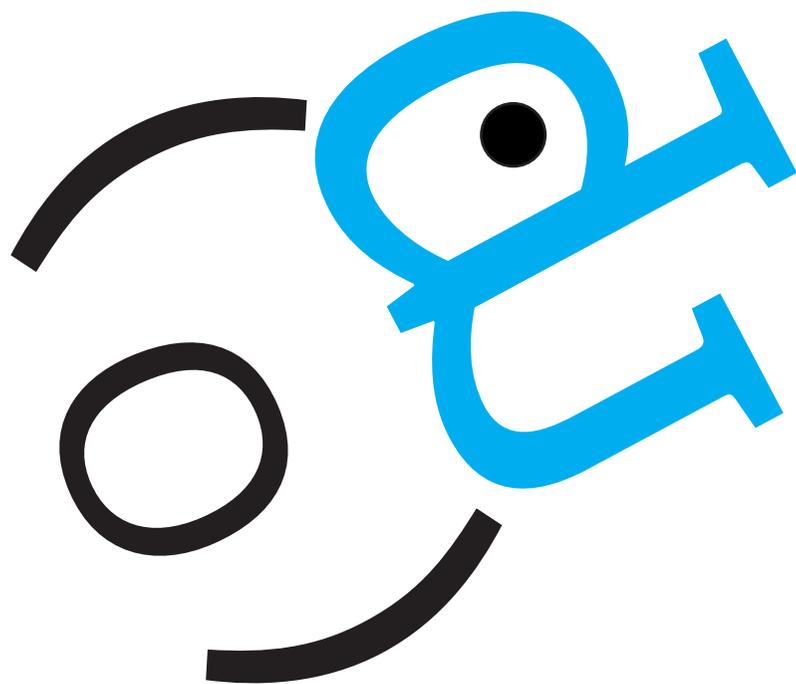
Adelle
classification

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

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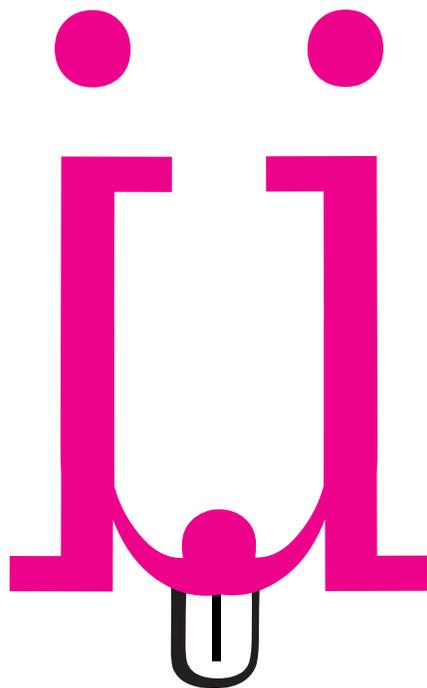
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Sentinel
classification

Jonathan Hoefler & Tobias Frere-Jones
designer

For everyone who's ever wished Clarendons had italics, everyone whose favorite slab serif is shy a few weights, and everyone who's ever needed a slab serif to thrive in text: we designed Sentinel for you. The first slab serifs were designed to be oddities. It was their intention to be eye-catching, to be novelties amidst the world's conventional book types. Never mind that some of these faces treated different letters inconsistently, or had inherent qualities that limited the size of their families: these were eccentricities, and to a novelty typeface, eccentricity is strength. Two centuries later, their legacy includes three beloved species of typeface that are handsome, popular, and maddeningly difficult to use. Each is marred by a crippling deficiency, a situation inspiring us to create Sentinel. A slab serif whose capital O is close to a perfect circle is called a Geometric.

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For everyone who's ever wished Clarendons had italics, everyone whose favorite slab serif is shy a few weights, and everyone who's ever needed a slab serif to thrive in text: we designed Sentinel for you. The first slab serifs were designed to be oddities. It was their intention to be eye-catching, to be novelties amidst the world's conventional book types. Never mind that some of these faces treated different letters inconsistently, or had inherent qualities that limited the size of their families: these were eccentricities, and to a novelty typeface,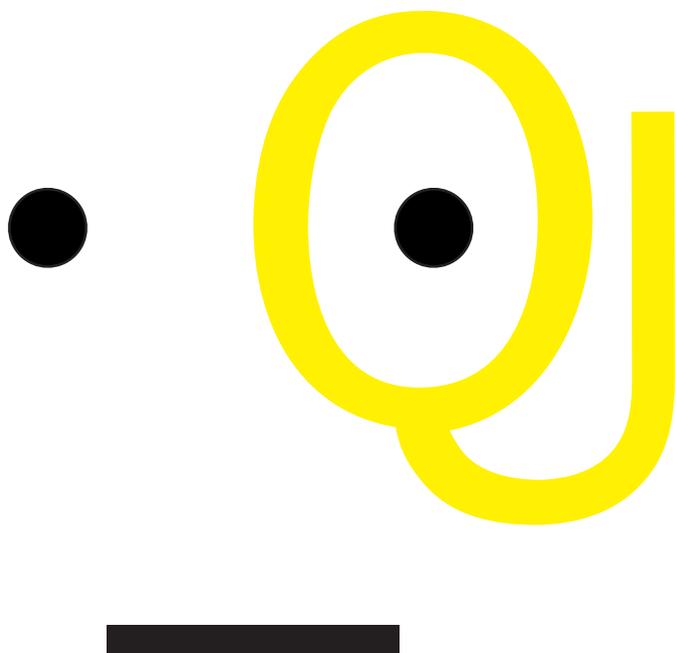 eccentricity is strength. Two centuries later, their legacy includes three beloved species of typeface that are handsome, popular, and maddeningly difficult to use. Each is marred by a crippling deficiency, a situation inspiring us to create Sentinel. A slab serif whose capital O is close to a perfect circle is

6/8.5   9/11.5   10/13

19

Franklin Gothic
classification

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

9.5/12.5

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6/9

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8/11

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11/13

Meta

Erik Spiekermann

designer

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

Meta

10/12.5

21

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11/13.5

Gotham Medium
 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

9/12

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8/11

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10/13

Gotham Medium

DIN
classification

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 1451was 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 in Germany where it adorns everything from street

9.5/12.5

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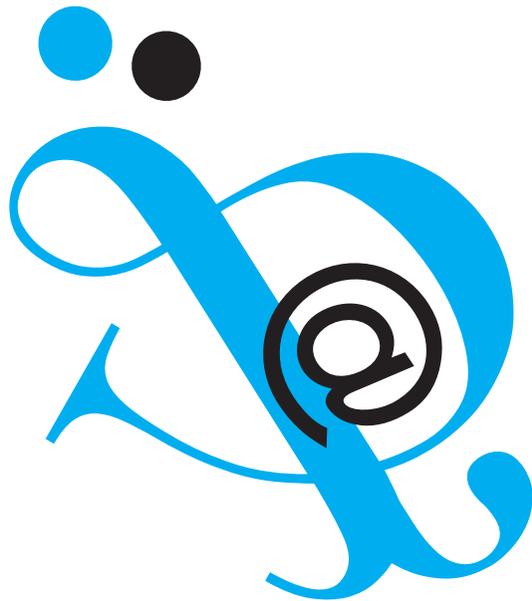
Didot
classification

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

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7.5/10   9/11.5   11.5/14