THE FIELD GUIDE TO TYPOGRAPHY

TYPEFACES IN THE URBAN LANDSCAPE

MORE GOALS IN A
HIRT THAN ANYONE
CLUB'S HISTORY

RESERVE AND WARTIME GAMES AS WELL AS FIRST-TEAM
LL HE NEVER SCORED AS MANY AS HE SHOULD HAVE DONE
GOT HIS AUTOGRAPH ONCE AND CONGRATULATED HIM ON
HAT DAY. 'IT DOESN'T FEEL RIGHT', HE TOLD ME, 'AND IT WON'T

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American Apparel

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MADRID
MOLA

THE FIELD GUIDE TO TYPOGRAPHY

TYPEFACES IN THE URBAN LANDSCAPE

PETER DAWSON

To my parents, John and Evelyn Dawson

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FOREWORD_

STEPHEN COLES

Type enthusiasts acquire their odd passion through various channels, be it writing and language, or lettering arts like calligraphy, or simply a penchant for the most basic element of graphic design. My road to fontdom traveled a more circuitous route. As a young boy, I was a birdwatcher. While my peers were playing ball, I was scouring my neighborhood for uncommon species. I volunteered at an aviary, caring for every winged thing, from rescued magpies to the zoo's prized Andean condor. The regular attendance at our local Audubon Society meetings consisted of a couple dozen gray-haired ladies and me, the 12-year-old blond kid in the corner.

Birders, it turns out, have a lot in common with type geeks. They are acute observers (of course), but they are also preoccupied with identification, classification, anatomy, and minute details that distinguish different breeds. Documentation is also part of every birdwatcher's life; the "life list"—a record of every species they've ever seen—is an essential companion. (It could be interesting if designers kept a life list of all the typefaces they've ever used. Some of our lists would be much longer than others.)

Later, I learned that it wasn't so much the biology or behavior of birds that interested me most. It was something else: a fascination with everyday things. The ordinary stuff that surrounds us is usually considered mundane, but it is actually full of variety, and intrigue, and clues that shed light on our environment and ourselves. These everyday things can be parts of the natural world, like birds, plants, insects, or clouds. Or they can be part of the manmade world, the designed world that most people don't consider—door knobs, silverware, the guardrail on a roadway. And perhaps the most elemental and omnipresent aspect of everyday design is type.

Peter Dawson's *Field Guide* is not unlike the trusty books I carried on my birding trips. Once armed with photographs of typefaces in the wild, along with their natural histories and defining characteristics, anyone—even those without much typographic knowledge—can discover that what fascinates them most are the things that most people ignore.

Stephen Coles is a writer and typographer living in Oakland and Berlin. After six years at FontShop San Francisco as a creative director, he now publishes the acclaimed online resources fontsinuse.com, typographica.org and a tribute to modernism, midcenturymodernist.com. He consults with various organizations on type selection. Stephen is author of the book *The Geometry of Type* and is a regular contributor to *Print* magazine.

Birds and typefaces live parallel lives. While many people take these omnipresent denizens of our environment for granted, there are others who can't help but observe, classify, and identify them. If you picked up this book, you are likely one of these obsessed few. Welcome.

KEY_

1 Clarendon
2 Akzidenz Grotesk
3 Antique Olive
4 Helvetica
5 Century Expanded
6 FB Garamond Display
7 ITC Souvenir
8 Goudy Old Style

INTRODUCTION_

What is that typeface? This is a common and recurring question heard among design professionals, the budding typographic enthusiast and the general public alike.

As modern society and technology reinvents and expands the ways in which we communicate, we are increasingly confronted with a vast array of messages, be they printed, online, or surrounding us in the built environment. The words we want and need to read (and on occasion don't wish to read) are now styled in such an array of differing typefaces that interest and enthusiasm in all things typographical is at an all-time high. The number of fonts available, in all styles and categories, is now well over 150,000, and rising by the day. The task of navigating this ocean of letterforms, separating and identifying one typeface from another, can be bewildering.

The Field Guide to Typography identifies and provides context to over 125 typefaces commonly used and seen today. In this book, I hope to help the "spotter" identify the familiar—and not so familiar—typefaces that we see around us in our day-to-day lives. The book will also explain the thinking behind their design, the stories of their development, and the impact they have had on people, organizations, communities, and even countries. Taken as a whole, it is a comprehensive celebration of our ever-expanding typographic world.

Each typeface has varying permutations, known as fonts. These include Light, Roman, and Bold—or even Extra Light and Extra Bold—often with Condensed and Extended variants

thrown into the mix. And that's before we've discussed the overall "classifications" of typefaces. It is a vast and complex picture. So where do we begin?

A basic appreciation of the origins of typefaces can aid our understanding, providing strong clues to their design and appearance. Many of the typeface designs we see today have been created from or influenced by, or are revivals of, historical references, with the majority born from principles and forms created centuries ago by our Roman ancestors.

Their appearance has also been influenced by a wide variety of other factors. Key to many are technological developments, from the earliest letterforms carved in stone, through to the invention of movable type with the Gutenberg Press in the mid-fifteenth century, and on to the advent of the computer and the early digital experimentation starting in the 1960s with OCR (Optical Character Recognition) typefaces. The 1980s brought us DTP (desktop publishing) and the advent of the Macintosh computer, which revolutionized and expanded the way type

OPPOSITE: New York's Times Square, where visitors are confronted with a vast array of messages and the right choice of typeface provides not only clear communication but also context for the message.

could be drawn and created. Innovations in printing presses, paper manufacturing, and the mixing of ink have also played a major part in type evolution. As technology has moved on, so have the abilities and skills required to design a typeface. The parameters dictated by the medium allowed for a wider freedom of creative expression and opportunity for designers.

Within the design community, trends have certainly played their part in innovating type design, either through creative experimentation or by happy accident. Additionally, art movements have provided inspiration and been a driving force. Along with the Art Deco and Art Nouveau movements, the German Bauhaus School pioneered and rationalized modernism in all areas of design including type design and typography. The International Typographic Style, more commonly known as the Swiss Style, emerged in the 1950s and still has great influence to this day.

Finally, let's not forget instances of a designer answering a client's brief to deliver a typeface for a specific function. Through the ages, commercial organizations large and small have relied on the printed word to communicate their products, message, and/or services to a wider market. This, too, has contributed to the development of typeface design. One example is the bold and heavy "Fat Face" and Wooden Block types (now known as Egyptian or Slab Serif typefaces) produced for use in posters and flyers in the late eighteenth and early nineteenth century.

OPPOSITE: The number of fonts that are now available, in all styles and categories, is well over 150,000, and rising by the day.

Today, many companies and charities commission bespoke, contemporary typefaces to reflect their personality and brand to the consumer.

Despite the diverse impact of history, design, and application, one constant that we will always come across—since the dawn of our recognized letterforms—is the passion (and often frustration!), love, and skill that go into a font's development. The creation of a typeface family for a specific task requires an understanding of a great number of issues. A designer who is asked to create a typeface that has to work on both an airplane livery and on a handheld PDA—or, even grander, a typeface for use on an entire national road network's signage system—faces an even greater challenge. To explore this aspect of typefaces, the book includes interviews with some of the world's leading type designers, sharing their insights into this highly skilled and exhaustive craft.

The selection of typefaces included within the book was, of course, much deliberated upon and subject to several limitations. There are plenty of "designer favorites," but a more varied collection—old and new, common and uncommon—has been chosen in order to reflect the diversity of our rich typographic world. Within the Serif section alone, we have long-established classics from the fifteenth century alongside a number of less well-known contemporary designs. As the decades pass, these will also become iconic as their employment becomes more widespread. The good, the bad, and the ugly are all here—the much loved as well as the equally loathed. And just as typefaces communicate messages to us in a literal sense, so all of the typefaces shown here have their own stories to tell.

HOW TO USE THIS BOOK_

The Field Guide to Typography is a collection of over 125 typefaces—classic and contemporary, common and unusual—found in our modern urban environment and on the day-to-day objects we come into contact with.

———

Lightly based on traditional field guides, each spread focusses on one typeface and provides budding "font-spotters" with all the information they need to be able to recognize it in the real world.

———

The typefaces are divided into five categories for easy reference—Serif, Sans Serif, Display, Script and Symbols, and Dingbats—with sub-categories in the side tab. Each spread provides photographic examples, a short history, key identification features, and a "Not to be confused with" element that acts as a cross reference to similar-looking typefaces.

TYPEFACE PROFILES

1 Side tab provides typeface name and category for easy navigation.

2 The name of the typeface, along with the designer/s, the foundry it originated from, if relevant, and year of design.

3 A short history of the typeface, its design, and common uses. Highlighted features include designer and typeface.

4 Sidebar headings include: Category, Classification, Distinguishing Marks, and "Not to be confused with."

5 Photograph caption provides useful additional information.

6 Photographic representations of the typeface in use.

7 "Field Facts" feature box providing little-known nuggets of information.

TYPEFACE COMPARISONS

1 Color coding for side tab alters, distinguishing comparison spread from typeface profiles.

2 Overview of the two typefaces including a brief history.

3 Page reference to locate full typeface profile.

4 Key glyphs of both typefaces are overlaid to highlight the differences in design.

5 Notes explaining the variation in a letterform's structure.

6 Color-coded key indicating typeface design.

Helvetica **2**

MAX MIEDINGER, EDUARD HOFFMANN · HAAS TYPE FOUNDRY · 1957
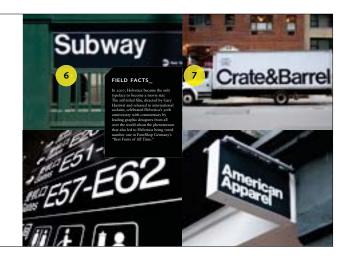
1

Helvetica is possibly the most widely used (and certainly the most famous) typeface in the world, adored and loathed in equal measures by designers and typographers everywhere. The neutral appearance, distinctive clean lines, and clear legibility of Helvetica make it an easy spot to even the most relaxed font-spotter.

A true "global" typeface, Helvetica was developed in 1957 by Swiss type designer **Max Miedinger** and **Eduard Hoffmann** of the **Haas Type Foundry** with the intention to create a new Sans Serif typeface to compete with the established Akzidenz Grotesk (p. 122). When launched, the typeface was originally called Neue Haas Grotesk, but when Linotype later adopted **3** the typeface, they not only revised the design to work on their system but renamed it Helvetica (a derivation of "Swiss") so as to appeal to a wider international market. In 1983, the original cut was redesigned and relaunched by Linotype as Neue Helvetica, a much larger, self-contained, and structured font family (51 fonts in 9 weights) which adopted the numbering system employed by Univers (p. 224) to designate width, weight, and stroke thickness.

Helvetica has been employed by many international organizations, including American Airlines, Apple, BMW, Lufthansa, Microsoft, the New York Subway, and Panasonic to name but a tiny fraction.

4
CATEGORY: Sans Serif
CLASSIFICATION: Grotesque
COUNTRY OF ORIGIN: Switzerland
DISTINGUISHING MARKS: Moderate x-height; horizontal or vertically cut terminals at 90° angles; double-story "a"; square dot over letter "i"; monocular "g"; near circular rounded shapes; mildly curving leg on "R"; low stroke contrast
FURTHER SIGHTINGS: A truly universal typeface, easily spotted in most environments
NOT TO BE CONFUSED WITH: Akzidenz Grotesk (p. 122); Arial (p. 128); Univers (p. 224)

5
OPPOSITE, CLOCKWISE FROM TOP LEFT: From big business to transport, clothing to luxury brands, Helvetica is everywhere. New York Subway signage system; US homeware store Crate & Barrel's delivery truck; American Apparel clothing store; airport wayfinding in Asia.

6
FIELD FACTS_

In 2007, Helvetica became the only typeface to become a movie star. The self-titled film, directed by Gary Hustwit and released to international acclaim, celebrated Helvetica's 50th anniversary with commentary by leading graphic designers from all over the world about the phenomenon that also led to Helvetica being voted number one in FontShop Germany's "Best Fonts of All Time."

7

Arial vs Helvetica **3**
[p. 128]   [p. 192]

1

Arial is famous for existing only as a replica, employed by a company who wanted to avoid licensing the real deal: **Helvetica**. So it's no wonder these two are similar. Arial even matches all Helvetica's character widths and spacing—which accounts for some of its awkward, forced shapes. Still, despite all its mimicry, Arial does have a different pedigree. It is mostly based on older English Grotesques, rather than the Swiss/German tradition of Helvetica. This results in letterforms that are slightly more open, less cold and calculated. But these minor differences are nearly imperceptible to the untrained eye. An easier way to tell these two apart is by knowing their natural habitat. Helvetica is used (sometimes even worshipped) by professional designers. Arial is a computer default, invoked without a second thought by Microsoft Office users. So you're much more likely to see Helvetica in the logo of an international brand, and Arial in an office memo.

2

6 Gas QRrt 3   Arial
Gas QRrt 3   Helvetica

Gas QRrt 3

4

5

In light to regular weights, Helvetica's "a" has a tail that faces laterally. Arial's tail is stunted and sits flat on the baseline.

Helvetica has a bearded "G." Arial lacks that spur.

All of Helvetica's strokes end flatly, either parallel or perpendicular to the baseline. Arial's curved strokes have a slightly angled terminal.

The tail in Helvetica's "Q" is straight. Arial's has a slight curve.

With its vertically oriented leg, Helvetica's "R" is a signature glyph. Arial's diagonal leg flops downward.

Helvetica's "t" faces sideways. Arial's faces downward.

The top of Helvetica's "t" is flat. Arial's is angled.

Helvetica's "3" is nearly symmetrical. The upper bowl in Arial's "3" is noticeably smaller.

THE ANATOMY OF TYPE_

Apex
Bowl
Serif
Arm
Eye
Hook or Arch
Ear
Counter
Terminal
Aperture
Link
Horizontal stroke or Crossbar
Bracket
Diagonal stroke
Leg
Bowl
Tail
Loop

ABN kefga

Spine
Horizontal stroke
Stroke contrast
Ascender/Extender
Cap height
Glyph width
x-height
Stroke axis or Stress
Baseline
Spur
Stem or Vertical stroke
Tail
Descender/Extender

SÊQdpx

GLOSSARY_

Antiqua
Serif types with calligraphic Old Style letterforms.

Ball terminal
A circular form at the end of a stroke.

Bitmap
Character or form defined by pixels set within a grid.

Blackletter
A form of heavy calligraphic script employing broad-nibbed strokes. Seen from the Middle Ages onward.

Bold
A heavier variation of the Regular weight of a typeface.

Calligraphy
Letterforms written by hand (with a writing implement).

Capital (Cap) height
The height of capital letters from the baseline to the capital's top.

Character
Used to describe any individual letter, number, punctuation mark, or symbol within a typeface.

Color (typographic)
The density of tone seen when a block of text is set on a page. Usually referred to in shades of gray.

Condensed
Typeface design with a narrow character width.

Constructivist
Twentieth-century art and architectural movement. Major influence on Bauhaus.

Contrast
The difference between the thick and thin strokes of a character.

Cursive
Type reminiscent of, or imitating, handwritten letterforms.

Didone
A Serif family that possesses very high stroke contrast with unbracketed serifs.

Dingbat
Nonalphabetical typeface consisting of symbols, shapes, or other pictorial elements.

Display type
Typefaces designed for title or headline applications rather than for reading texts.

Drop shadow
Offset replication of letterform positioned behind character to provide the impression of three dimensions.

Egyptian
Serif typeface with low stroke contrast and large, heavy, squared serifs.

English round hand
Calligraphic, connecting script. Often elaborate and having a degree of refinement over other Script typefaces.

Expanded
A font with an "expanded" character set containing nonaligning numerals, fractions, and other characters.

Extended
A typeface whereby the letterforms are "stretched" on the horizontal axis with wider character widths than the Regular.

Family
Generic description of a collection of fonts of varying weights and styles sharing a common design approach and construction features.

Fat Face
Bold Serif typefaces. Appearance of letterforms close to Moderns/Didones but heavily exaggerated.

Fleuron
Decorative typographic ornament, often a flower or botanical symbol.

Font
A collection in a digital file (or a set of metal types) of all the letterforms, punctuation marks, numerals, and font metrics of a single typeface design and weight (e.g. Light, Bold).

Fraktur
A form of decorative Black letter type.

Glyph
A single character, mark or icon.

Grotesque
From the German *grotesk*; a classification of Sans Serif typefaces.

Humanist
A classification of typefaces based on calligraphic letterforms with moderate stroke contrast; can be applied to both Serif and Sans Serif.

Ink trap
Design feature where corners and elements of letterforms are removed to allow for the spread of ink when printed.

Italic
A sloped, script version of a Roman typeface; a bespoke design incorporating distinctive and individual letterforms.

Junction
Point at which the end of one stroke in a letter meets another stroke.

Legibility
The quality of one letter being recognizable from another.

Ligature
Two characters joined to form one letterform—e.g. "fi."

Light
A reference term for a weight of type with thinner strokes.

Lining figures
Numeral characters of common size and position on the baseline (also "Regular").

Litho(graphic) printing
Printing onto paper from etched metal plates.

Minuscule
The small or lower-case letters of the alphabet based on hand-drawn letterforms from the seventh century.

Modern
A classification of Serif typefaces with high stroke contrast and vertical stress.

Monoline
A letterform's stroke having a constant width. Seen mainly in a number of Sans Serifs.

Monospaced
Typeface where each character occupies the same amount of space regardless of its width. Commonly seen in typefaces based around typewriters.

Nonaligning figures
Numeric characters of varying height and position on the baseline. Also referred to as "Old Style" numerals.

Oblique
Slanted Roman letterforms; not to be confused with italic.

OCR
Optical Character Recognition. Type to be scanned and read by machine.

Old Style
A classification for Serif types that appear with low stroke contrast, an angled stress and angled serifs.

OpenType
Cross-platform font format by Microsoft and Adobe.

Photo-composition
Prior to digital typesetting, typefaces existed on glass negatives and were exposed to light-sensitive paper by shining light through them to create hard copy versions. Also referred to as "cold type."

Point
A standard typographic unit of measure equal roughly to 1/72 of an inch (0.351 mm).

PostScript
Adobe's page description programming language that allowed for vector-based layouts and typefaces to be accurately rendered. Now largely replaced by OpenType.

Proportional figures
Numbers with spacing based on their individual character widths for better readability within running text.

Punch/Punchcutter
A steel die faced with an individual letter in relief hand-carved in. This die was then "punched" into a softer metal with other punches to create page layout and form printing blocks.

Readability
The definition of being able to read and absorb typeset text when composed.

Regular
A classification term for a standard weight of typeface.

Roman
Regular, upright style of letter.

Running text
Continuous typeset body text, as seen in textbooks.

Sans Serif
A typeface with no serifs.

Semi-bold
A weight of type. Lighter than Bold, heavier than Medium.

Slab Serif
Typefaces where serifs are "squared" and equal (or close) to the stroke weight.

Slope
Oblique simulated Roman letterforms, not to be confused with italic.

Small caps
Capital designed letterforms, but with a height roughly that of lower-case letters.

Stress
The direction of a letterform's stroke contrast, either vertical or angled.

Stroke
The line that forms the letterform.

Style
Reference terms that can be applied to the varieties of the same typeface, such as Light, Roman, etc.

Tabular figures
Numbers that share a common width so when employed in columns they can be aligned to be easily read.

Thicks and thins
A term to describe the contrast in the stroke of a letterform.

Titling
A style of typeface designed for large settings, typically lighter, with finer details.

Transitional
A group of typefaces that bridge the distance between Old Style and Modern Serifs.

Typeface
The aesthetic design of a font possessing a collection of all the character elements that share the same design characteristics.

Weight
Definition for the lightness or thickness of the letter form's design.

CLASSIFICATION TYPES_

Although there is no "official" system in place for typeface classification there is a recognized agreement of understanding in the design community of referencing the various styles that have been created. Invariably, the period of their creation within type and printing development and their distinctive visual appearance dictates how they are classified. Opposite there is an overview of how the types have been classified within *The Field Guide to Typography*, although alternative and more exacting methods of differentiation do exist that drill down further into the nuances of the letterforms' makeup.

———

The key distinction between <u>Serif</u> and <u>Sans Serif</u> is evidently clear, with the Serif typefaces all possessing "serifs" which complete the strokes at the terminals with a flared, pronounced ending (bracketed serif) or a rectangular, squared-off form (Slab Serif). From these core Serif types, the variations in design can greatly vary and within the book you will see how they differ when compared against each other.

———

Within the <u>Display</u> classsifications there are a number whose characteristics are shared with the Serif and Sans Serif types, but these particular typefaces are positioned within this section as they are deemed unsuitable for employment with larger extents of text and are primarily created to work as headline and titling fonts. "Ornamented/Novelty" fonts come in many guises, from "Art Nouveau" types to "Futuristic" and "Distressed."

SERIF

Bodoni [p. 40]
Modern/Didone

Lubalin Graph [p. 84]
Geometric Slab

PMN Caecilia [p. 44]
Humanist Slab

Albertus [p. 24]
Inscribed

Garamond [p. 74]
Old Style

TRAJAN [p. 112]
Roman Inscribed

Clarendon [p. 54]
Slab Serif/Egyptian

Baskerville [p. 32]
Transitional

SANS SERIF

Avant Garde [p. 132]
Geometric

Franklin Gothic [p. 174]
Gothic

Helvetica [p. 192]
Grotesque

Bliss [p. 150]
Humanist

DISPLAY

Blur [p. 254]
Amorphous

Bodoni Poster [p.256]
Modern/Didone

Cooper Black [p. 262]
Old Style

Arnold Böcklin [p. 238]
Ornamented/Novelty (Art Nouveau)

Aachen [p. 232]
Slab Serif/Egyptian

BANK GOTHIC [p. 240]
Square Gothic

STENCIL [p. 316]
Stencil

ZEBRAWOOD [p. 324]
Tuscan

SCRIPT

Brush Script [p. 334]
Brush Script

Bickley Script [p. 330]
English Round Hand

Edwardian Script [p. 338]
French Round Hand

Comic Sans [p. 336]
Handwriting

Fette Fraktur [p. 340]
Blackletter (Fraktur)

Forma 5

Serif

in use as retailer branding for
designer furniture shop Forma 5,
London, UK.

FIELD FACTS_

Albertus's designer Berthold Wolpe
worked at Faber and Faber from 1941
right up until his retirement in 1975,
by which time it was estimated he had
designed well over 1,500 book covers
and dust jackets.

In 1980, a retrospective show of
Wolpe's work was held at London's
Victoria & Albert (V&A) Museum.
Wolpe died in 1989, at the age of 84.

Albertus

CATEGORY: Serif

CLASSIFICATION: Inscribed

COUNTRY OF ORIGIN: Germany

DISTINGUISHING MARKS:
Bold simple strokes with subtle, minimal flaring terminals; asymmetrical crossbar on "E" and "F"; descender on upper-case "J"

FURTHER SIGHTINGS: The Bitstream foundry version is referred to as Flareserif 821

NOT TO BE CONFUSED WITH:
Friz Quadrata (p. 70); Optima (p. 220)

OPPOSITE: Albertus employed on street signage within the "City of London" district.

Named for the thirteenth-century German philosopher and theologian Albertus Magnus, Albertus was inspired by letterforms that had been carved into bronze.

———

Commissioned by Stanley Morison of the **Monotype Corporation** type foundry, German typographer and type designer **Berthold Wolpe** initially began designing Albertus as titling capitals in 1932, launching in 1935. Over time, the typeface evolved, with a lower-case Roman set being added, followed by an italic and a lighter weight in later years. The family was completed in 1940. An extremely popular typeface due to its ease of use and strong legibility, Albertus is often used for display purposes on items such as book covers, packaging, and signage systems.

———

Berthold Wolpe originally started out as an apprentice metal engraver at the Klingspor foundry in Offenbach (later a strong influence on Albertus's visual aesthetic). He then went on to study at Offenbach's Kunstgewerbeschule (school of arts and crafts) before moving to England in 1935. When World War II broke out, he was sent, along with many other German nationals living in Britain, to an internment camp in Australia. He returned in 1941 and joined the production department of book publisher Faber and Faber. As well as designing several other typefaces, it was there that he established his reputation as a leading book jacket designer of the time, employing Albertus and hand-lettering in many of his cover designs.

ITC American Typewriter

JOEL KADEN/TONY STAN · ITC · 1974

With a touch of nostalgia, <u>ITC American Typewriter</u> is a tribute to those early letter-writing machines, the predecessors to our digital age. Whether used to format the classic business letter or employed in a more varied, contemporary manner, ITC American Typewriter has, since its release, been used in a whole host of different applications. Its success can be attributed to the friendliness and immediacy of its presentation.

———

It was launched by <u>International Typeface Corporation</u> (<u>ITC</u>) in 1974 to celebrate the 100th anniversary of the office typewriter. The brief was to create a typeface family that, while emulating the classical appearance of typewriter letterforms, nonetheless broke away from their monospaced appearance to create a proportionally spaced font. This meant creating letterforms that vary in width like a conventional text typeface rather than employing a standard space for all characters—a feature that allowed the typeface to work much better in text settings, increasing its readability.

———

Never created to be formatted for metal type, its first use was in photocomposition machines. Only later was it produced as the digital font that is now a standard on all PC operating systems.

CATEGORY: Serif

CLASSIFICATION: Slab Serif

COUNTRY OF ORIGIN: USA

DISTINGUISHING MARKS: Pronounced rounded serifs and terminals, appearance of typewriter letterforms

FURTHER SIGHTINGS: OfficeMax; Dorset Cereals; "I love NY"; Budgens food retailers, UK

NOT TO BE CONFUSED WITH: Clarendon (p. 54); Courier (p. 64);

OPPOSITE: For US retailer OfficeMax, the use of **<u>ITC American Typewriter Bold</u>** as their logotype is an ideal choice to communicate their area of expertise and range of business products.

The design of American Typewriter was based on the typewriter patent by Christopher Latham Sholes in 1868. A newspaper publisher and a politician in Wisconsin, USA, he initially tried to develop a typesetting machine following a strike by compositors at his printing press. His early attempts were in fact to create a numbering machine that could index the pages of a book. His successful efforts acted as a spur and, with the help of an amateur inventor, Carlos Glidden, and fellow printer Samuel W. Soule, he developed the patent of the typewriter. In 1873, they approached the Remington Arms Company (then E. Remington & Sons) who purchased the patent from them.

Introducing a new font

Inspired by

PLANTIN

Moretus Museum Archives

in **Antwerp**

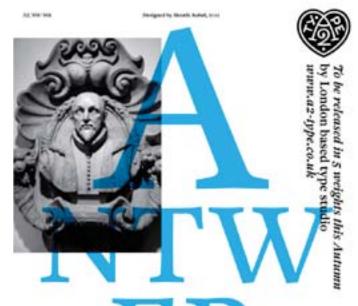A 16th Century *Typeface* with contemporary proportions

Designed for Newspapers

museum

Publications

Magazin

Available *in 5 weig*

Read more here: http://blog.eyomagazine.com/?p=7260

AL XIX/ XIX   Designed by Henrik Kubel, 2011

To be released in 5 weights this Autumn
by London based type studio
www.a2-type.co.uk

FIELD FACTS_

Henrik Kubel is a partner in London-based design studio A2/SW/HK, which he co-founded with fellow designer Scott Williams in 2000. As a result of their extensive award-winning portfolio of work for the likes of Tate Modern, *Wallpaper** magazine, Royal Mail, and Penguin Press,

they embarked on creating A2-TYPE in 2010. The foundry was set up to license and sell the wide range of specially crafted typefaces A2/SW/HK had created for client-based projects over the previous decade.

aaaaa

Antwerp

HENRIK KUBEL · A2-TYPE · 2011

CATEGORY: Serif

CLASSIFICATION:
Contemporary Serif

COUNTRY OF ORIGIN:
Belgium/UK

DISTINGUISHING MARKS: Large x-height; large counters on lower case "a" and "e"; increased angle of italic at 19°; pronounced ink traps; open counter on upper-case "P"; pronounced ear on double-story "g"

FURTHER SIGHTINGS: Ideal for applications where authority and elegance are both required

NOT TO BE CONFUSED WITH:
Plantin (p. 100)

OPPOSITE: A2-TYPE promotional design for their sixteenth-century influenced typeface, Antwerp.

A contemporary design inspired by sixteenth-century typefaces, this recent family of text typefaces was inspired by the many archives of type on display in the Plantin-Moretus Museum, Antwerp, Belgium.

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In 2010, Danish graphic designer **Henrik Kubel** was awarded the prestigious three-year artist and designer working grant from The Danish Art Foundation. As part of his grant and his studies at the Expert Class Type Design course at the Plantin Institute of Typography, Kubel developed the concept and design of **Antwerp** over a ten-month period, applying the many years of type design experience he had gained while designing bespoke typefaces for commercial graphic design projects.

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He worked traditionally, creating initial sketches from his research before transferring to a digital medium (using Fontlab software) to complete the design. Antwerp encompasses many of the qualities of Dutch typography of the early period but with a larger x-height than its ancestors to aid legibility and reflect twentieth-century aesthetics and requirements.

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The resulting typeface, with its broad range of weights (Light, Regular, Medium, Semibold, and Bold, all with italic styles), is particularly elegant and warmer than some of its contemporaries, making it ideal for use in print and on-screen reading applications.

Archer

HOEFLER & FRERE-JONES · 2008

Created exclusively for cookery and interior design guru Martha Stewart's *Living* magazine, this elegant Slab Serif combines the geometry of a Slab design with a softer, humanist quality, making it ideal for texts that require a lighter and accessible tone of presentation.

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Eminent New York type foundry **Hoefler & Frere-Jones**'s **Archer** typeface was commissioned to meet the extensive demands of modern editorial and publishing requirements. In a magazine such as *Living*, the content is highly varied, ranging from tables and diagrams to calendars, reading texts, and headlines, all of which require a typeface that is flexible and possesses enough typographic variation to create differentiation between the many hierarchies of information. In addition, the typeface's appearance had to be one of innocence and friendliness, inviting the reader into the subject matter and conveying the Martha Stewart brand as credible and straightforward.

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Hoefler & Frere-Jones's innovative design incorporates details drawn from typewriter faces, such as ball terminals and slab serifs, to create a note of "honesty" within the design. Married with the mathematical purity of a geometric approach, the Slab Serif design is not only hard-working and legible, but also warm and approachable.

CATEGORY: Serif

CLASSIFICATION: Geometric Slab

COUNTRY OF ORIGIN: USA

DISTINGUISHING MARKS: Ball terminals on lower-case "a," "f," "g," "j," "r," and "y"; slab serif on descenders of "p," "q"; open, rounded counters; horizontal slab serif on apex of upper-case "A"; long ascenders; short descenders; low x-height

FURTHER SIGHTINGS: *San Francisco Chronicle*; *Passion for Business* magazine; Central Park development in Sydney, Australia; Wells Fargo; Quaker Oats

NOT TO BE CONFUSED WITH: ITC Lubalin Graph (p. 84); Rockwell (p. 102)

OPPOSITE: Archer used in the identity, and as signage, for The Craft Beer Co., UK.

FIELD FACTS_

Slab Serifs derived from early wood-carved type, which was employed for the printing of large display types. Due to the difficulties of carving wood and of attempting to convey the intricate shapes of Serif type, the typefaces that were cut in this medium possessed "slab serifs," squared off serifs close to the stroke weight in thickness.