



TAYLOR DOHERTY

Type in the City

An exploration of type through
time and space



Nguyen 2019

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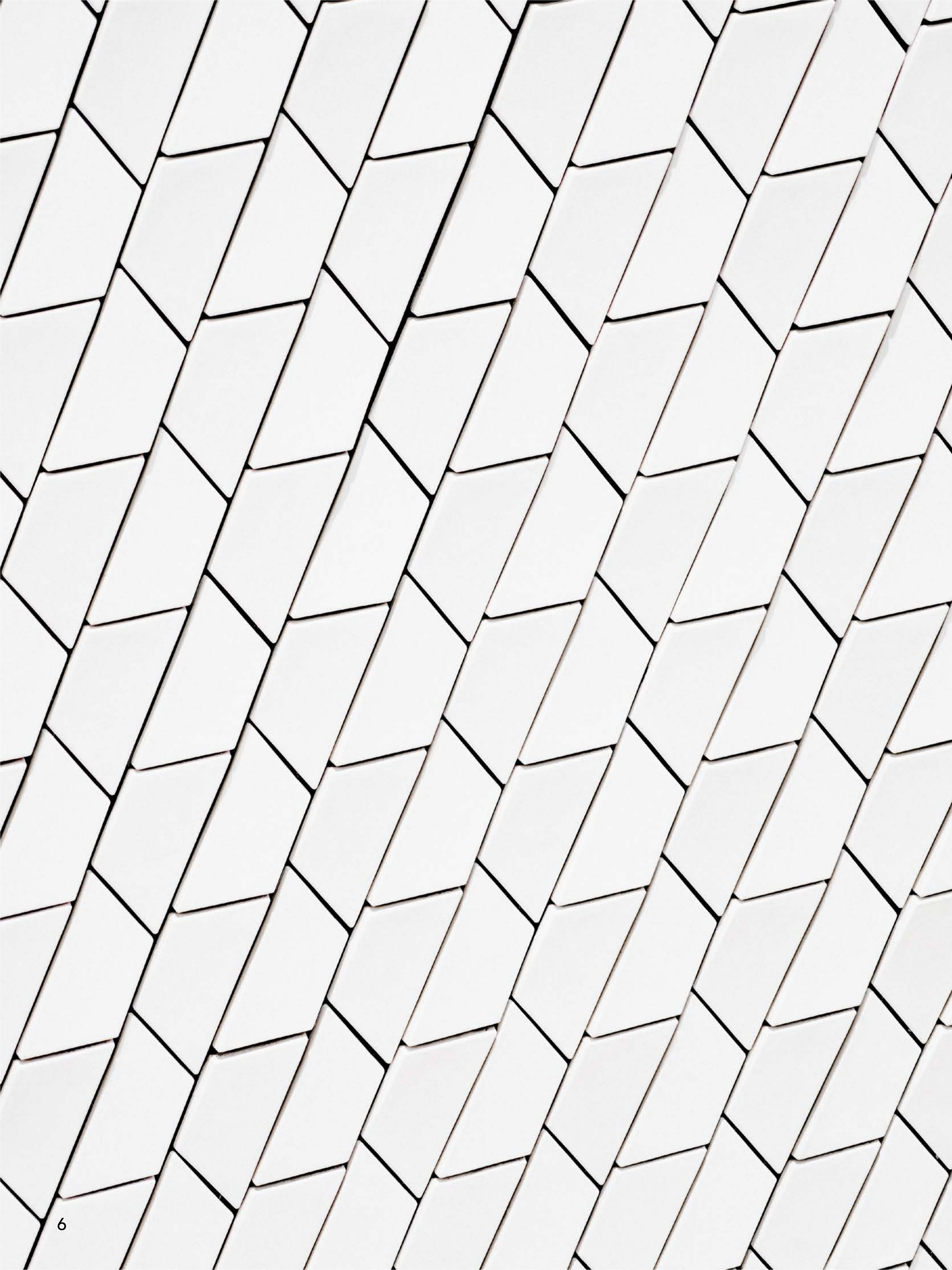
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Robert Bringhurst

“In a badly designed book, the letters mill and stand like starving horses in a field. In a book designed by rote, they sit like stale bread and mutton on the page. In a well-made book, where designer, compositor and printer have all done their jobs, no matter how many thousands of lines and pages, the letters are alive. They dance in their seats. Sometimes they rise and dance in the margins and aisles.”









Design principles

Typography elements everyone needs to understand

Tristan Tzara

“Every page should explode, either because of its staggering absurdity, the enthusiasm of its principles, or its typography.”



Type basics

Typographical principles aren't just arbitrary aesthetic philosophies some pretentious design student made up, they are techniques to help you present your ideas to viewers and get the most out of each word.

The principles, that address each of these elements, revolve around one central idea: good communication. Good typography is imperative to any situation where you want to transmit an idea to another person via text — such as a website, blog post, magazine ad, interface, billboard, or newsletter.



Sandhu 2017



Hu 2020



Spiske 2019



Hyun 2020

Anatomy of type

Arm/leg	An upper or lower (horizontal or diagonal) stroke that is attached on one end and free on the other.
Ascender	The part of a lowercase character (b, d, f, h, k, l, t) that extends above the x-height.
Bar	The horizontal stroke in characters such as A, H, R, e, and f.
Bowl	A curved stroke which creates an enclosed space within a character (the space is then called a counter).
Cap Height	The height of capital letters from the baseline to the top of caps, most accurately measured on a character with a flat bottom (E, H, I, etc.).
Counter	The partially or fully enclosed space within a character.
Descender	The part of a character (g, j, p, q, y, and sometimes J) that descends below the baseline.
Ear	The small stroke that projects from the top of the lowercase g.
Serif	The projections extending off the main strokes of the characters of serif typefaces. Serifs come in two styles: bracketed and unbracketed. Brackets are the supportive curves which connect the serif to the stroke. Unbracketed serifs are attached sharply, and usually at 90 degree angles.
Shoulder	The curved stroke of the h, m, n.
Spine	The main curved stroke of the S.
Stem	A straight vertical stroke (or the main straight diagonal stroke in a letter which has no verticals).
Stress	The direction of thickening in a curved stroke.
Stroke	A straight or curved line.
Tail	The descender of a Q or short diagonal stroke of an R.
Terminal	The end of a stroke not terminated with a serif.
X-height	The height of lowercase letters, specifically the lowercase x, not including ascenders and descenders.

Typographic elements of futura



Rules

1. Typeface
2. Hierarchy
3. Contrast
4. Consistency
5. Alignment
6. Whitespace
7. Colour



Grids

In design, a grid is a system for organizing layout. The layouts could be for print (like a book, magazine, or poster), or for screen (like a webpage, app, or other user interface). There are a lot of different types of grid, and they all serve different purposes.

It's likely that the oldest grid system was something resembling the baseline grid: guidelines—or “helper lines”—drawn onto ancient manuscripts that aided the scribe in creating text that was straight and evenly spaced. Simple column grids can be found in the Dead Sea Scrolls, where they served to organize text into readable blocks within a long, rolled-up document.

Some 1500 years later, this same principle readily transferred to early western printing presses. These machines required metal blocks of “movable type” to be loaded, one letter at a time, into a series of lines, to be manually inked and then pressed onto paper. For example, the Gutenberg Bible—the first western book printed using movable type—uses a two-column grid.

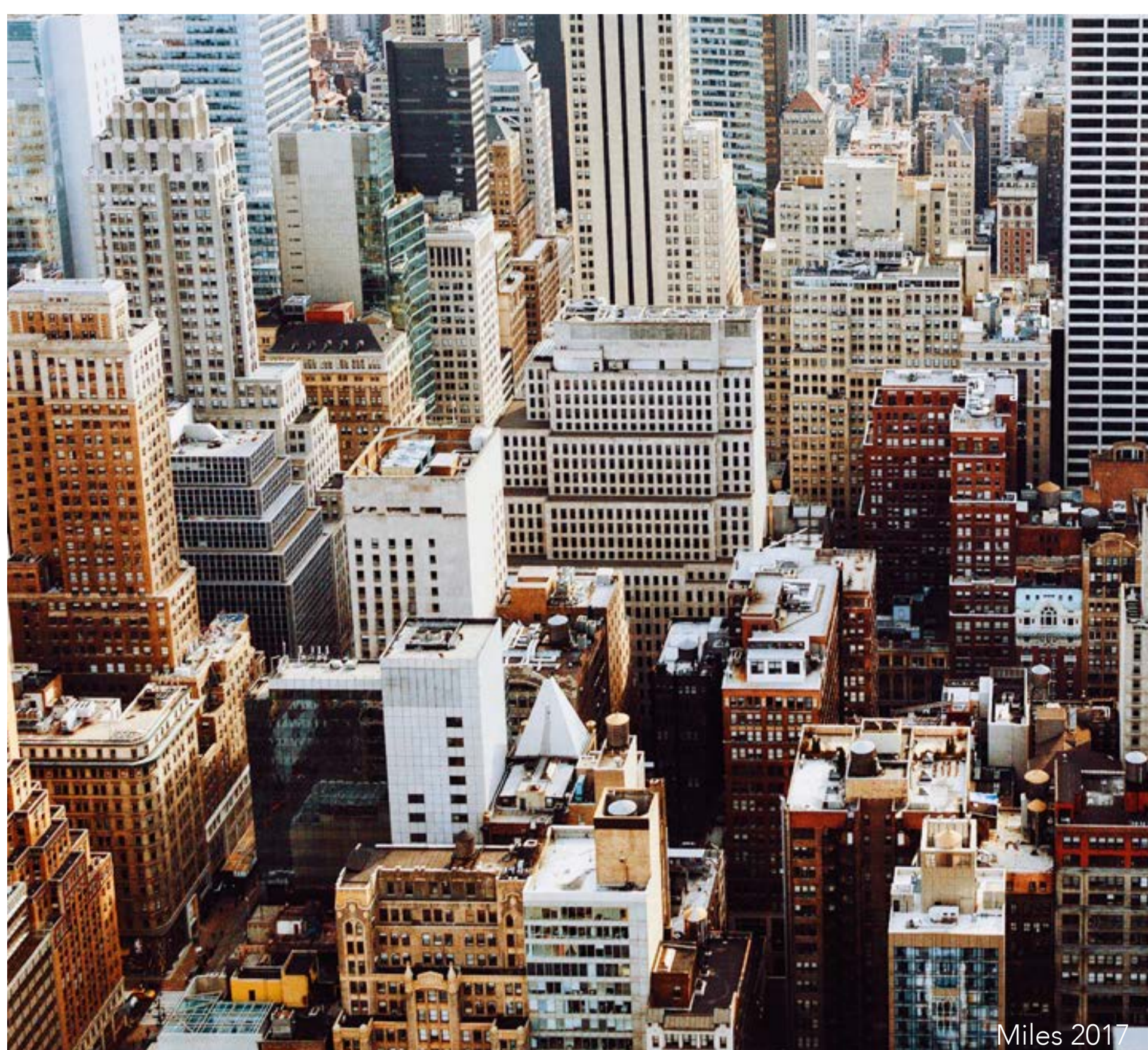
Newspapers from the late 19th and early 20th century expanded their use of large column grids, because they maximized the amount of information they could fit on a sheet of newsprint. On a large piece of paper like broadsheet newsprint (which is about 30 inches by 23 inches), using columns means that a smaller type size could be used (often 8pt), and a short line length sustained within each column, maintaining readability. Without columns, the lines would be too long and difficult to follow.

Grids began to get more interesting in the early 20th century, when avant garde designers working in, or influenced by, movements like Bauhaus and De Stijl began to experiment more with layout. For example, mid-century designers Jan Tschichold and Josef Müller-Brockmann developed new grid systems in the form of sparse, typographic layouts and poster designs.

Müller-Brockmann in particular—one of the main exponents of the “Swiss Style”—pushed the limits of grids by creating modular and rotated grid systems. He published a detailed handbook (essential reading for any graphic designer) called *Grid Systems in Graphic Design*, and it represents a collation of the insights gained through his illustrious career. As well as explaining the history of much typographical terminology, he discusses in depth how to choose margin widths that are both visually interesting and functional, and covers tricky details like how to place page numbers in relation to the grid.

An incredible number of possibilities are created through the modular system that Müller-Brockmann developed, and the influence of his work can be seen in much graphic and web design today.

Design Lab 2018





THE MEADOWS
MUSIC AND ARTS FESTIVAL

AMERICAN EAGLE
OUTWEAR

TIMES SQUARE
NYC

THESE DAYS
RETIREMENT
LAST LONGER

XINHU
GALLERY

XINHU
NEWS AGENCY

THE BEST MUSICAL
OF THIS CENTURY



Typefaces

My pick of the top 10 typefaces for your design toolkit

Ten musthave typefaces

1. Akzidenz Grotesk
2. Garamond
3. **TRAJAN**
4. Baskerville
5. **Din**
6. Franklin Gothic
7. Didot
8. Gotham
9. Helvetica
10. **Futura**

Akzidenz Grotesk

Berthold first published Akzidenz-Grotesk in 1898. Originally named "Accidenz-Grotesk" the design originates from Royal Grotesk light by royal type-cutter Ferdinand Theinhardt. The Theinhardt foundry later merged with Berthold and also supplied the regular, medium and bold weights.

In the 1950s Günter Gerhard Lange, then art director at Berthold, began a project to enlarge the typeface family, adding a larger character set, but retaining all of the idiosyncrasies of the 1898 face. Under the direction of Günter Gerhard Lange, Berthold added AG Medium Italic (1963), AG ExtraBold (1966), AG Italic (1967), AG ExtraBold Condensed & Italic (1968), AG Super (1968).

Lange was instrumental in developing the Akzidenz-Grotesk program at Berthold in the 1950s and 1960s. In 2001 Lange helped Berthold complete the AG series with the additions of AG light italic, Super Italic, light condensed, condensed, medium condensed, extrabold italic, light extended italic, extended italic and medium extended italic.



Spiske 2019

Garamond

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.

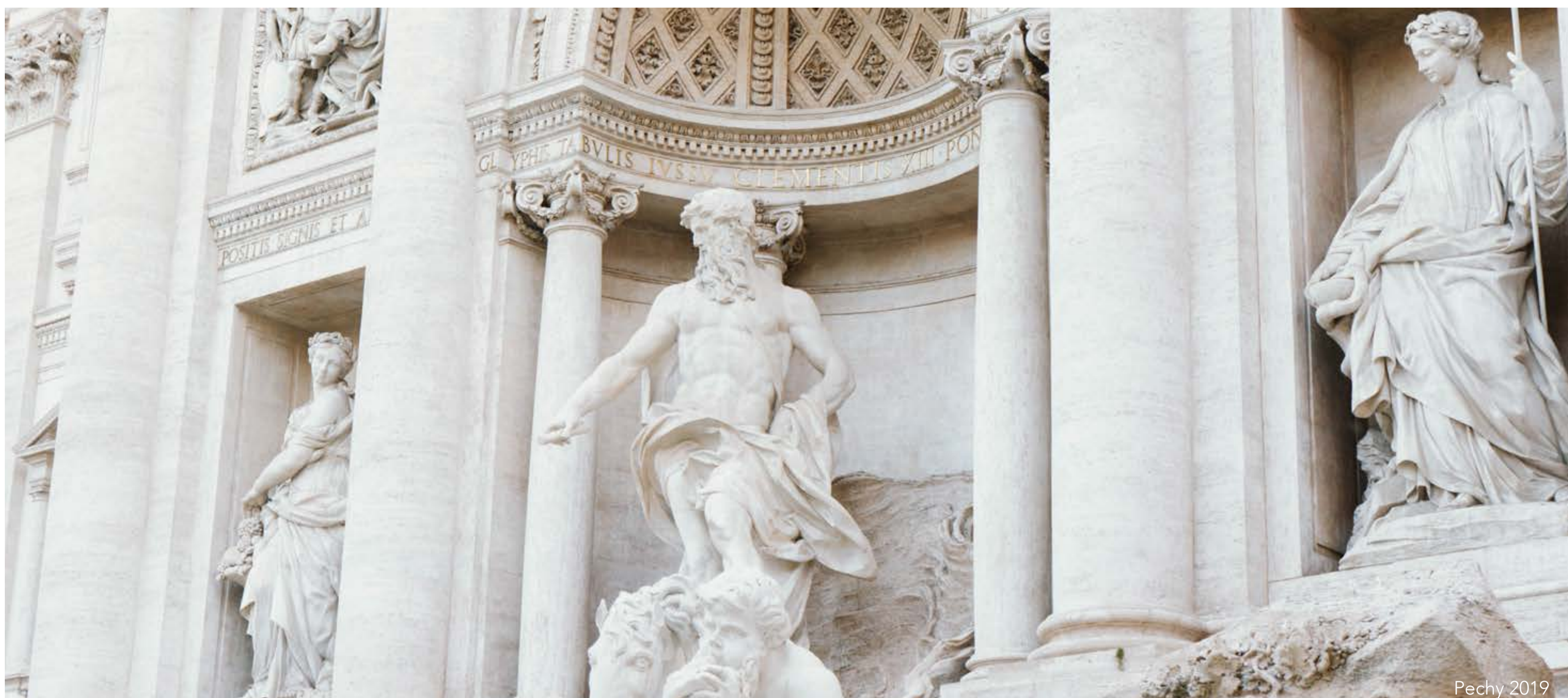
Robert Slimbach, working with Adobe, set about creating a new version of the Garamond font family in the late 1980s. In 1989 the Adobe Garamond design was released, much to the delight of many in the design industry who saw the font as a very graceful interpretation of Garamond's original face. It came with small caps, titling caps, swash caps and expert fonts. The font is considered an Old Style Garalde font because of the oblique nature of the slimmest areas found in the letter shapes.

Despite their widespread usage in the modern digital and print worlds, the Garamond fonts have a somewhat confusing past.

About sixty years after the death of Claude Garamond, another French printer, Jean Jannon, cut a set of Garamond-like type, though the face was noticeably more asymmetrical. Jannon's office was summarily raided by the French government, who discovered the font and made it the official Royal Printing Office typeface.

French national Printing Office subsequently claimed the type was a production of Garamond. Thus, the earliest versions of the Garamond design, produced in the 20th century, were actually based on the Jannon font and not the Garamond type.





TRAJAN

The Trajan design was named after the 13th Emperor of Rome (circa. 100AD), who was a keen builder of public buildings. As was customary for Roman buildings of the time, his buildings bore distinctive stone-chiseled plaques to honor those who built them. Wherever you went in Rome, you could be sure of seeing his name adorning an edifice somewhere. Trajan's Column, a large column dedicated to him, bears inscriptions in the distinctive style and is one of the most famous examples of Roman square capitals.

Characteristic of the Roman typeface is a dot placed mid-character height like a hyphen, generally to separate words – although not in between every word.

Titles most often had these abbreviations possibly in an attempt to increase the amount of information in the small space available most likely because they had a tendency to have a long public office title and even longer personal names.

Edward Caith was a Roman Catholic priest who, as a master calligrapher, had been researching the typeface on Trajan's column for some time. He was unconvinced that these typefaces were based solely on chiseling techniques, and surmised that the serifs they contained were in fact the result of painted calligraphy. Caith showed that the letters were painted onto the stone, whereupon the expert stone masons would then chisel the characters out.

Baskerville

Baskerville, designed in 1754, is most known for its crisp edges, high contrast and generous proportions. The typeface was heavily influenced by the processes of the Birmingham-bred John Baskerville, a master type-founder and printer, who owed much of his career to his beginnings. As a servant in a clergyman's house, it was his employer that discovered his penmanship talents and sent him to learn writing. Baskerville was illiterate but became very interested in calligraphy, and practised handwriting and inscription that was later echoed in strokes and embellishments in his printed typeface.

Baskerville is categorized as a transitional typeface in-between classical typefaces and the high contrast modern faces. At the time that John Baskerville decided to switch from owning a japanning business to a type foundry, Phillipe Grandjean's exclusive Romain du Roi for Louis XIV had circulated and been copied in Europe. The mathematically-drawn characters felt cold, and prompted Baskerville to create a softer typeface with rounded bracketed serifs and a vertical axis.

It is difficult to appreciate the qualities of Baskerville without first understanding the process of its creation. Baskerville grew out of an ongoing experimentation with printing technology. John Baskerville developed his own method of working, resulting in beautifully bright woven paper and darker inks. He created an intense black ink color through the tedious process of boiling fine linseed oil to a certain thickness, dissolving rosin, allowing months for it to subside and finally grinding it before use. As printers would not willingly reveal the methods within their print shops, Baskerville followed other printers closely and made the same purchases as them in hopes of setting up the same press. This routine resulted in the development of higher standards for presses altogether.



Van Der Horst 2020

John Baskerville

“Having been an early admirer of the beauty of letters, I became insensibly desirous of contributing to the perfection of them. I formed to myself ideas of greater accuracy than had yet appeared, and had endeavoured to produce a set of types according to what I conceived to be their true proportion.”



DIN

The history of the realist sans-serif known today as DIN goes back to 1905. At the time, the Prussian railway created a set of lettering with the purpose of unifying the descriptions on their freight cars. Following a merger of all German state railways in 1920, the master drawings of the Prussian railway became the reference for most railway lettering. Based on the master drawings, the D. Stempel AG foundry released the earliest version of a DIN face in 1923.

The typeface was adopted by Germany in 1936 as a standard known as DIN 1451 (DIN is an acronym for Deutsches Institut für Normung, the German Institute for Standardization). The typeface became a standard

for traffic signs, street signs, house numbers and license plates. Over the next decades the typeface also found use on various household goods and products, making it synonymous with German design.

DIN 1451 comes in two flavors: DIN 1451 Mittelschrift (the main typeface) and DIN 1451 Engschrift (condensed, which should only be used when there is not enough space to use Mittelschrift). In 1995, type designer Albert-Jan Pool expanded DIN 1451 into a more polished form acceptable for graphic design and publishing, known as FF DIN. Today, FF DIN has been widely adopted for use in magazines, advertisements, the web, and corporate logos.

Franklin Gothic

Designed in 1904 by Morris Fuller Benton for the American Type Founders company, Franklin Gothic was originally conceived as only one weight. Over the next several years, the ATF family was expanded to include italic, condensed, condensed shaded, extra condensed and wide variants. For some unknown reason no light or intermediate weights were ever created. In 1979, under license from ATF, International Typeface Corporation created four new weights: Book, Medium, Demi and Heavy, in roman and italic versions. Designed by Victor Caruso, these new designs matched the pure characteristics of the original Franklin Gothic, adhering closely to the subtle thick and thin pattern of the original ATF typeface while featuring a slightly enlarged lowercase x-height. This increased x-height, which improved the typeface's appearance and readability, and the

availability of larger family made ITC Franklin Gothic a preferred choice when setting large blocks of sans serif text. Franklin Gothic was named by Morris Fuller Benton in honor of Benjamin Franklin, whom Benton greatly admired for his significant contributions to American history and culture, and to printing in particular.



Didot

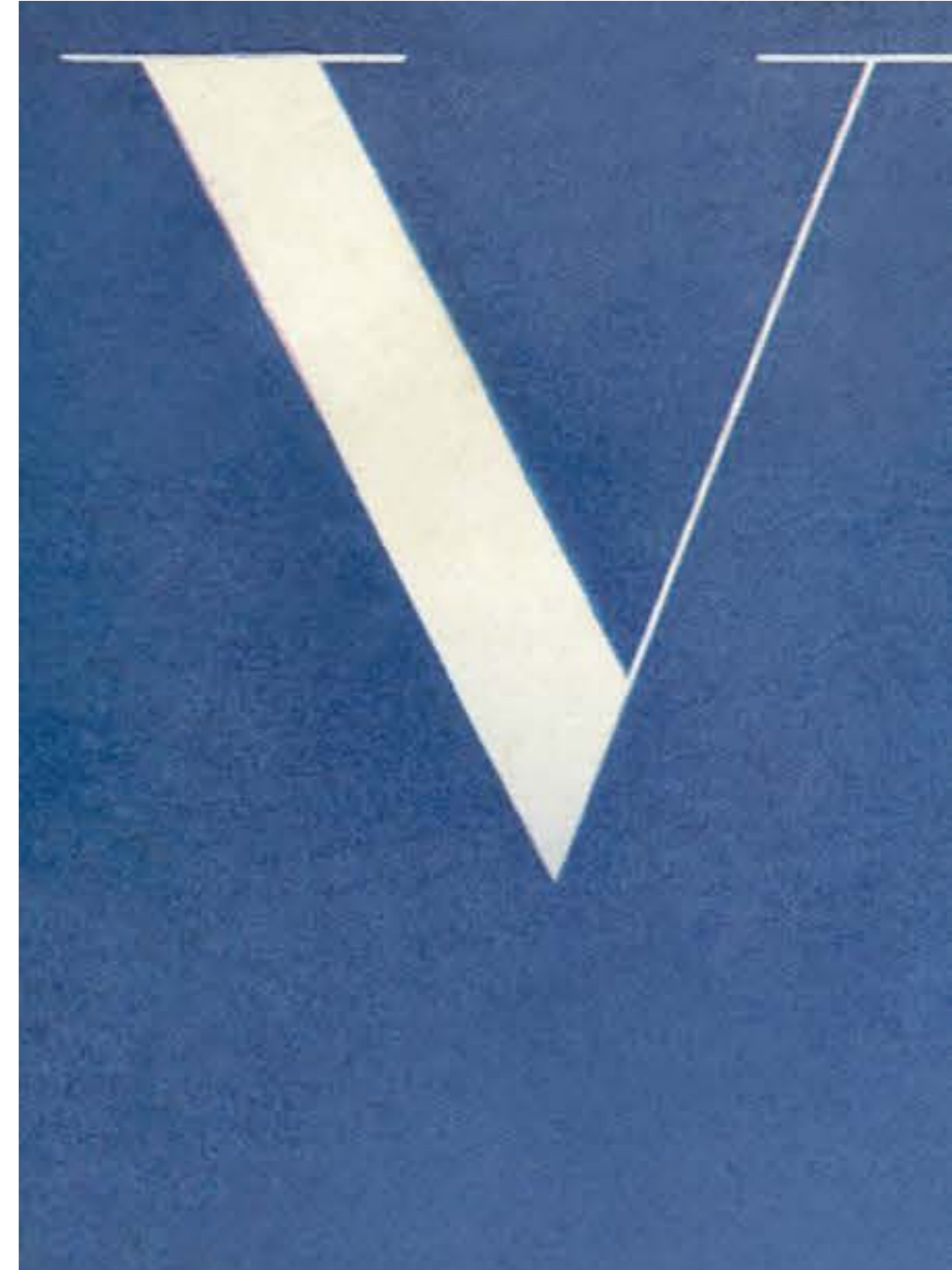
The Didot Font Family began in Paris when Firmin Didot began work on a collection of related type fonts. At the time the Didot family owned the most influential and successful print shop and font foundry in France. In fact, they were the King's printers with seven members of the family working in some capacity in the varied branches of the book trade. Firman Didot completed the development and began to cut the letters and cast them between 1784 and 1811. His brother Pierre used the type for his printing business including the now famous edition of Voltaire's *La Henriade* which has been long considered his masterpiece. The typeface was known for its increasing stroke contrast and more condensed armature, much like John Baskerville's fonts of the time.

The font is considered a neoclassical font with a similar style because of its increased stress high contrast typeface to a contemporary family of fonts of the time, by the Italian Giambattista Bodoni, creator of the well-known Bodoni font family. (Linotype n.d.)

The development of hot type and then digital type saw changes to the basic font style, due in part to a common problem with not only the Didot font family but also with the Bodoni fonts. The conversion to digital resulted in a problem called "dazzle" where the fine thin lines in the smaller point sizes would disappear.

The Linotype Didot and HTF Didot are still widely used to this day in many forms of digital printing, particularly in books and magazines where an elegant old-fashion look is desired.

Today's Linotype Didot has twelve weights that include Old Style Figures, beautifully designed graphic elements and an elegant headline version. Although there have been many reinterpretations of the original font design, the actual Didot font design remains available only in print version.



Penn 1950



Meisel 1990

O G U E

GOTHAM

Gotham celebrates the attractive and unassuming lettering of the city. New York is teeming with such letters, handmade sans serifs that share a common underlying structure, an engineer's idea of "basic lettering" that transcends both the characteristics of their materials and the mannerisms of their makers. These are the cast bronze numbers that give office doorways their authority, and the markings on cornerstones whose neutral and equable style defies the passage of time. They're the matter-of-fact neon signs that emblazon liquor stores and pharmacies, and the names of proprietors plainly painted on delivery trucks. These letters are straightforward and non-negotiable, yet possessed of great personality, and often expertly made. And although designers have lived with them for more than half a century, they remarkably went unrevived until 2000, when we introduced Gotham.

Gotham is that rarest of designs, the new typeface that feels somehow familiar. From the lettering that inspired it, Gotham inherited an honest tone that's assertive but never imposing, friendly but never folksy,

confident but never aloof. The inclusion of so many original ingredients without historical precedent — a lowercase, italics, a comprehensive range of weights and widths, and a character set that transcends the Latin alphabet — enhances these forms' plain-spokenness with a welcome sophistication, and brings a broad range of expressive voices to the Gotham family.

GQ commissioned Tobias Frere-Jones to design a masculine font. The Gotham font family has been used in many rebranding efforts like Cartoon Network, Twitter, Tom Ford, and Chanel. Gotham features a tall x-height and wide apertures, the Gotham font is highly legible. Besides branding, the Gotham typeface has been used in the Obama Presidential Campaign of 2008 and the One World Trade Center tower. (Keung 2020)

H&CO 2019





Helvetica

The Helvetica typeface is one of the most famous and popular in the world. It's been used for every typographic project imaginable, not just because it is on virtually every computer. Helvetica is ubiquitous because it works so well. The design embodies the concept that a typeface should absolutely support the reading process – that clear communication is the primary goal of typography.

Helvetica didn't start out with that name. The story of Helvetica began in the fall of 1956 in the small Swiss town of Münchenstein. This is where Eduard Hoffmann, managing director of the Haas Type Foundry, commissioned Max Miedinger to draw a typeface that would unseat a popular family offered by one of his company's competitors.

Over the years, the Helvetica family was expanded to encompass an extensive selection of weights and proportions and has been adapted for every typesetting technology.

Helvetica is among the most widely used sans serif typefaces and has been a popular choice for corporate logos. Apple has incorporated Helvetica in the iOS platform and the iPod device. Helvetica is widely used by the U.S. government, most notably on federal income tax forms, and NASA selected the type for the space shuttle orbiters.



Futura

Futura was designed by Paul Renner in 1927 and was created as a contribution to the New Frankfurt project. The design is based on the simple geometries that became representative of the Bauhaus style. Renner was not part of Bauhaus but he shared their beliefs regarding fonts as expressions of modernity. Renner rejected the font styles of the past, the grotesques, their narrowness and lack of a consistent system to their weights and shape forms. The design of Futura helped usher in a new Modern age and was emblematic of the era.

Futura's design is based entirely on simple geometric forms. Futura is distinctive for its long ascenders and almost classical Roman capitals - these elements give it its stylish elegance and differentiate it from other geometric san-serifs.



Six musthave digital typefaces

1. Helvetica
2. Futura
3. Georgia
4. Gotham
5. Din
6. Baskerville





Design through time

Typography elements everyone needs to understand

Dada 1916

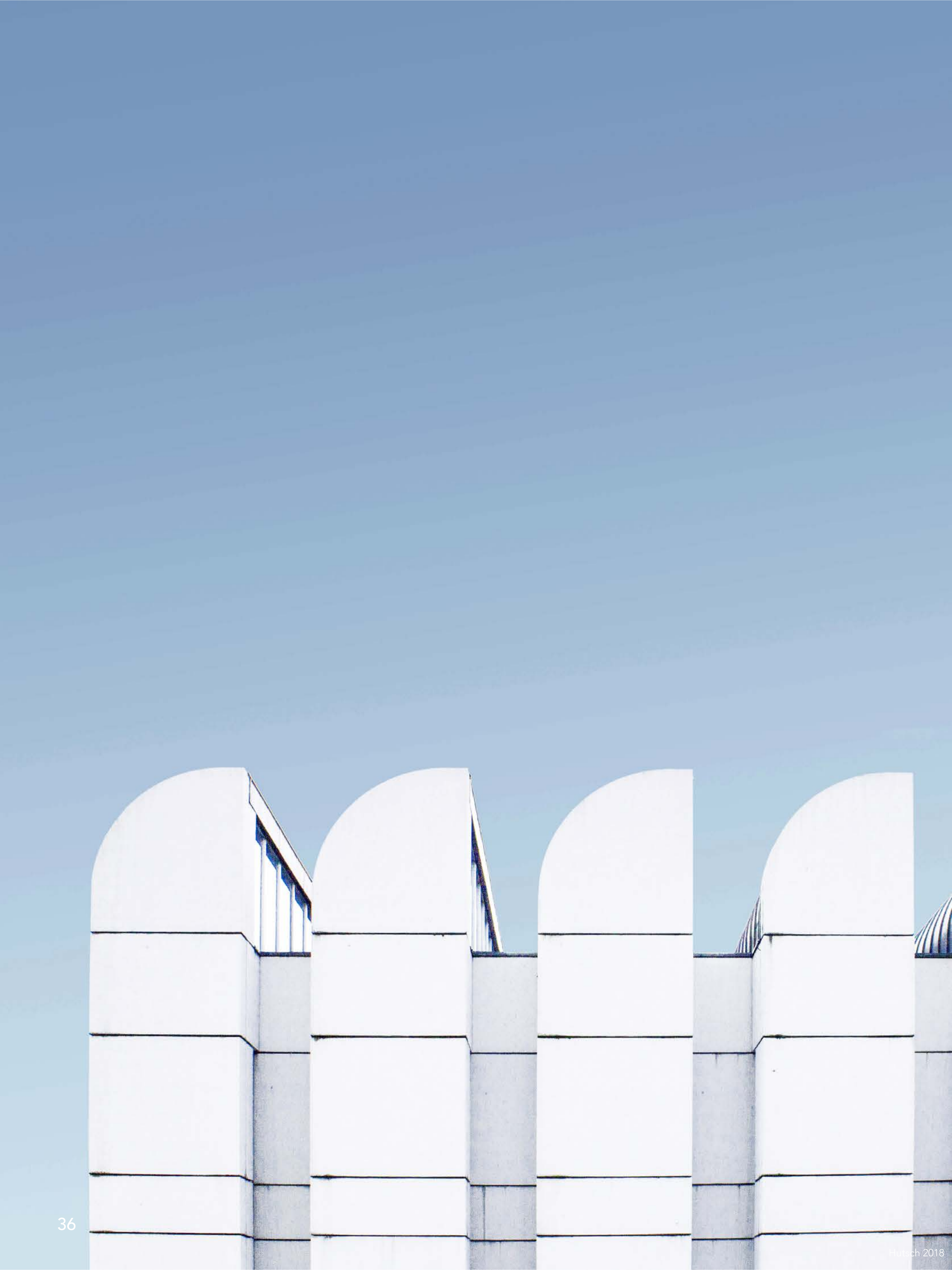
Typography during the Dada time period became a significant part of the Dada time period. Following their "no rule" rule, the Dadaist would rebel and protest all that would be normally approved at the time and reinvented the way type was used. They would use as many different fonts as they wanted, would punctuate in unconventional ways, loved to drop random letters or symbols throughout their pages. They would also print both horizontally and vertically on the same paper, composing indifferently in any direction. Visual impact became a vital part of their posters and every page had to explode since they wanted it to "yell" at the viewers.

Albrecht 2011



Marcel Duchamp

“I have forced myself to contradict myself in order to avoid conforming to my own taste.”



Bauhaus 1920

The Bauhaus typography is especially credited for the development of modern day graphic and industrial design. There have been numerous articles and studies on the effects of the German school on today's art world, but today, we are choosing to focus on the Bauhaus typography and bring you the best of the best of this category. But first, let's look back on what Bauhaus is, and why is it so important.

The Bauhaus School was founded by Walter Gropius in Weimar in 1919. The movement sought to utilize the 20th-century machine culture and create buildings, design, and furniture in a useful way. They encouraged the usage of modern technologies and believed that form follows function and that the artist and the craftsman should be united in one individual, and focused on the productivity instead of the mere beauty of the design. The Bauhaus School taught typography, and they were strong advocates of sans-serif type, as they believed that its simplified geometric form was more appealing and useful than the ornate German standard of blackletter typography.

Bauhaus style of typography is effective in conveying the message of the design. Balanced layout, harmonious geometric shapes, vibrant colors, and sans-serif letters in upper case or lower case fonts are simple but strong. Bauhaus layout was not only horizontal and vertical, but angled as well, or wrapped around objects. The influence on the modern day posters and designs is evident, as you can see the legacy of the German school on various book and album covers, as well as political posters and signs. One of the most notable examples is the poster for Barack Obama's presidential campaign, heavily influenced by its German predecessor.

Postmodernism 1960

Through the early 1960s, before the advent of digital technology, typographers used metal type, often hand drawing on graph paper and using photocopiers or ink transfer to create typefaces. From the end of World War I until the 1960s, “Sans serif” fonts, distinguished by their lack of feet, or “serifs” on the ends of each letter, ruled typography’s proverbial roost. Sans serif fonts had existed as early as William Caslon’s 1816 “English Egyptian” type, a round, simple lettering that faded into obscurity almost as soon as it was invented. In the wake of World War I, typographers connected to the German-based Bauhaus design school found aesthetic value in utilitarianism over artifice and adornment.

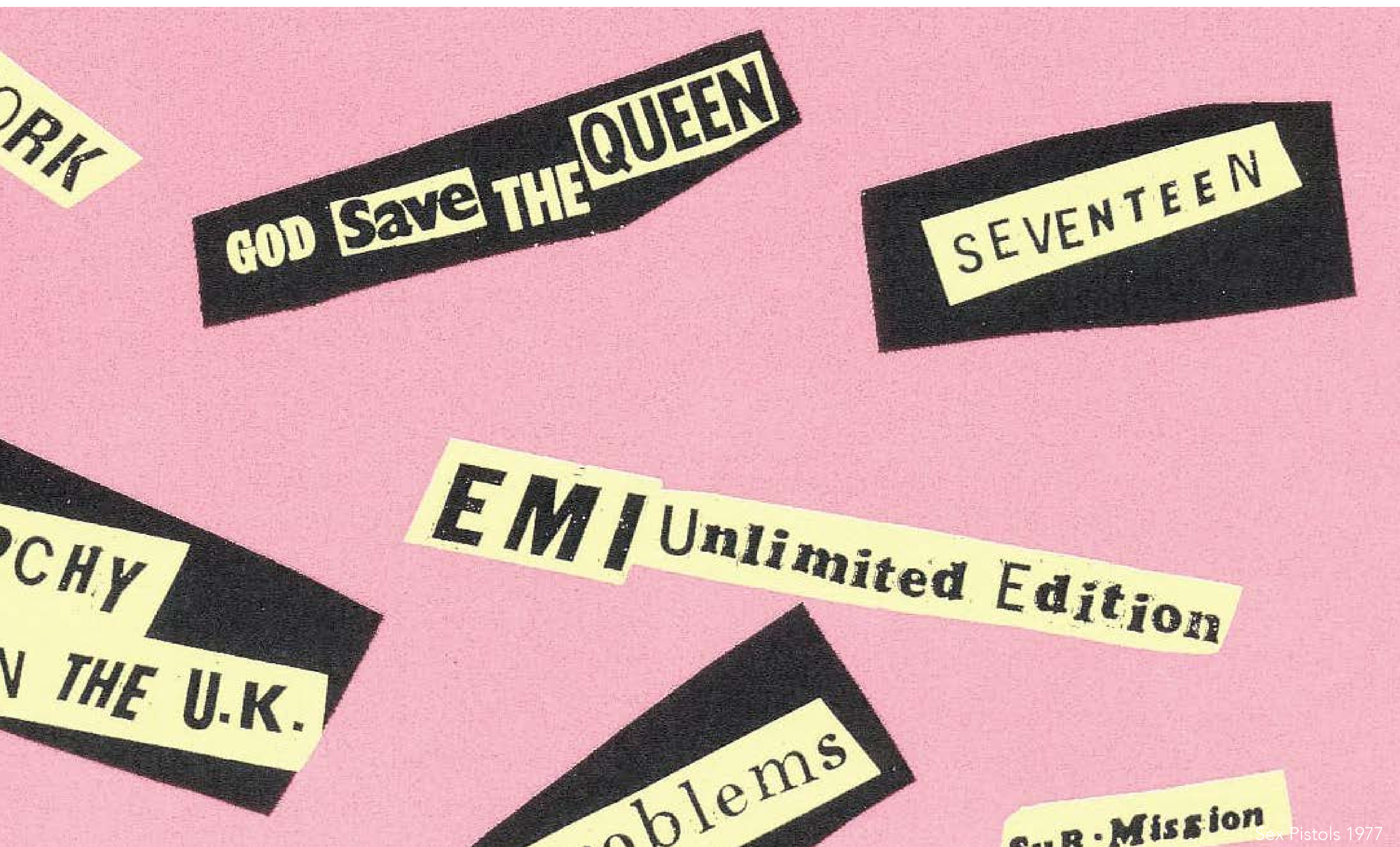
“The prevailing philosophy of typography at the time was to show letters in their most pure form,” says Gail Davidson, curator of an installation on digital type displayed at the Smithsonian’s Cooper-Hewitt National Design Museum in New York City.

Sans serifs epitomized the “form follows function” approach that characterized modernism. Clean, crisp and to the point, they let the information do all the talking. But by the mid-1960s, a small group of typographers, who felt more stifled than liberated by the entrenched modernist ideology, started a new movement in which the designer’s hand figured prominently in each and every letter. “Revolution might be too strong,” says Davidson, “but they certainly reacted against the hard and fast rules of modernism, respecting designers’ creative abilities.”

Coinciding with this stylistic break were major advances in digital technology. Dutch designer Wim Crouwel was at the forefront of the movement with his 1969 “Visuele Communicatie Nederland, Stedelijk Museum Amsterdam,”. At the time, computer imaging, then in its infancy, used a dotted matrix to create images. This raised the question of how computers could represent the sharp edges of certain fonts. Crouwel’s poster makes the issue explicit through lettering comprised of fluorescent pink dots. Each letter has rounded edges; set off against a barcode-like grid (“gridnik” was Crouwel’s reported nickname), the lettering was a startling departure from the modernist code and set a precedent for new typography.

With the emergence of the Apple Macintosh in the mid-1980s, the first computer design software, Fontographer (1986), QuarkXPress (1986) and Adobe Illustrator (1986-87), entered the picture. The avant-garde, San Francisco-based Emigre magazine published by Dutch-born Rudy Vanderlans and his wife, Czechoslovakian-born art director Zuzana Licko, was one of the first journals created on Macintosh computers. The Cooper-Hewitt has a 1994 cover of the magazine designed by Ian Anderson for the Designers Republic (or tDR), a firm Davidson calls “deliberately contrarian,” that was primarily interested in breaking with modern type.





Punk 1975

Punk emerged as a reaction to the rigid restrictions of Modernism and its style ripped up the rules of Swiss minimalism and neutral sans serif typography. As traditional attitudes came to be considered outdated, society rebelled against the mainstream and demanded change.

Punk first exploded in the 1970s and, at the time, it looked like youthful rebellion. In actuality, it was part of the Postmodernist movement which began as a reaction to the rigid restrictions of Modernism. Its DIY ethos encapsulated the anti-establishment mood of the mid-1970s, a time of political and social turbulence. The former British Empire was dissolving and a new era in British music, fashion and design were beginning.

Taking the stage to articulate the feelings of a dissatisfied generation calling for change were the Sex Pistols, who played their first gig in 1975 at St Martins College of Art. Their outrageous behaviour and contempt for established conventions announced the beginning of Punk. The DIY ethos and uncontrolled style was revolutionary at the time and launched a new era in music, fashion and design.





Key Designers

Six key typographers you need to know



Claude Garamond

Nationality: French
Era: 16th Century
School: Apprenticed with Antoine Augereau

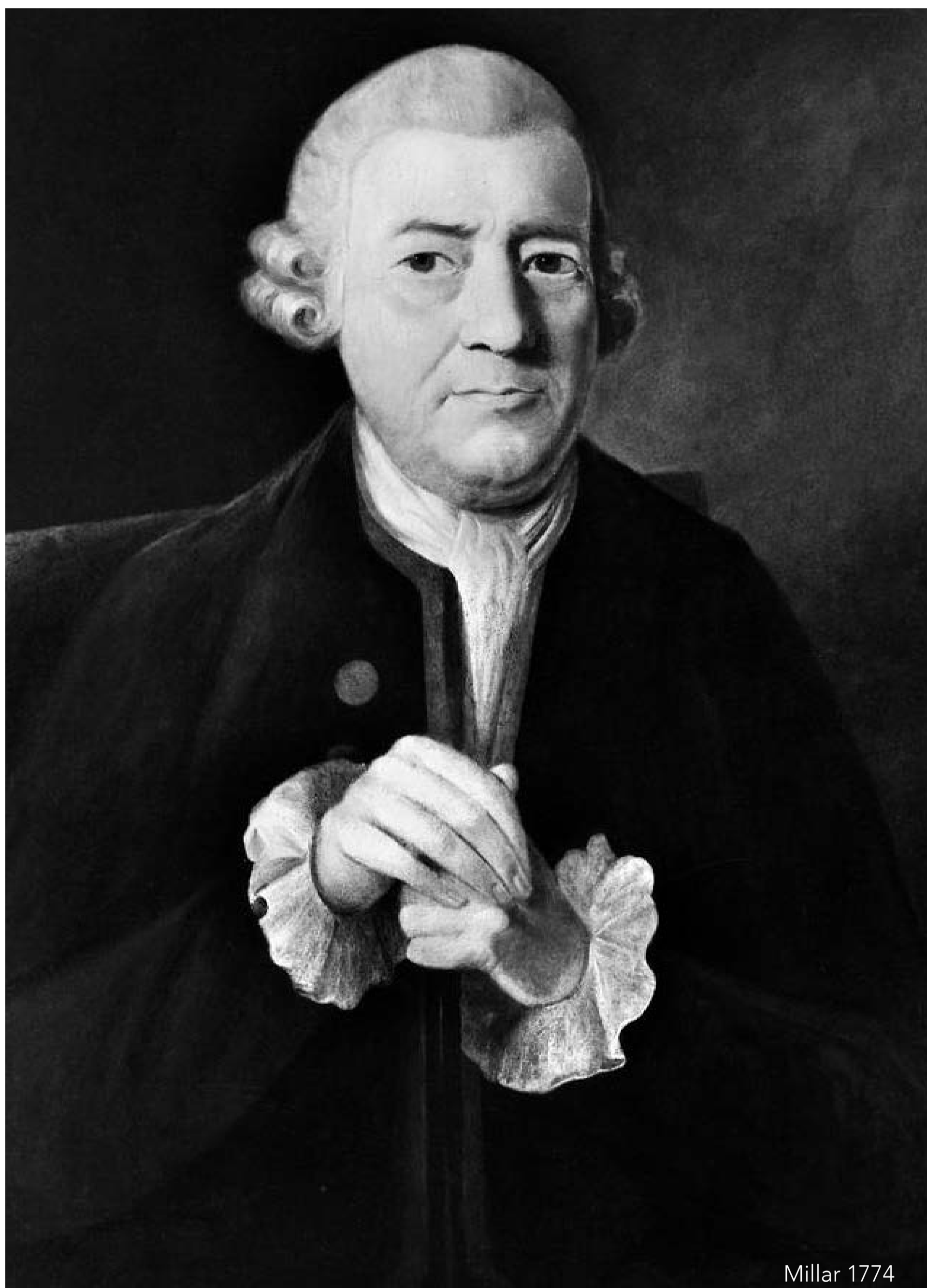
Typefaces: **Garamond**

Claude Garamond, Garamond also spelled Garamont, (born 1499, Paris, France—died 1561, Paris), French type designer and publisher.

Garamond was apprenticed about 1510 to Antoine Augerau and by 1520 was working with the typefounder Geoffroy Tory.

His first romans and his grecs du roi were cut for the firm of Robert Estienne. In 1545 he began to publish books; apparently he was not successful in business, for he died in poverty.

Garamond was one of the first punch cutters to work independently of printers. His roman fonts, cut from 1531 onward, surpassed the best existing romans in grace and clarity and influenced European punch cutters for 150 years. His Greek type set the pattern for Greek printing until the early 19th century. Modern typefaces bearing his name were patterned after other faces mistakenly attributed to Garamond.



John Baskerville

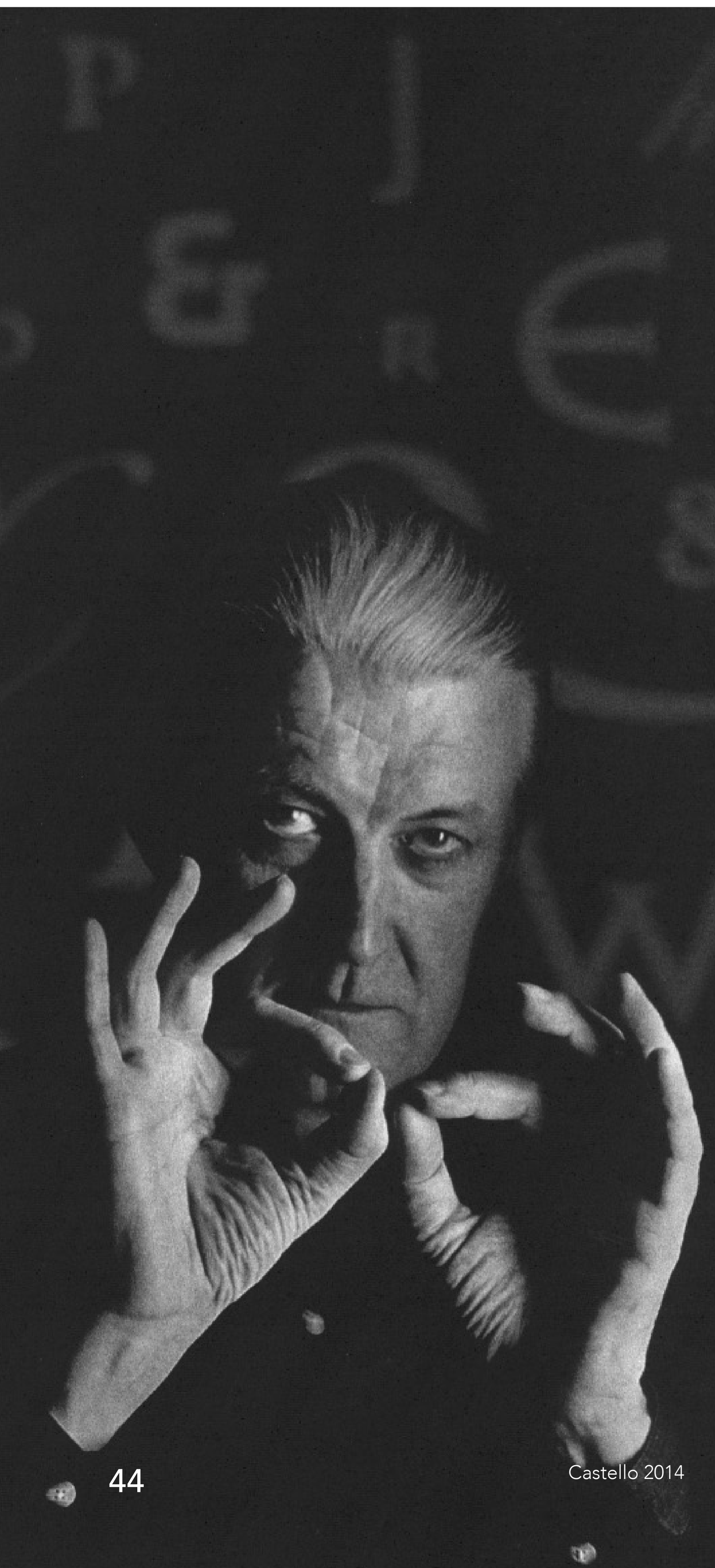
Nationality: British

Era: 18th Century

Typeface: Baskerville

John Baskerville, (born Jan. 28, 1706, Wolverley, Worcestershire, Eng.—died Jan. 8, 1775, Birmingham, Warwickshire), English printer and creator of a typeface of great distinction bearing his name, whose works are among the finest examples of the art of printing.

Baskerville became a writing master at Birmingham but in 1740 established a japanning (varnishing) business, whose profits enabled him to experiment in typefounding. He set up a printing house and in 1757 published his first work, an edition of Virgil, followed in 1758 by an edition of John Milton. Appointed printer to the University of Cambridge, he undertook an edition of the Bible (1763), which is considered his masterpiece.



Matthew Carter

Nationality: British
Era: Contemporary
Foundry: Carter & Cone

Typefaces: Georgia
Verdana
Tahoma
Bell Centennial

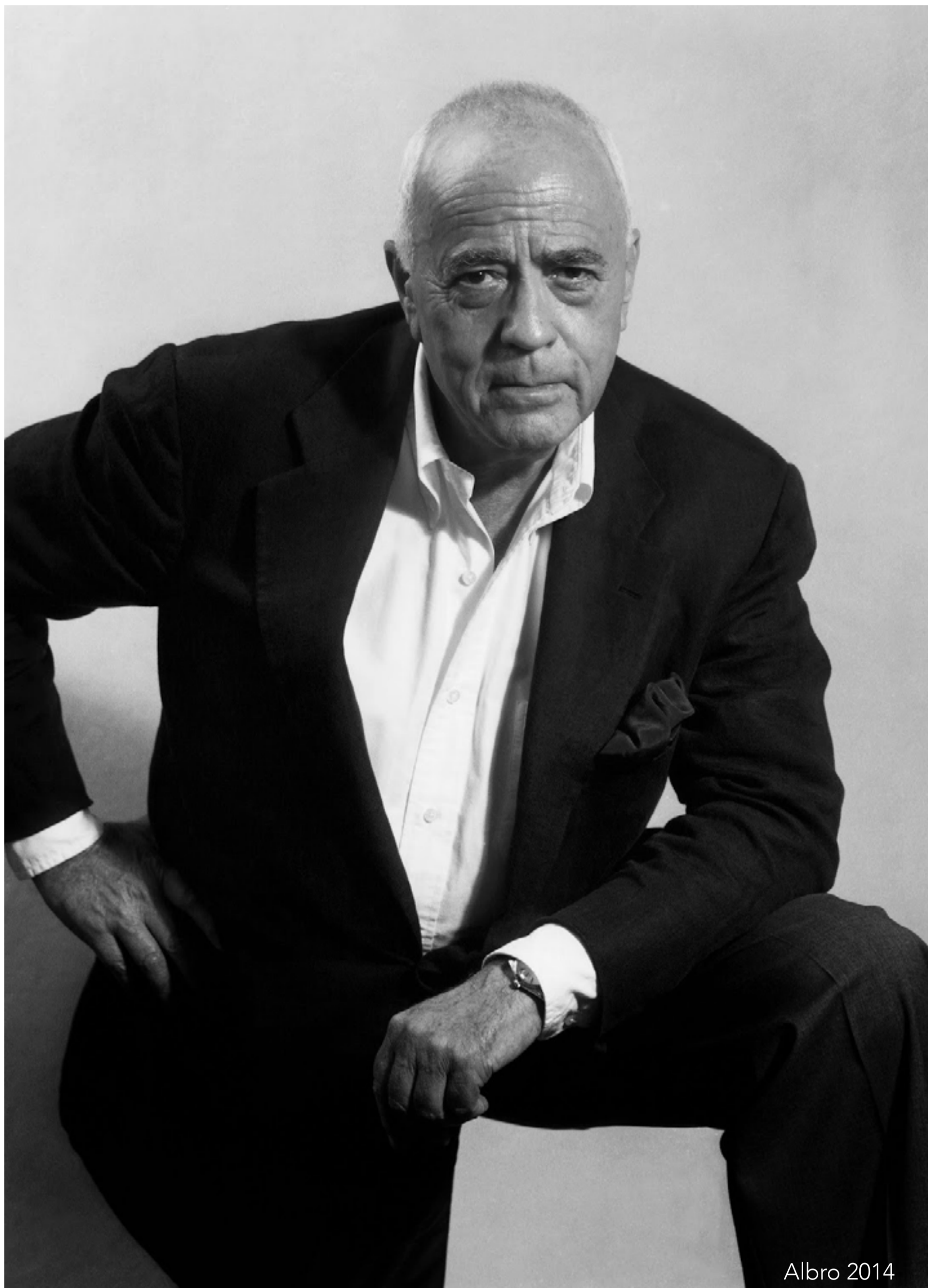
Son of Harry Carter, Royal Designer for Industry, contemporary British type designer and ultimate craftsman, trained as a punchcutter at Enschedé by Paul Rädisch, responsible for Crosfield's typographic program in the early 1960s, Mergenthaler Linotype's house designer 1965–1981.

Carter co-founded Bitstream with Mike Parker in 1981. In 1991 he left Bitstream to form Carter & Cone with Cherie Cone.

He has in recent years designed Verdana and Georgia for Microsoft; these fonts are tuned to be extremely legible even at very small sizes on the screen.

In 1997 he was awarded the TDC Medal, the award from the Type Directors Club presented to those "who have made significant contributions to the life, art, and craft of typography".

In 2010, he won a MacArthur Fellowship based on his "exceptional creativity, as demonstrated through a track record of significant achievement, and manifest promise for important future advances".



Max Miedinger

Nationality: Swiss

Era: Mid-20th Century

School: Kunstgewerbeschule

Typeface: **Helvetica**

Max Miedinger was born on Christmas day, 1910, in Zurich Switzerland. When he was 16 years old, he became an apprentice typesetter in the book printing office of Jacques Bollmann in Zurich.

In 1936, at the age of 26, he became a typographer in the advertising studio of the Globe department store chain. He worked at the Globe for ten years and refined his skill as a typographer.

After ten years at the Globe, he became a representative for the Type Foundry Haas in Basel Switzerland. This is where he would make his mark on graphic arts history, when in 1957 he revised a typeface called Akzidenze Grotesk—an old sans serif font designed by the Berthold foundry in the late 1800s. His newly designed sans serif was named Neue Haas Grotesk. Little did he know that, in the later 20th century, his neue sans serif typeface would become the default typeface for most software packages under its new name, Helvetica.



Paul Renner

Nationality: German

Era: Early 20th Century

Typefaces: **Futura**

Paul Renner was an eminent twentieth century German graphic designer, type designer and typographer. He was also a remarkable painter and teacher. He is best known for designing Futura typeface which became the milestone creation of twentieth century and influenced the modern typeface designs.

Renner was equally fascinated by the functionalist strain in modernism. Renner's notable works include *Die Kunst der Typographie* (The Art of Typography) and *Typografie als Kunst* (Typography as Art). In these works he set the guideline for sophisticated book designs. Additionally, he played a significant role in inventing the popular Futura. The modern typographers even in the present time used this geometric sans-serif font frequently. Another one of his creations, Architype Renner is evolved from his early experimental exploration of geometric letterforms. His Steile Futura typeface was later transformed into Tasse which came out posthumously. Paul Renner's valuable contribution to graphic design and typography includes works, such as *Das moderne Buch*, *Vom Geheimnis der Darstellung*, *Ordnung und Harmonie der Farben* and typefaces Renner Antiqua and Ballade. cious of abstract art form and developed repulsion for some forms of modern culture including dancing, cinema and jazz.

Carol Twombly

Nationality: American
Era: Contemporary
School: Rhode Island School of Design &
Stanford University

Typeface: **TRAJAN**
Myriad
Adobe Caslon



Most of the notable typeface designers have historically been men, but one of the twentieth century's most influential designers is Carol Twombly, who worked for years in the type design department at Adobe, when many of the Adobe Originals typefaces were planned and carried out in the 1990s.

In 1989, Twombly along with the team of designers at Adobe, created three faces all based on different historical models, and each of which would go on to tremendous popularity. Charlegmagne was modeled on classical Roman engravings, Lithos was modeled on 5th century BC Greek stone inscriptions and Trajan was modeled on the classic letterforms of the inscription on the Column of Trajan, which was built in 133 AD in Rome

Her next font, released in 1990, was Adobe Caslon, considered by many to be the best text typeface ever to come out of the Adobe design studio. This font is still widely popular as a text face today. It's modeled on the fonts of the British printer William Caslon, who released his first typefaces in 1722.

Next, in 1991, working with the famous type designer Robert Slimbach, Twombly created one of the most versatile sans serif typefaces, Myriad.

In 1994, she became the first woman, and only the second American ever to be awarded the prestigious Prix Charles Peignot at the 1994 ATypI conference in San Francisco, given to outstanding type designers under the age of 35.

Dorothy Parker

*“London is satisfied,
Paris is resigned,
but New York is always hopeful”*





Type in the City

A look into the dichotomy of type in New York City

*“You can say,
“I love you,” in Helvetica.
And you can say it with
Helvetica Extra Light if you
want to be really fancy.
Or you can say it with the
Extra Bold if it’s really
intensive and passionate,
*you know, and it might work.”**

Massimo Vignelli



Print

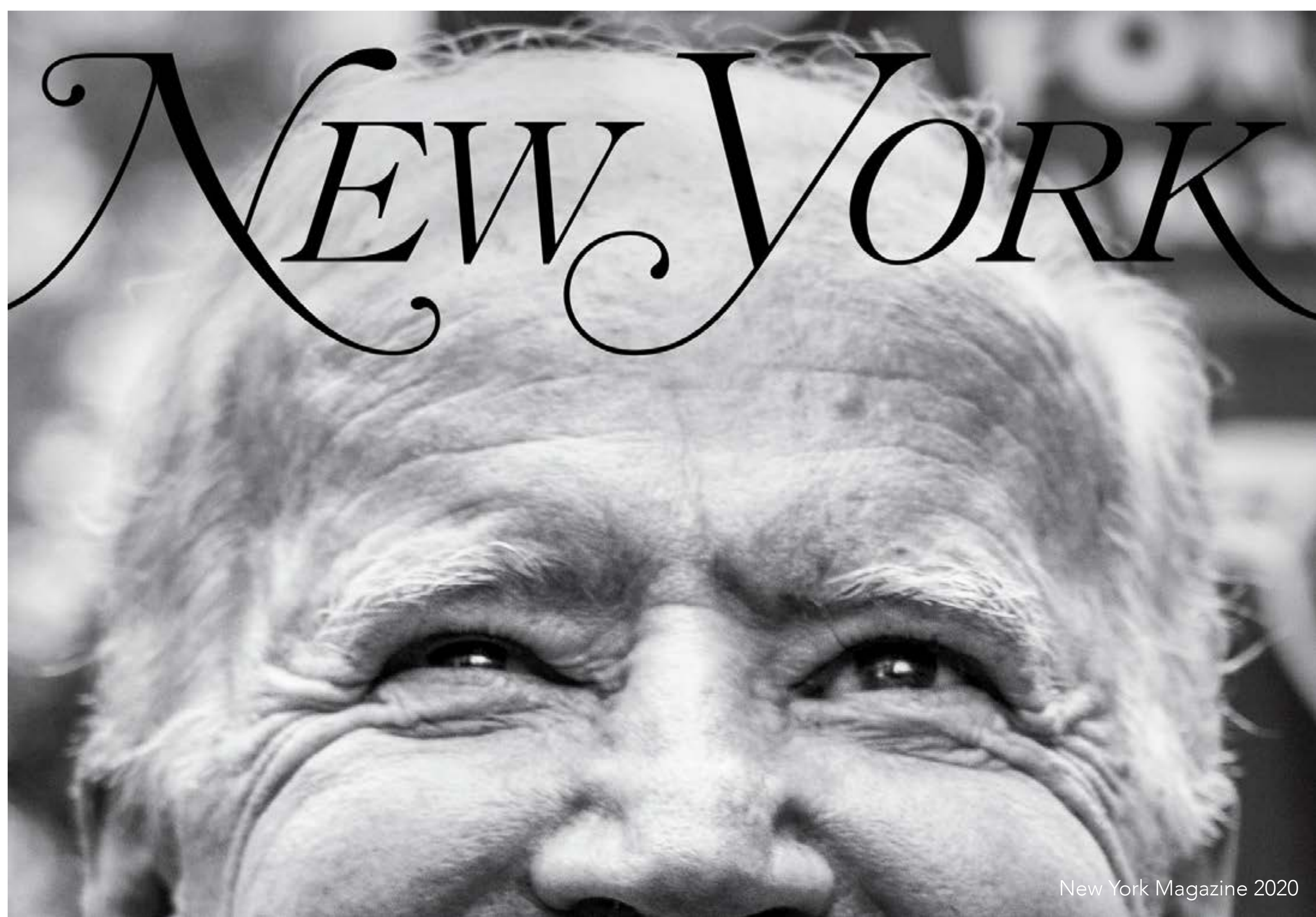
New York City Print is notably characterised by old style serif typefaces. Printing publications, whilst updating to modern sans-serif typefaces on digital platforms, most have stuck with their blackletter or bold serif logo's for which they are best known for.



Strong 2017



Spiske 2020



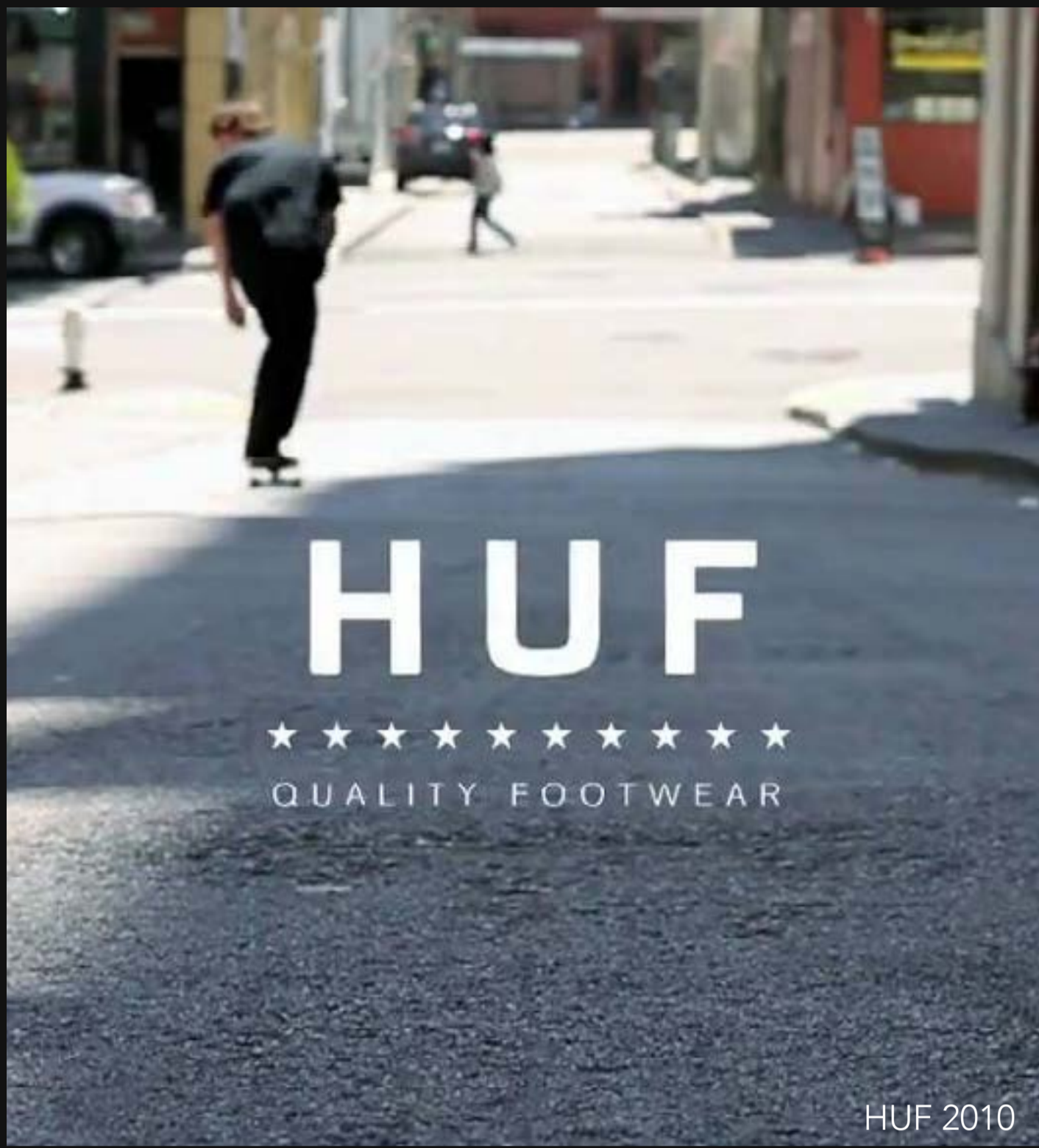
New York Magazine 2020

THE
NEW YORKER

Signage

New York City signage, old or new, is largely characterised by block sans-serif typography. With the iconic use of Helvetica throughout the New York Subway line and simple block letter forms of the New York City street signs, the grid structure of New York City signage is resemblant of the city itself.





Fashion

It seems the greatest dichotomy of all lies within the New York City's fashion space. From streetware to high fashion, the typography used within New York City's fashion space is truly extensive, yet intrinsically sophisticated.



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