Typespotting

Scott Garner / Typography I / Fall 2007

Dedicated to Katie Elizabeth Finn
"A Q is just an O with a scar…"

AG

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Algerian is an all capital typeface that draws on Victorian woodcut designs for inspiration. Primarily a display face, Algerian is often associated with Africa (as the name implies) and is generally used to add a bit of non-western flair to a given design.

Perhaps the most distinctive letterform characteristic in this face is the downward pointing crossbar on the uppercase "A". This feature paired with other embellishments, such as the tear-like terminal on the crossbar of the uppercase "G", make it an extremely easy face to identify in the wild.

Algerian was designed by Letraset Studio's Phillip Kelly in 1988 and includes many alternate characters, offering a wide range of typographic possibilities. In recent years, Algerian's ubiquity on general signage has caused it to be shunned by some for over and inappropriate use.

Ra

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! ” # $ % & ’ ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Arial, a sans-serif typeface featuring humanist characteristics, is often dismissed as a direct lift of Helvetica with Microsoft pulling the strings. However, it is actually a variant of Monotype Grotesque and was developed specifically for readability at different resolutions on a computer monitor.

Though it was intended primarily for on-screen use, Arial's role as the default font of Microsoft Windows allowed it to break out of this niche and in to the world of print and signage. Distinguishing the face from Helvetica can be tricky, but the alternate treatment of the leg of the uppercase "R" along with the smaller tail of the lowercase "a" can help with the task.

Arial was designed by Robin Nicholas and Patricia Saunders for Monotype in 1982. While its letterforms do differ from those of Helvetica in a number of ways, the face was designed to match both the weight and proportions of Helvetica and as a result can generally be used as a drop in replacement with little adjustment.

"APARTMENT…" IN ARIAL REGULAR, CAPITOL HILL; "PLEASE…" IN ARIAL REGULAR AND BOLD, CAPITOL HILL; "LOITERING…" IN ARIAL BLACK, CAPITOL HILL; "PAID PARKING…" IN ARIAL BLACK, CAPITOL HILL

Apartment Rental
206-323-1720

Commercial Rental
425-339-3638

PLEASE TAKE
YOUR PARKING
TICKET WITH YOU

YOU MUST PAY MACHINE
LOCATED NEAR ELEVATOR

LOITERING
ONLY
NO
CUSTOMERS

VIOLATORS WILL BE PROSEC

PAID PARKING ONLY
UNAUTHORIZED OR IMPROPERLY
PARKED VEHICLES WILL BE
TICKETED & IMPOUNDED AT
VEHICLE OWNERS RISK AND

Bank Gothic is a geometric sans-serif typeface featuring highly rectangular shapes in the counters of the letterforms. Reminiscent of nineteenth century engraving faces, it is an exploration of geometric form and is distinct for its usage of small caps for the default lowercase.

Aside from the angular nature of the counters, several other details can help with distinguishing this typeface. For example, the sharply angled terminals on the uppercase "C" and "G" glyphs as well as the extremely distinctive ampersand.

Bank Gothic was designed by Morris Fuller Benton for ATF in 1930 and while it certainly maintains ties with its financial namesake, the face has grown continually more popular in the high tech and sci-fi genres as well. That isn't to imply it has become a niche face, however—Bank Gothic works nicely in any context where a clean and logical (if somewhat substantial) presentation is desired.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Ak

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ { \ } ^ _ ` { | } ~

Benguiat, named after its designer, Ed Benguiat, features a fairly straightforward Art Nouveau design, but it possesses a number of quirks that add to its personality.

Perhaps the most obvious letterform treatment that sets Benguiat apart is the use of slopping crossbars and rounded diagonals where more rigid and linear forms are generally used. The capital "A" becomes especially distinguishable because of these features, but even lowercase letters, such as the "k", benefit from this approach. The overall effect of these choices is a notion of friendliness—perhaps with a bit of skewed humor.

Designed for the International Typeface Corporation in 1978, Benguiat is still commonly seen today, though it carries with it more connotations of the period of its design than the period that inspired it.

Es

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Bookman is a serif typeface originally designed as an alternative to Caslon for both book and display applications. Its ability to maintain legibility at small sizes while holding enough character and vitality to function in headline and display use make it an extremely flexible face.

The heavy, angled serifs—especially visible at bolder weights—make Bookman relatively easy to pick out in signage. Additionally, the substantial spur seen on the uppercase "C" and "G" along with the unique outward flare of the arm serifs found on the uppercase "E" and "F" can aid in its identification.

Originally designed by Alexander Phemister in 1860, Bookman was revived in 1936 by Chauncey H. Griffith of American Linotype and again in 1975 by Ed Benguiat of International Typeface Corporation.

Ao

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Cooper Black is a heavy, rounded serif designed not as a single historical model, but as a combination of influences such as Art nouveau, Art Deco and the Machine Age in general. The face extends beyond these influences, however, and has become one of the most iconic typefaces in widespread use today.

The bold, rounded forms of Cooper Black make it extremely easy to spot. Quirks such as the highly diagonal counter in both the upper and lowercase "O" can aid in its identification as well.

Touted as a face created "for far-sighted printers with near-sighted customers," Cooper Black was designed in 1921 by Oswald Bruce Cooper for Barnhart Brothers & Spindler. It enjoyed widespread popularity during the 1920s and 1930s and was rediscovered in the 1970s and embraced for its soft, friendly appearance.

CG

A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

0 1 2 3 4 5 6 7 8 9

! " # $ % & ' ( ) * + , - . / :

; < = > ? @ [\ ] ^ _ ` { | } ~

Copperplate, a broad, weighty face released in 1901, may appear initially to be a traditional gothic (or sans-serif) face, but closer inspection reveals small glyphic serifs. It shows a number of varied influences including letterforms reminiscent of stone carvings and a wide Victorian horizontal axis, but the sum of these parts is a distinctive and eye-catching typeface.

In addition to the distinctive serif treatment, features such as the magnet-like "C" and the unique, outward pointing spur serif on the "G" are helpful indicators when attempting to identify Copperplate.

The face was designed by Frederic W. Goudy for American Type Founders and is frequently used today to imply a sense of stable, reliable elegance.

Rt

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
O 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Eurostile is a realist sans-serif face created as an upper and lowercase derivative of the capital-only Microgramma. Highly rectangular (yet still rounded) letterforms are the hallmarks of Eurostile's design, lending to it a somewhat industrial and futuristic feel. These connotations have made it very popular (along with its predecessor) in the artwork of science fiction novels and films.

Aside from the obvious rounded "O" (the design of which seems to have driven the creation of the other letterforms), characteristics such as the almost bowlegged design of the capital "R" and the swooping tail on the lowercase "t" make identification of Eurostile relatively straightforward.

Eurostile was designed for Nebiolo of Italy by Aldo Novarese in 1962 and is considered to be one of his most important works.
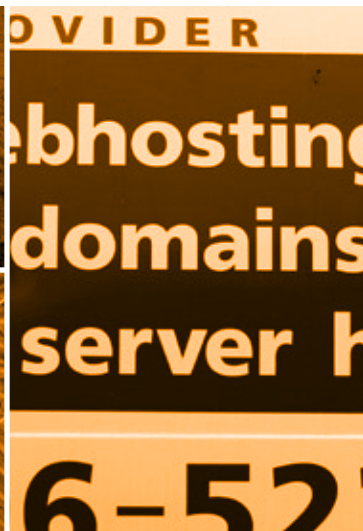
Ma

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Frutiger, a sans-serif typeface, was commissioned by the newly built Charles De Gaulle International Airport for directional signage. Because of this application, the face had to be clearly legible at various angles, sizes and distances and, ideally, possess the same modern appeal of the airport itself.

Recognizing Frutiger can be somewhat tricky because its personality relies more on finesse than distinctive letterform treatments. However, features such as the unusually broad "M" and the near-perfect teardrop shape of the counter in the lowercase "a" (a favorite feature, it seems, of its designer) can help in the process.

One of many designed by Adrian Frutiger, this face was completed for Linotype in 1975. In it, Frutiger sought to capture the rationality and cleanliness of his earlier face Univers, but with the more humanistic aspects of faces like Gill Sans.

"VALET PARKING" IN FRUTIGER 65 BOLD, CAPITOL HILL; "...WEBHOSTING…" IN FRUTIGER 75 BLACK, CASCADES; "...TOSS COINS…" IN FRUTIGER 75 BLACK , CASCADES; "PLEASE KEEP GATE…" IN FRUTIGER 67 BOLD CONDENSED, CAPITOL HILL; "RADIOSHACK" IN FRUTIGER 75 BLACK, UNIVERSITY DISTRICT

N c

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

! " # $ % & ' ( ) * + , - . / :

; < = > ? @ [\ ] ^ _ ` { | } ~

Futura is a geometric sans-serif created in line with, though not as a part of, the Bauhaus movement of the early 20th century. Its highly geometric shapes have a distinctly modern appeal, though the letterforms and glyph proportions are highly influenced by those of classical Roman capitals.

Identification of Futura is relatively straightforward, though one must be careful not to confuse it with one of the many derivative faces released after its introduction. Aside from obvious features, such as the extremely sharp apexes of the "N" and "M", the perfectly vertical truncation at the terminals of the upper and lowercase "C" helps set Futura apart from faces like Century Gothic.

Designed by Paul Renner in 1927, Futura has enjoyed widespread popularity since its creation and has the distinction of being the first typeface on the moon thanks to its use on the commemorative plaque left by the Apollo 11 astronauts.

"OPEN DURING…" IN FUTURA BOLD, CAPITOL HILL; "PAPER ONLY" IN FUTURA EXTRABOLD, CAPITOL HILL; "NOW SELLING" IN FUTURA BOOK, CASCADES; "VIVACE" IN FUTURA LIGHT, CAPITOL HILL; "PAYDAY LOANS" IN FUTURA BOLD, CASCADES

Ra

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Gill Sans is a humanist sans-serif face inspired by Edward Johnston's eponymous typeface, which was designed for the London Underground. Intended to be the ultimate legible sans-serif text face, it was also designed to function equally well for display use.

Many of the features that make Gill Sans so highly readable can appear somewhat clumsy when addressed individually. The oddly-wide step of the uppercase "R", for example, or the peculiarly proportioned lowercase "a" that almost seems in danger of tipping forward.

Gill Sans was designed in 1927 for Monotype by Eric Gill, an established sculpture, graphic artist and type designer. It still maintains a great degree of popularity even today, perhaps due to its ability to bring a humanistic elegance and cultural sensibility to a given design task.

Og

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! ” # $ % & ’ ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Hobo is a unique sans-serif inspired by the Art Nouveau movement. Its rounded, comical letterforms as well as its complete lack of straight lines and descenders make it an especially easy face to spot in the wild. While its usage varies, it is typically employed when a more whimsical and less rigid presentation is desired.

Virtually any glyph in Hobo can be used to easily identify it, but the egg-shaped "O" and the brilliant treatment of the descenderless lowercase "g" are particularly eye catching.

Designed for ATF by Morris Fuller Benton (yes, the Bank Gothic designer) in 1910, Hobo still enjoys widespread popularity thanks to its distinctive and friendly, if rather peculiar, appearance.
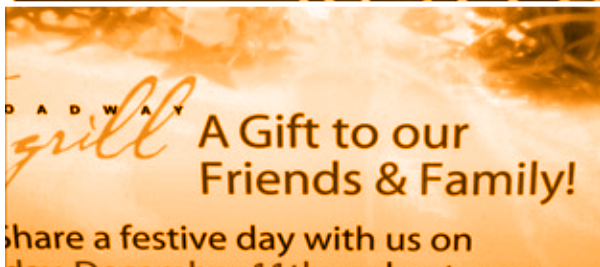
Da

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Myriad, a sans-serif typeface, features an uppercase in line with traditional Roman capitals and a lowercase inspired by Carolingian script. As a humanist face, it possesses an organic and accessible feel not found in realist or geometric faces.

Like many of the sans-serif faces, identifying Myriad is more a matter of examining details than of spotting entirely unique letterform treatments. The bowing of the uppercase "D" beyond the base and cap lines, for example, and changes in contrast between the two strokes of the lowercase "a" can help with identification.

Designed for Adobe by Robert Slimbach and Carol Twombly in 1990, Myriad holds a high degree of visibility as the corporate font of Apple Inc.

Gf

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Optima, while technically a sans-serif, has a subtle swelling toward the terminals that imply a glyphic serif. The letterforms were directly inspired by those found on grave plates cut around 1530 in a church in Florence, Italy.

Even without the trademark Roman serif, Optima's proportions speak strongly to Roman capital design. The tapered strokes—as seen in the crossbar-lacking uppercase "G"—and unique lowercase proportions make it relatively simple to recognize.

Optima was designed by Hermann Zapf for Stempel AG in 1958 and is commonly utilized to add a subtle hint of Greco-Roman influence to a given design when a more obvious face would be too overt.

Ae

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , ~ . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Papyrus is a distinctive, calligraphic typeface designed to represent what modern letterforms may have looked like 2,000 years ago. Unfortunately, due to the appeal of its antiqued, exotic look, the face is considered widely to be severely overused to the point that many designers avoid it entirely.

One of the most easily identifiable faces in widespread use, Papyrus can be quickly recognized by the uneven quality of its strokes. However, distinct letterform proportions—such as the broad stance of the capital "A" and the tiny eye of the lowercase "e"—set it apart from the crowd as well.

Papyrus was designed in 1982 for Letraset by Chris Costello, who spent a period of six months hand-drawing letterforms with a calligraphy pen and textured paper.

Rosewood is a chromatic, slab serif face inspired by a design from William Page in 1874, which was itself derived from the letterforms of Clarendon. Like similar faces such as Zebrawood, Rosewood is a bi-color font, meaning that Rosewood Regular can be laid over Rosewood Fill with the latter acting as a decorative treatment for the first.

Identifying Rosewood Regular is a snap thanks to the distinctive diamond-shaped embellishments, but spotting Rosewood Fill can be trickier. The unique swash of the "Q" can be helpful with this task, as can the flat-topped, Clarendon-like swash on the "R".

Designers Kim Buker Chansler, Carl Crossgrove and Carol Twombly developed Rosewood for Adobe in 1994. Since then, it has been used to imply an "old west" or industrial revolution advertising feel.

Re

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! " # $ % & ' ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Times New Roman is a serif face, originally commissioned in 1931 by the British newspaper, The Times. Based on an existing typeface, Plantin, Times New Roman was refined to adjust for legibility, economy of space and the potential for bleeding ink. The face is no longer used by the paper, but is still widely used for book typography.

There are a number of elements one can inspect when attempting to recognize Times New Roman. The small bridging element between the horizontal stem and diagonal leg of the uppercase "R", for example, as well as the distinctive stroke variation, as seen in the lowercase "e".

An outspoken critic of the previous face used by the paper, Times Old Roman, Stanley Morison supervised the creation of Times New Roman. The letterforms themselves were drawn by Victor Lardent, an artist from the paper's advertising department.

RT

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9
! ” # $ % & ’ ( ) * + , - . / :
; < = > ? @ [\ ] ^ _ ` { | } ~

Trajan is an all-caps serif with letterforms influenced by Roman capitalis monumentalis (Roman square capitals), such as those used at the base of Trajan's Column. There were no miniscules in ancient Rome, so Trajan is designed to be set with small caps.

Aside from the obvious dramatic swash of the "Q", there are many features and embellishments that make Trajan easily recognizable. The sloping diagonal stem of the "R", for example, and the mismatched serifs on the "T" to name a few.

Trajan was designed for Adobe in 1989 by Carol Twombly. One of the more popular faces in use today, it can be seen everywhere from catering companies to political seals, but seems to have found an especially strong following among designers of movie posters and film credit sequences.

"STYLISTIC CATERING" IN TRAJAN BOLD, CASCADES; "…QUEEN ANNE"…" IN TRAJAN MEDIUM, CAPITOL HILL; "TWENTY FIVE…" IN TRAJAN REGULAR, CAPITOL HILL