

Type Specimen Catalog

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ART 309 Typography I
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The University of Tampa**

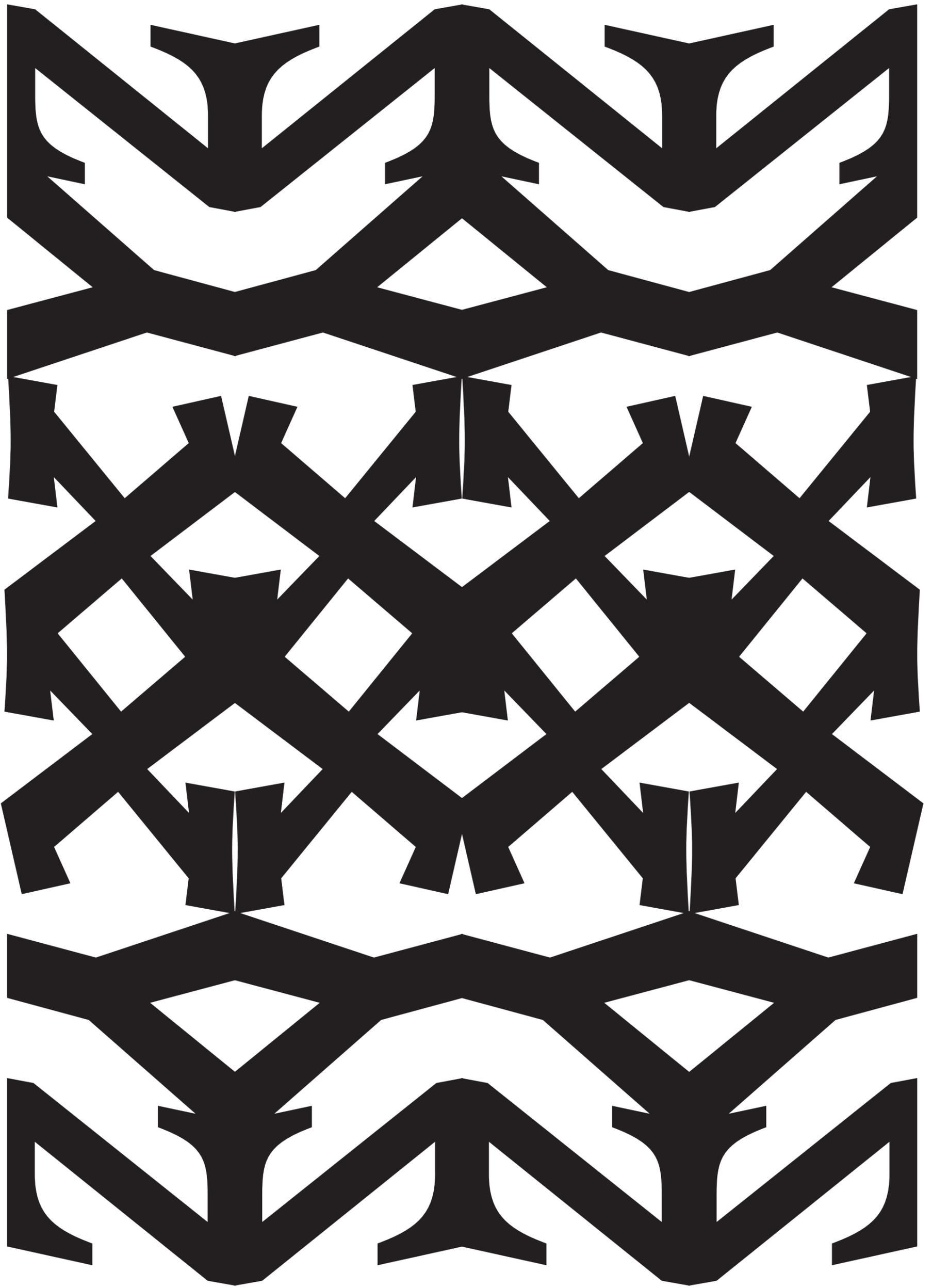


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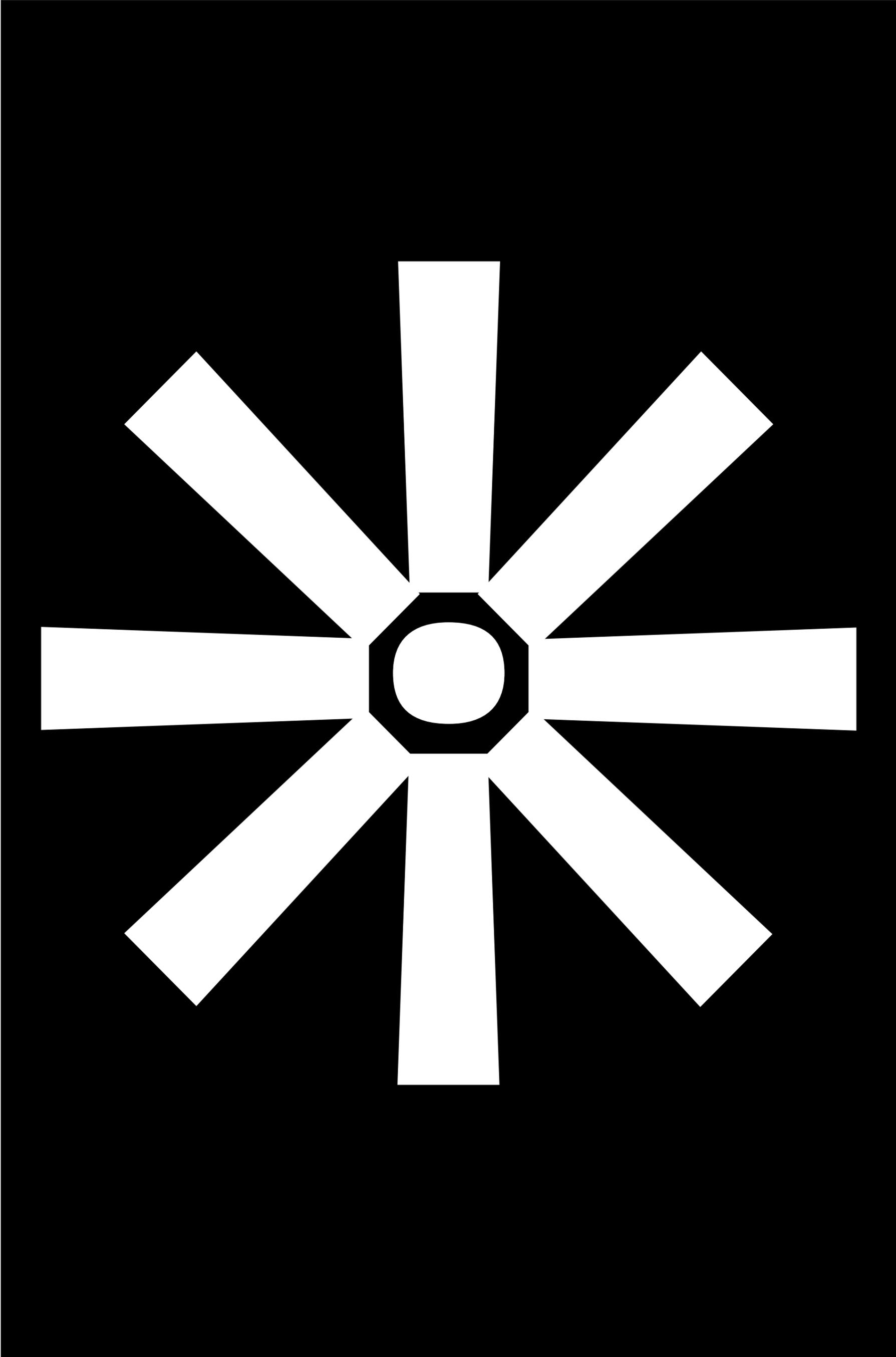
Market. Designed by H. A. Simon.

Postino. Designed by Tim Donaldson.

Providence. Designed by Guy Jeffrey Nelson.

INTRODUCTION

This poster collection was created as a type specimen project, focusing on showcasing various typefaces and highlighting their respective foundries. The goal of the project was to explore and celebrate the diversity within typography. By presenting key information about each typeface, such as its designer, year of release, classification, alphabet, numbers, and other notable features, the history, design, and functionality of each typeface are accentuated. Throughout this process, my appreciation for this particular craft has grown deeper. Furthermore, I have developed a more profound sense of intentionality behind each poster. When approaching this project, I aimed to curate a set of foundries that offered a broad yet harmonious range of typefaces. I wanted each typeface to be distinct enough to stand on its own, while still feeling cohesive among the rest of the collection. My process involved extensive research, aside from using Adobe Fonts. I got to learn about the historical and conceptual context of each typeface, its creators, its purpose, stylistic qualities, and much more. I paid close attention to balance, hierarchy, and visual consistency to ensure the layout of the posters themselves was appealing and coherent, properly highlighting the typeface's personality and design details. Thus, respecting the dedication and extensive work that went into the creation of each typeface. It is because of this that throughout this project, my understanding of typography has advanced immensely. I now possess a deeper value for letterforms and wordmarks, as well as a more significant amount of knowledge in this specialty. In other words, I now see type not merely as text, but as a form of visual art that is shaped by structure, rhythm, and emotion. Hence, this project has transformed the way I look at typography overall: each character is designed in a particular way to communicate and express a specific reason, purpose, feeling, and more.



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

Serif
2014

SemiBold Italic
SemiBold
Regular
Italic
ExtraBold Italic
ExtraBold
Bold
Bold Italic

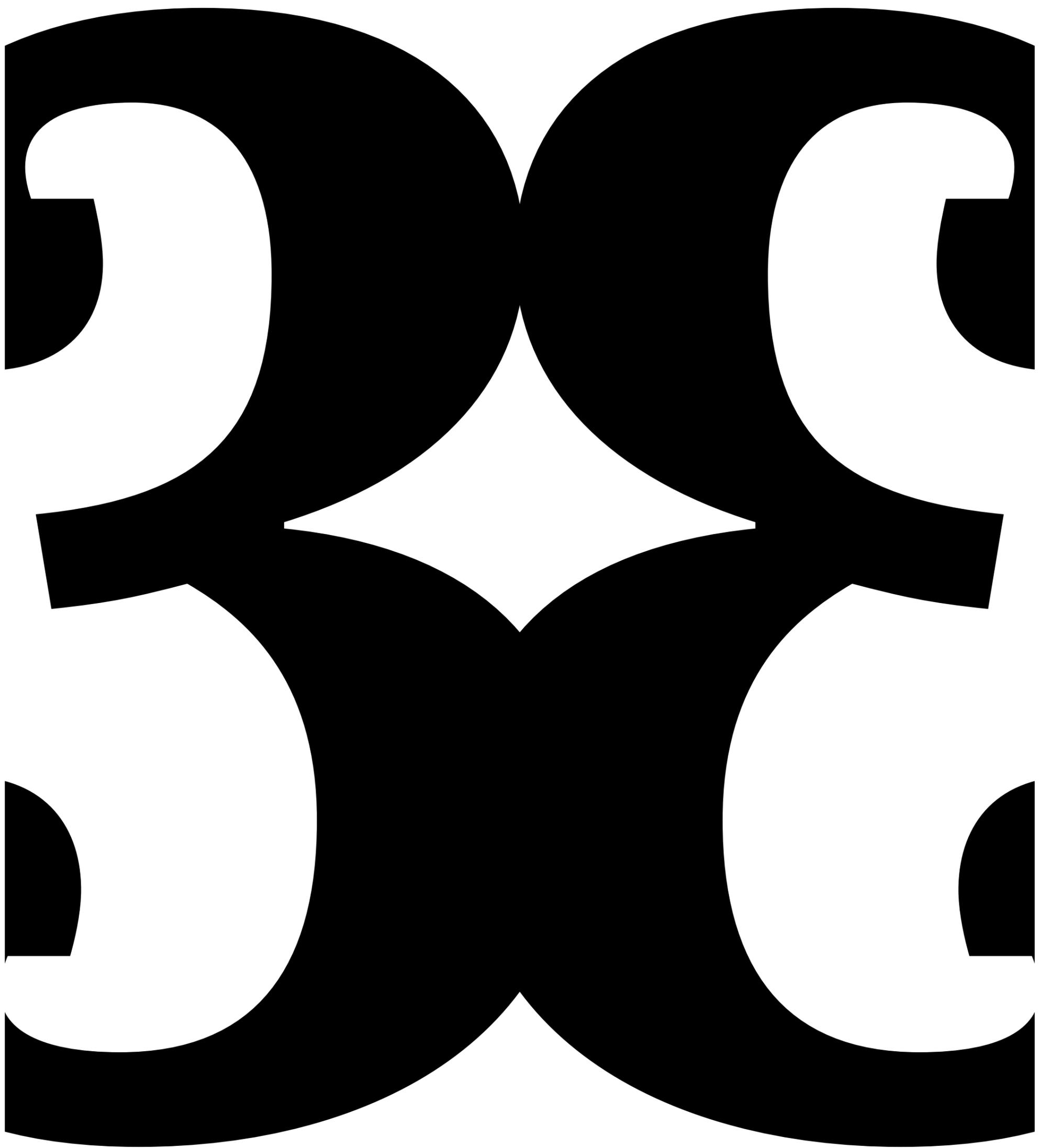
From TypeTogether.
Designed by José Scaglione
and Veronika Burian.

1 2 3 4 5 6 7 8 9 0

Abrial Titling

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 low contrast font family for trustworthy, impactful headlines.



Adelle Sans

A flexible and person-able world-ready sans font family, providing true multilingual font support.

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

*Designed by Jose Scaglione
and Veronika Burian.
From TypeTogether.*

Sans Serif

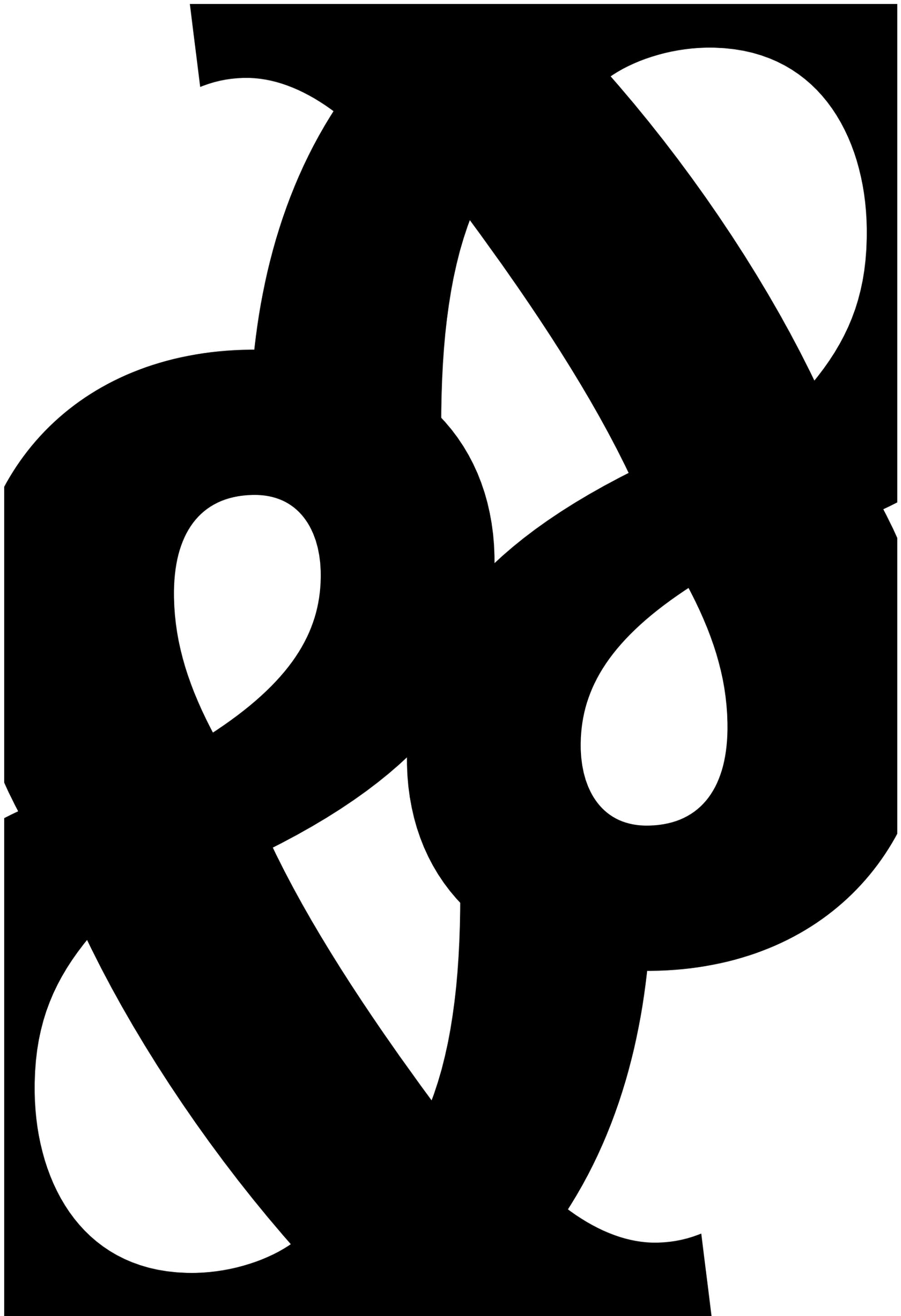
2011

Ultra Thin
Ultrathin Italic
Thin
Thin Italic

Light
Light Italic
Regular
Italic

Semibold
Semibold Italic
Bold
Bold Italic

Extrabold
Extrabold Italic
Heavy
Heavy Italic



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

Other

A three-weight font family inspired by sweeping 16th century chancery italics.

REGULAR

DEMI

BOLD

alinze ∞

1 2 3 4 5 6 7 8 9 0 ! ?

Designed by Tom Grace.

From

TypeTogether.

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

2009



Serif

2010

Designed

by

Yanone.

From

FontFont.

AMM
MMAN
SER
IE
1 2 3 4 5 6 7 8 9 0 ! ?

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Extrabold

Extrabold Italic

A B C D E F G H I a b c d e f g h i j
J K L M N O P Q R k l m n o p q r
S T U V W X Y Z s t u v w x y z

FF Amman is one of the largest bilingual families ever made, one of the few designed bilingually from scratch and the first containing true Arabic italics.

1985



2001

Slab Serif

Sweet but not saccharine, earnest but not grave, Archer is designed to hit just the right notes of forthrightness, credibility, and charm. When Martha Stewart Living asked us to develop a new typeface for the magazine, it seemed that a slab serif could answer much of the brief. Archer would have to answer some formidable typographic demands, since Living is an almanac of lists, recipes, charts, diagrams, tables, calendars, and glossaries. To make the typeface frank — direct, but not brusque — we introduced subtle cues from the world of typewriter faces, which combine the ordinariness of Antiques with the modern practicality of Geometrics. We restored the vanished ‘ball terminals’ to the lowercase, and uncharacteristically applied these gestures to the capitals as well, in order to yield a font that’s friendly without being silly, and attractive without being flashy. The result is a typeface that’s well-mannered, easy to work with, and inviting to read. While rooted in the ‘geometric slab serif’ style that emerged in the early nineteenth century (and reached full flower a century later), Archer’s many liberties with the style include its uncharacteristic application of ‘ball terminals’ to capital letters such as ‘C’ and ‘S,’ a detail traditionally found only in the lowercase alphabet. Archer was created for Martha Stewart Living, in whose pages the typeface first appeared in 2001.

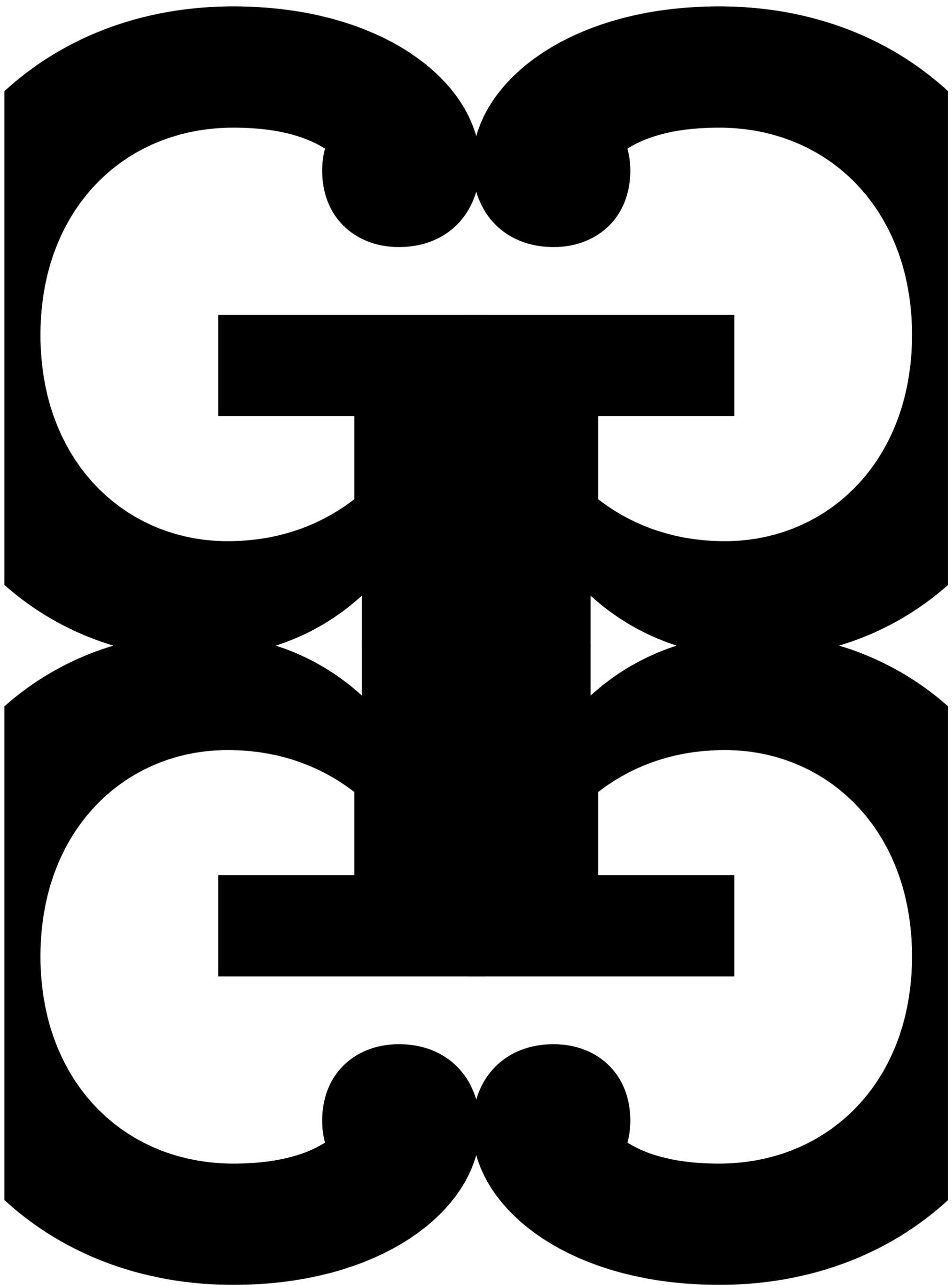
a b c d e f
g h i j k l m
n o p q r s t
u v w x y z

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

Hairline
Hairline Italic
Thin
Thin Italic
Extra Light
Extra Light Italic
Light
Light Italic
Book
Book Italic
Medium
Medium Italic
Semibold
Semibold Italic
Bold
Bold Italic
Black
Black Italic
Extra Black
Extra Black Italic
Ultra
Ultra Italic

Designed by Jonathan Hoefler. From Monotype.

1 2 3 4 5 6 7 8 9 0 ! ?



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

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

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

Designed by
Kim Buker Chansler.
From Adobe Originals.

1
2
3
4
5
6
7
8
9
0
!
?

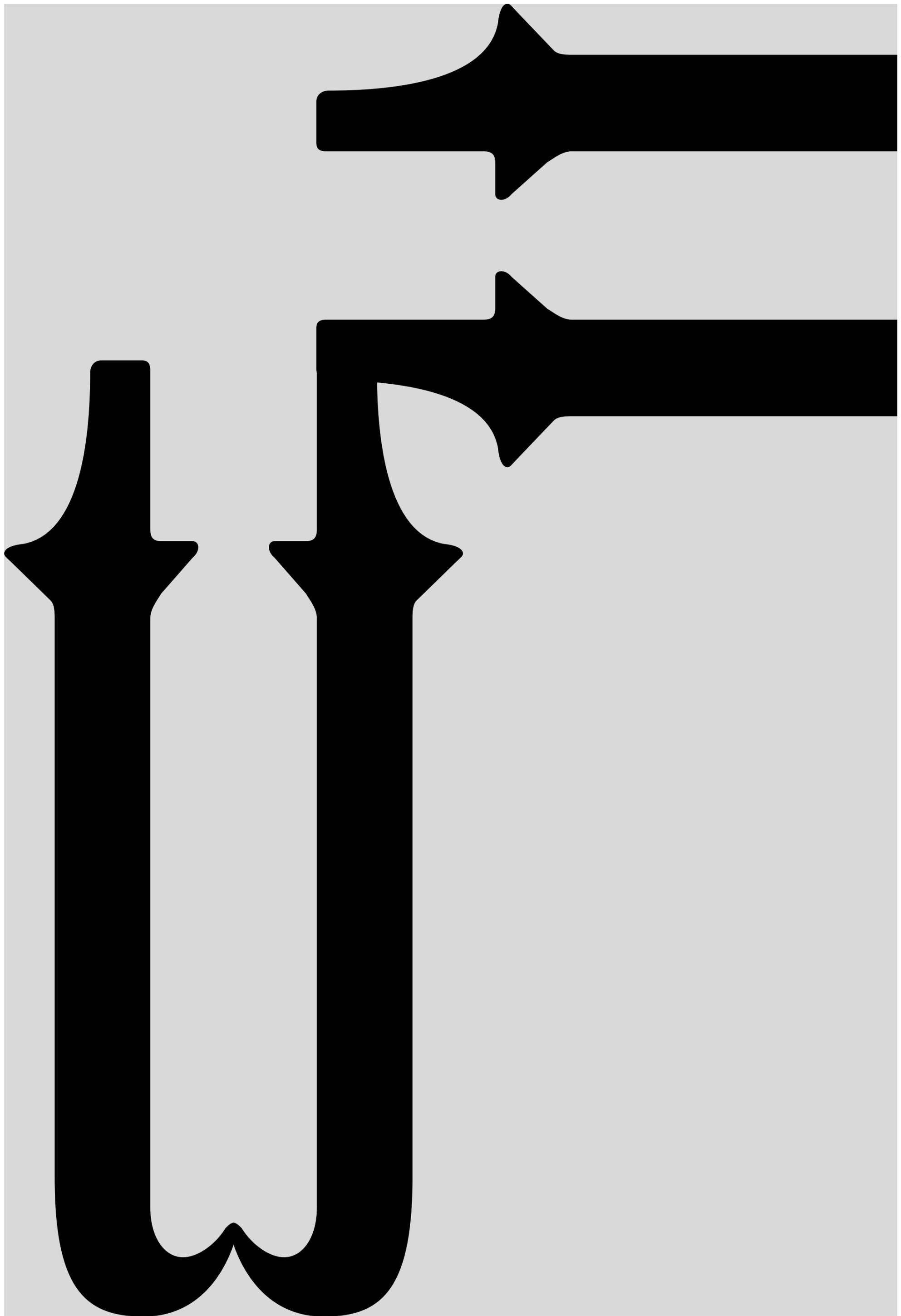
BIRCH

Birch is an Adobe Originals typeface designed in 1990 by Kim Buker Chansler. Birch is based on a Latin Condensed wood type found in a 1879 William Page specimen book; Birch is a particularly legible condensed display typeface notable for its angled serifs. Use frugally in display work.

Serif

Regular

1990



SansSerif

G O

123
456
789
0!?

abc
def
ghij
klm
n o
pqr
stu
vw
xyz

H A

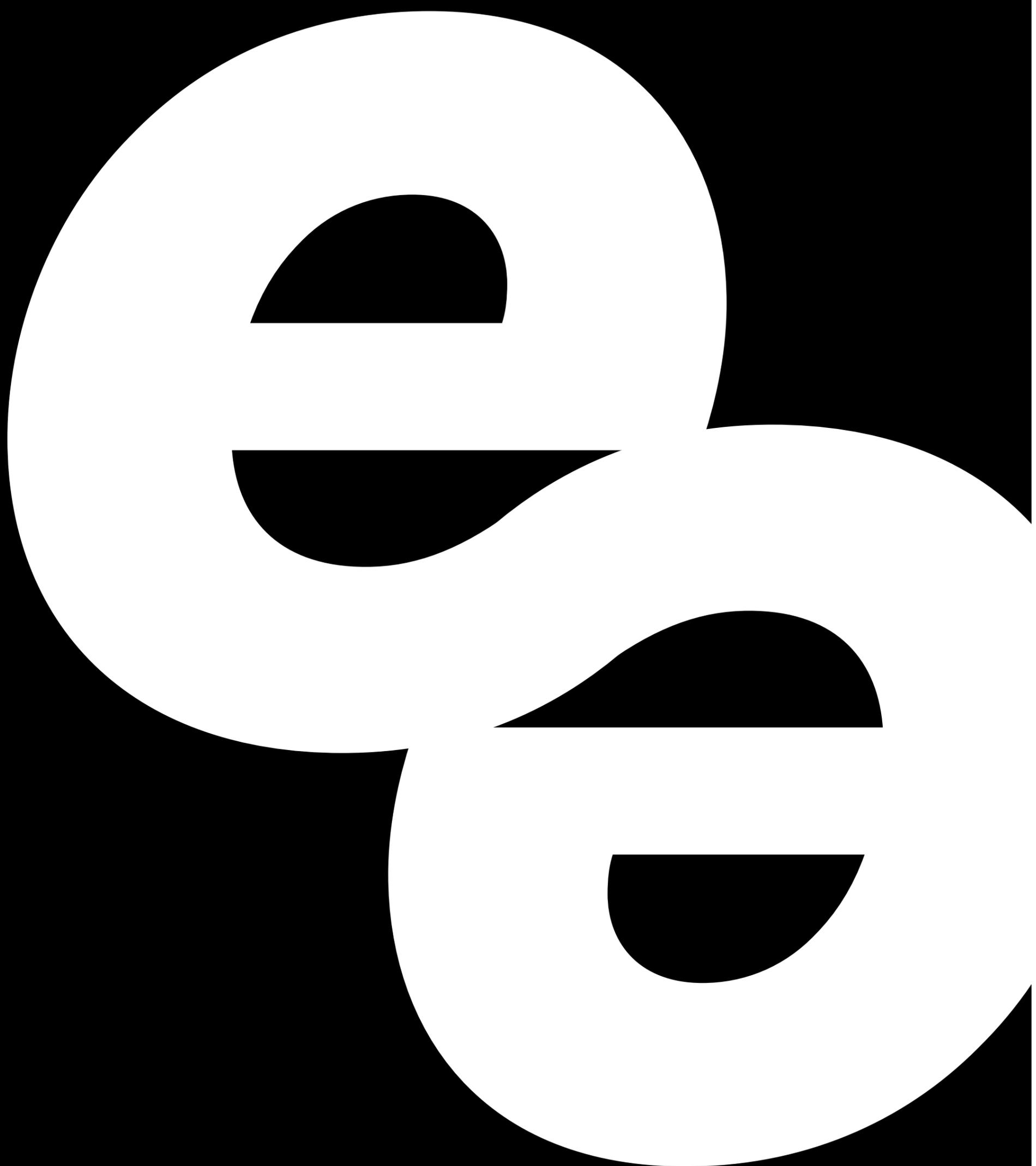
A B
C D
E F
G H
I J
K L
M N
O P
Q R
S T
U V
W X
Y Z

M

Designed by Jonathan Hoefler and Tobias Frere-Jones. From Monotype.

The Gotham typeface was designed by Tobias Frere-Jones in 2000, with contributions from Jonathan Hoefler and Jesse Ragan. Additional material by Sara Soskolne, Andy Clymer, Kevin Dresser, Wendy Ellerton, Malou Verlomme, Ksenya Samarskaya, Aoife Mooney, Erin McLaughlin, and Colin M. Ford. A sans serif that shares many attributes of typography's 'geometric' genus, Gotham was inspired by a style of bold capital letters that evolved outside the typographic tradition in the early twentieth century, common to lithographed posters, enamel signs, and commercial facades throughout New York City. First appearing in the pages of GQ magazine in 2001, Gotham gained international attention in 2007 when it was adopted by the presidential campaign of Barack Obama. One of the most popular and influential typefaces of our time, Gotham is in the permanent collection of the Museum of Modern Art in New York. From the desk of the designer: 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.

Thin
Thin Italic
Extra Light
Extra Light Italic
Light
Light Italic
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic



H O

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

Designed by Morris
Fuller Benton. From
Adobe Originals.

1 2 3 4 5 6 7 8 9 0 ! ?

Sans Medium
Serif 1910

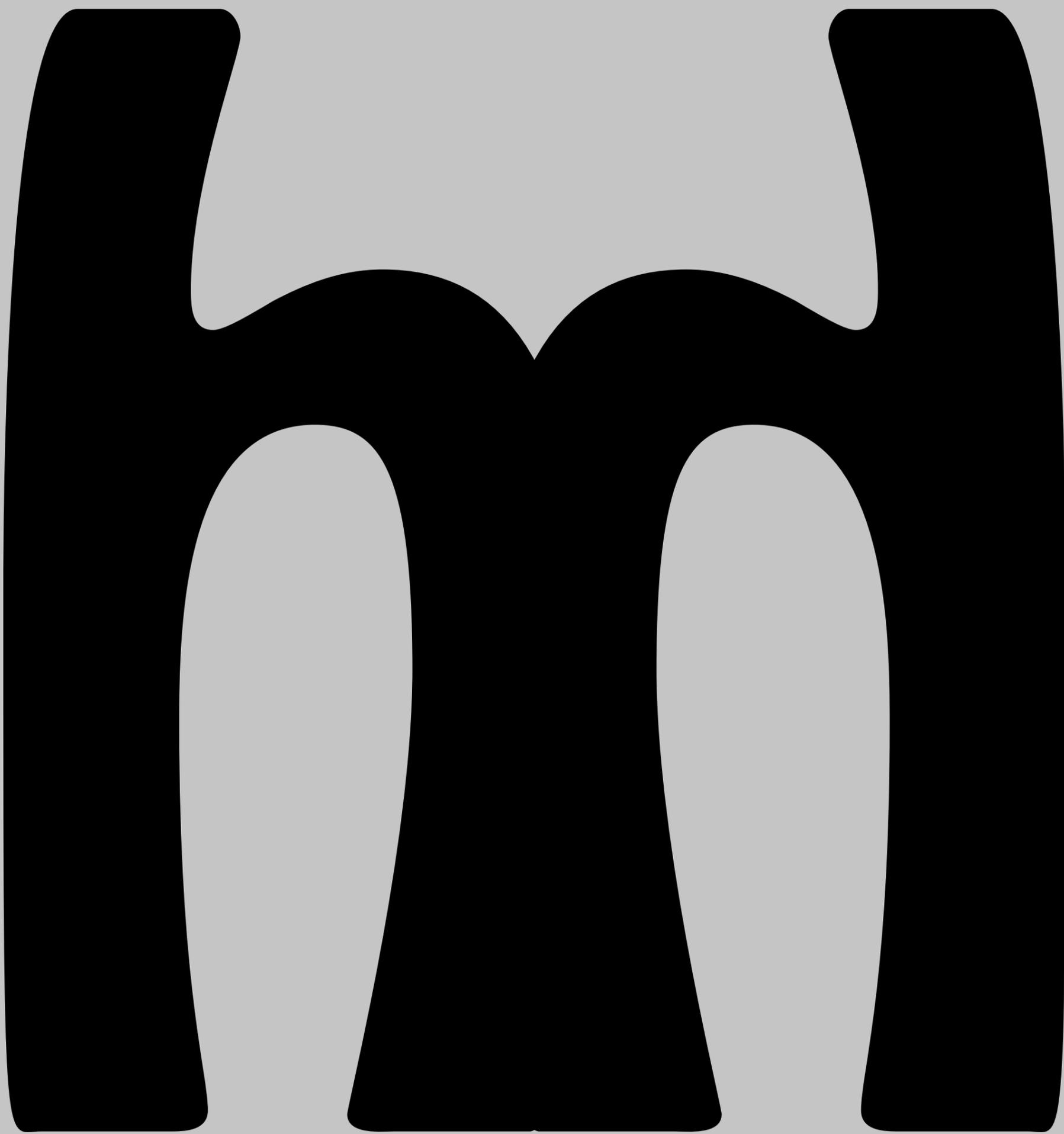
B O

S A

Hobo is an unusual Art Nouveau-inspired design contains no straight lines and no descenders. It imparts a friendliness to display work such as invitations, menus, signage, and packaging.

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

N S



abcd
efgh
ijklm
nopq
rstuv
wxyz

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

Herb Lubalin and Tom Carnase based their 1970 design of ITC Avant Garde Gothic on Lubalin's logo for Avant Garde Magazine. The condensed fonts were designed for the International Typeface Corporation in 1974 by Ed Benguiat. ITC Avant Garde Gothic is a geometric sans serif type, that is, the basic shapes were made with a compass and T-square; the design is reminiscent of the work from the 1920s German Bauhaus movement. Letterforms built of circles and clean lines are highly effective for headlines and short texts.

ITC AVANT GARDE GOTHIC

Extra Light Oblique

Medium Oblique

Demi Oblique

Bold Oblique

Book Oblique

Extra Light

Medium

Demi

Book

Bold

Other

1 2

3 4

5 6

7 8

9 0

! ?

1970

Designed by Ed Benguiat, Herb Lubalin, and Tom Carnase. From Monotype.

AWAV

M

1994

Designed by H. A. Simon.

From FoutFout.

A

FF Market was first drawn for use in promotional material for a few of H. A. Simon's jobs. As the name suggests, the typeface lends itself for use in the marketplace: advertisements, posters, stickers, packaging, point-of-sale promotions, etc.

R

1 2 3 4 5 6 7 8 9 0 ! ?

K

Other

Cond Medium

Regular

Bold

E

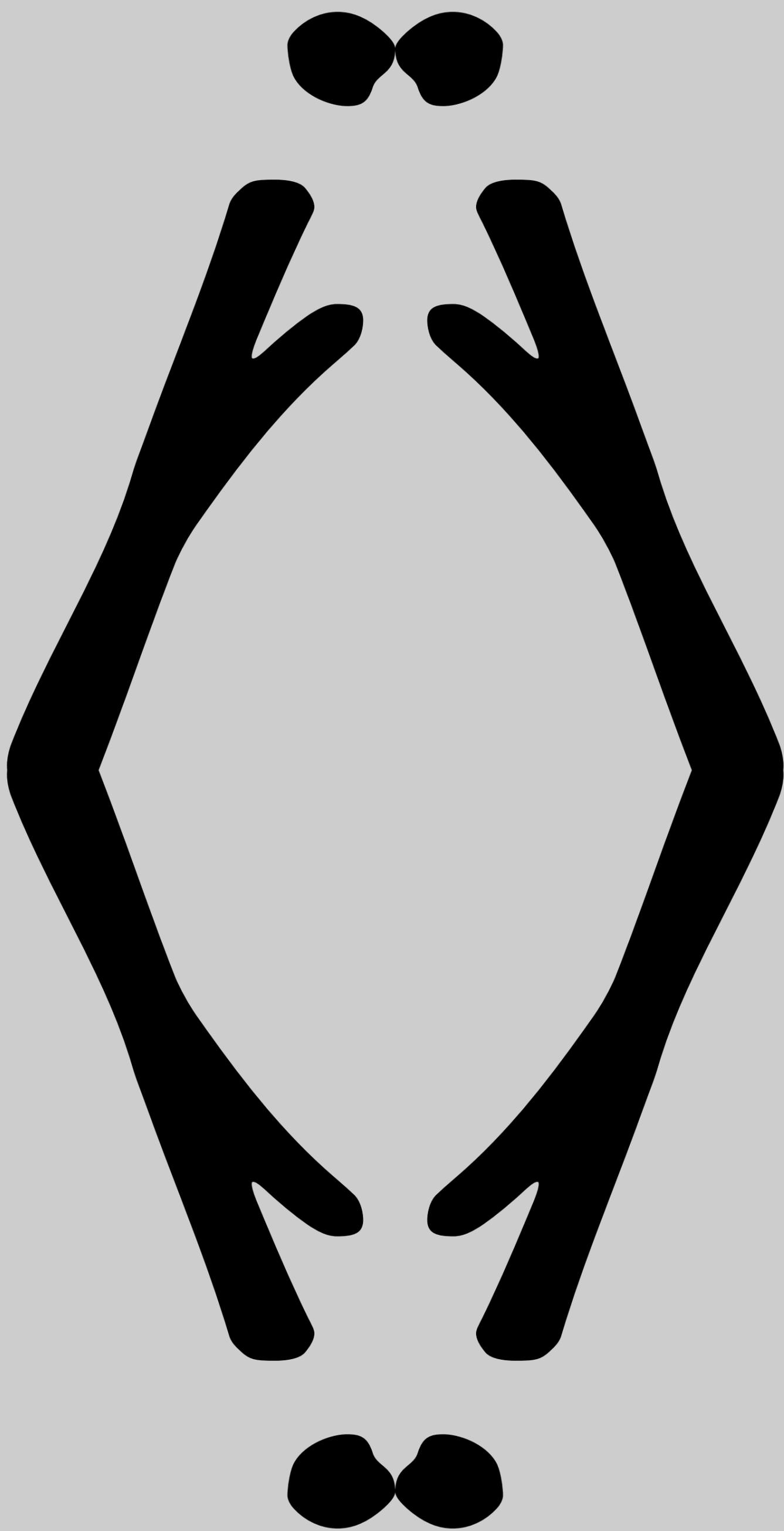
abcdefghijklmnopklm

nopqrstuvwxyz

T

ABCDEFGHIJKLM

NOPQRSTUVWXYZ



Tim Donaldson, creator of Banshee and Coriander, brings us Postino - a quirky display type modeled roughly on the typewriter face, Courier. Sturdy yet playful, Postino is aptly named by the Italian word for postman or courier. Skimming through a back issue of Visible Language (a journal about written language), Tim was taken aback by the robust beauty of an emboldened Courier typeface. The book designer had used the face to make "cheeky little head-

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

Slab Serif

2007

POSTINO

POSTINO

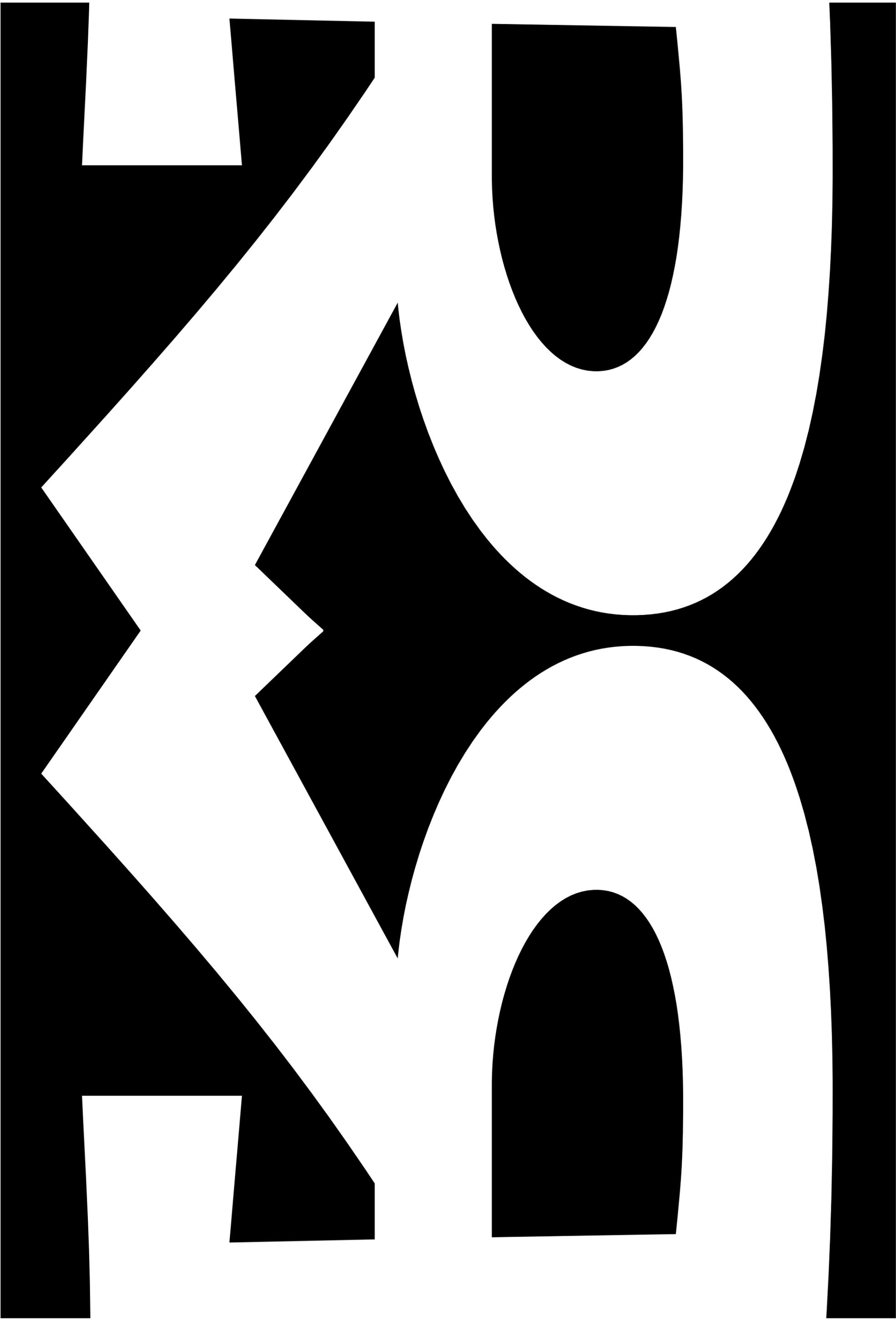
Regular
Italic

Designed by Tim Donaldson. From Adobe Originals.

1 2 3 4 5 6
7 8 9 0 ! ?

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

lines and they looked superb." Tim decided the world needed a typeface like this but one that "poked its tongue out" even a bit more, while still wearing its functional clothes. After doodling for some time, Postino and its Italic companion worked their way into being on Tim's computer screen. Not-entirely-serious headlines, CD covers, children's books, and advertising copy are all excellent uses for punchy Postino. U.S. Patent Design 415,518.



A B C D E F G H I a b c
J K L M N O P Q d e f
R S T U V W X Y Z g h i
j k l
m n
o p
q r s
t u v
w x
y z

A stylish and elegant script typeface created by American designer Guy Jeffrey Nelson.

Designed
by Guy Jeffrey
Nelson. From
FontFont.

*Slab
Serif*

Regular
Regular Italic
Bold
Bold Italic

1987

rovidence

