Aa

is for *AVENIR*

Adrian Frutiger designed Avenir in 1988, released by a company that is now a branch of the Monotype Corporation, Linotype GmbH. The typeface got its name from the word "future," being that Avenir is the french translation. It is a sans-serif geometric typeface, inspired by classics of the style such as Futura (1927) and Erbar (1922).

In 1988, the original version of Avenir only had three weights. Later on after it became more popular, three more weights were introduced, making it the six weight typeface we love today. It was brought to modern times in 2004 when Frutiger, along with type designer Akira Kobayashi, reworked the entire font to fix digital display problems; they called it Avenir Next. Total, the type family of Avenir Next had 24 fonts. The light and thin weights of the normal width were added in a later version, called Avenir Next W1G. This change bumped the family up to a whopping 28

Baskerville is a serif typeface designed in the 1750s by John Baskerville in Birmingham, England, and cut into metal by punchcutter John Handy. Baskerville is classified as a transitional typeface, intended as a refinement of what are now called old-style typefaces of the period, especially those of his most eminent contemporary, William Caslon.

Baskerville increased the contrast between thick and thin strokes, making the serifs sharper and more tapered, and shifted the axis of rounded letters to a more vertical position.The curved strokes are more circular in shape, and the characters became more regular. These changes created a greater consistency in size and form, influenced by the calligraphy Baskerville had learned and taught as a young man.

is for *BASKERVILLE*

0 1 2 3 4 5 6 7 8 9

Bb

Cc

is for **Cooper**

Cooper Black is an ultra-bold serif typeface intended for display use that was designed by Oswald Bruce Cooper and released by the Barnhart Brothers & Spindler type foundry in 1922. The typeface was drawn as an extra-bold weight of Cooper's "Cooper Old Style" family. It rapidly became a standard typeface and was licensed by American Type Founders and also copied by many other manufacturers of printing systems.

Cooper Black followed on from Cooper's career as a lettering artist in Chicago and the Midwest of America in the 1920s. While very bold, Cooper Black is based on traditional "old-style" serif lettering, rather than the hard-edged "fat face" fonts popular in the nineteenth century, giving it a soft, 'muddy' appearance, with relatively low contrast between thick and thin strokes.
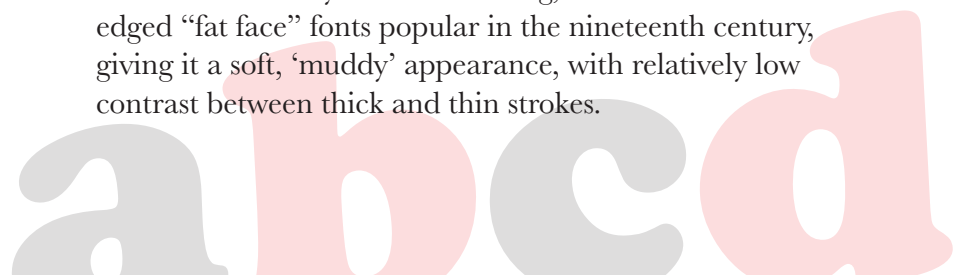
DIN 1451 is a sans-serif typeface that is widely used for traffic, administrative and technical applications.

It was defined by the German standards body DIN - Deutsches Institut für Normung (German Institute for Standardization), pronounced as "Din", in the standard sheet DIN 1451-Schriften (typefaces) in 1931. Similar standards existed for stencilled letters.

Originally designed for industrial uses, the first DIN-type fonts were a simplified design that could be applied with limited technical difficulty. Due to the design's legibility and uncomplicated, unadorned design, it has become popular for general purpose use in signage and display adaptations. Many adaptations and expansions of the original design

is for **DIN** 1451

ABCDEFGHJIKLMNOPQRUSTUVWXYZ
abcdefghjiklmnopqrustuvwxyz
1234567890!@#$%^&*()
1234567890!@#$%^&*()

Dd

Ff

abcdefghijklmnopqrustuvwxyz
1234567890!@#$%^&*()
abcdefghijklmnopqrustuvwxyz

1234567890!@#$%^&*()
abcdefghijklmnopqrustuvwxyz
1234567890!@#$%^&*()

is for *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 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 — triangles, squares and near-circles. The stroke weight is almost even throughout, except for on letters like the lowercase a. 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.

Graphik is a sans-serif typeface designed by Christian Schwartz and released through Commercial Type in 2009. Schwartz originally designed Graphik for his own corporate identity. The design of Graphik was inspired by the lesser-known grotesques and geometric sans-serifs of the twentieth century.

Graphik became one of the first releases from Commercial Type, a foundry that he started with designer Paul Barnes after working with him on the type for an award-winning redesign of The Guardian newspaper in the United Kingdom, 2003–2005.

is for GRAPHIK

Gg

Hh

is for

HELVETICA

Helvetica or Neue Haas Grotesk is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann.

Helvetica is a neo-grotesque or realist design, one influenced by the famous 19th century typeface Akzidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and 60s, becoming one of the most popular typefaces of the 20th century. Over the years, a wide range of variants have been released in different weights, widths, and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, solid appearance.

Impact is a realist sans-serif typeface designed by Geoffrey Lee in 1965 and released by the Stephenson Blake foundry of Sheffield. It is well-known for having been included in the core fonts for the Web package and distributed with Microsoft Windows since Windows 98. More recently, it has been used extensively in image macros or other Internet memes.

The original design contained wider alternate forms for the letters 'J' and 'r', intended for letter positions at the start and end of words, which have generally not been included in digitisations. The common digitisation also simplifies the design somewhat, omitting the subtle bevelling of tittles on 'i' and 'j' and flared stroke ends seen on the original metal type release. An eccentricity preserved in the digitisation is the ampersand, which is only as high as the x-height, not the cap height.

is for IMPACT

1965
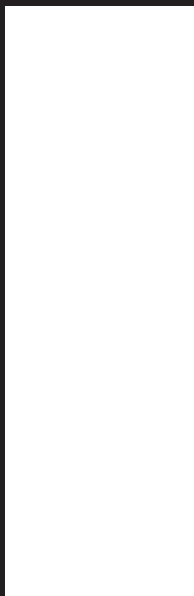
R

is for **Rockwell**

Rockwell is a slab serif typeface designed by the Monotype Corporation and released in 1934. The project was supervised by Monotype's engineering manager Frank Hinman Pierpont. This typeface is distinguished by a serif at the apex of the uppercase A, while the lowercase a has two storeys. Because of its monoweighted stroke, Rockwell is used primarily for display or at small sizes rather than as a body text.

Rockwell is a geometric slab-serif with a monoline construction, with all of its strokes appearing to be roughly the same width and its capital O roughly circular. Rockwell is influenced by a style of geometric slab serif that had become popular around the time, including the earlier Memphis and Beton, and less similarly Stymie and City.

Times New Roman is a serif typeface designed for use in body text. It was commissioned by the British newspaper The Times in 1931 and conceived by Stanley Morison in collaboration with Victor Lardent, a lettering artist in the Times' advertising department. Although no longer used by The Times, Times New Roman is still very common in book and general printing. It has become one of the most popular and influential typefaces in history and a standard typeface on desktop computers.

Times New Roman's creation took place through the influence of Stanley Morison of Monotype. Asked to advise on a redesign, he recommended that they change their text typeface from a somewhat dated nineteenth-century face to a more solid design, returning to traditions of printing from the eighteenth century and before. This matched a common trend in printing tastes of the period.

is for Times New Roman

Nam a prae. Ebit ratur? Qui doloritae dolut a di vent ese sum harum apictiu ntendus et, simagnate eario. Usant omnihit harum rehende ndaeper spedis poresti blabori beroraerum, a aut maximpos corioris quodips aperrup tatemos et voluptatibus et exerum doluptatur se non Eque dit dolorrum quia es enis il is qui odigenis sim quibus dolut verro illes utas rem quam velit pa ve ovitia a it aspedip sumetur arunt laboreperum etur erro blant, am, saerum fue. Et reperfe am, odionet, sit volliss in lupi cientio ecab inven doloriorro m. Dunt doloria siminis sinctat usape m doluptius es dol mquam niminctore voluptas maximpos n qui nissi blant rem faci blab ipsum fugit esto e eatur, qui officium ut quos nonsent accustest laciam faccu quos endus est od exp la nobitas mi, nis et et offic toressumo prae. Ebit ratur? Qu ae dolut a di vent ese sum harum apict s et, simagnate eario omnihit harum rehende ndaeper spedi blabori beroraerum, maximpos corioris quodips aperrup tatem ptatibus et exerum d r se non Eque dit dolorrum quia es e i odigenis sim qui

Z

is for *Zapfino*

Zapfino is a calligraphic typeface designed for Linotype by typeface designer Hermann Zapf in 1998. It is based on an alphabet Zapf originally penned in 1944. As a font, it makes extensive use of ligatures and character variations (for example, the lower case letter d has nine variations).

In 1983, Zapf had completed the typeface AMS Euler with Donald Knuth and David Siegel of Stanford University for the American Mathematical Society, a typeface for mathematical composition including fraktur and Greek letters. David Siegel had recently finished his studies at Stanford and was interested in entering the field of typography. He told Zapf his idea of making a typeface with a large number of glyph variations; he wanted to start with an example of Zapf's calligraphy that was reproduced in a publication by the Society of Typographical Arts in Chicago.