

process.

unit ten. project four. final.

original typeface design

1 5 M a r c h 2 0 0 8

GRDS709 typography studio one

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a n g e l a T U R N E R

There are two typeface designers that I would consider my favorites: Morris Fuller Benton and Max Miedinger.

2 *Morris Fuller Benton* was an influential American typeface designer who headed the design department of the American Type Founders (ATF), for which was the chief type designer from 1900 to 1937. Benton designed more than fifty typefaces, ranging from revivals of historical models like ATF Bodoni, to adding new weights to existing faces such as Goudy Old Style and Cheltenham, and to designing original designs such as Hobo, Bank Gothic, and Broadway. Benton's large family of related neogrotesques, which he termed "gothics", includes Alternate Gothic, Franklin Gothic, and News Gothic, all of which were more similar to, and anticipated, contemporary realist sans-serif typefaces like Helvetica than the early grotesque types of his contemporaries.

In addition to his strong aesthetic design sense, Morris was a master of the technology of his day. His father, Linn Boyd Benton, invented the pantographic engraving machine, which was capable not only of scaling a single font design pattern to a variety of sizes, but could also condense, extend, and slant the design

(mathematically, these are cases of affine transformation, which is the fundamental geometric operation of most systems of digital typography today, including PostScript). Morris worked on many of these machines with his father at ATF, during which these machines were refined to an impressive level of precision. Theo Rehak, the current owner of most ATF equipment and author of the definitive treatise "Practical Typecasting", explains that the Bentons demanded that any deviation in machining or casting be within two ten thousands of an inch.[1] Most modern machine shops are equipped to measure down to a one thousandth inch variance. As an advertising device, in 1922 ATF manufactured a piece of type eight points tall containing the entire Lord's Prayer in 13 lines of text, using a cutting tool roughly equivalent to a 2000 dpi printer. He was born November 30, 1872 and died June 30, 1948

Max Miedinger was a Swiss typeface designer. He was famous for creating Helvetica in 1957[1]. The typeface, initially called Neue Haas Grotesk, was commissioned by Eduard

Hoffman for the Haas'sche Schriftgießerei. In 1960 the typeface was renamed to Helvetica. Marketed as a symbol of cutting-edge Swiss technology. He was born December 24, 1910 and died March 8, 1980.



There are actually several ideas that fed into this design. I had in mind that they end result would be a marriage of two or more typefaces.

The initial idea was two typefaces designed 100 years apart, called Wonoo (One, Zero, Zero). As the “end” date, I chose 1950 (Helvetica). Backing up 100 years lands in Victorian and “Western” typefaces that lacked the inspiration that I was searching for.

In the meantime, I reread an article that seems to circulate from time to time. A researcher theorized that people with naturally red or blonde hair will be “extinct” within the next 100 years. ...and in this project the idea of homogenization was born.

While listening to “A life of letters” An Interview with Matthew Carter, the idea of technology being a catalyst for that homogenization was reinforced. A caller was noticeably disturbed that typeface design was now available to the masses. Matthew commented that the “masses” sometimes take typeface design into a direction that he perhaps had never before considered.

From this, I explored with the idea of a typeface in which each character represented a different font...How are they unified? How are they differentiated?

I began by writing the 26 letters in the alphabet. I assigned each character an orientation of

serif (+) or sanserif (-). The idea was to develop a formula that could be uniformly applied to each character and result in a typeface that was cohesive.

The formula was as follows:

- Characters were chosen based on the first letter of the name of the typeface. ‘A’ was a serif type and ‘B’ was a sans serif type. The corresponding lower case was just the opposite.

Example

+	A	Arno Pro
-	a	Arial
-	B	BANK GOTHIC
+	b	Bodoni
+	C	Caslon
-	c	Century Gothic

- Place a character into Adobe Illustrator
- “Expand” the character to allow for adaptation.
- The paths of each character were simplified.
- In the trial version of Font Creator that I downloaded, I adjusted details like x-height.

The typeface is named Morceaux, which is French for pieces. Strokes and sizes unify the typeface while details of the original typefaces are still apparent.



Morceaux (TrueType)

Typeface name: Morceaux

File size: 20 KB

Version:

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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
123456789.:;(:*!?)

12 The quick brown fox jumps over the lazy dog. 1234567890

18 The quick brown fox jumps over the lazy dog. 1234567890

24 The quick brown fox jumps over the lazy dog.

36 The quick brown fox jumps over

48 The quick brown fox ju

60 The quick brown f

72 The quick brow

