Adrian Frutiger

DSGD99
SJSU FALL 2015

Tomas Ramirez
Adan Ledezma
Jose Lopez

Born: May 24, 1928
Death: September 10, 2015

Adrian Frutiger was a typeface designer who influenced the direction of digital typography in the second half of the 20th century and into the 21st. His career spanned the hot metal, phototypesetting and digital typesetting eras. Until his death, he lived in Bremgarten bei Bern.

Frutiger's most famous designs, Univers, Frutiger and Avenir, are landmark sans-serif families spanning the three main genres of sans-serif typefaces: neo-grotesque, humanist and geometric. Univers was notable for being one of the first sans-serif faces to form a consistent but wide-ranging family, across a range of widths and weights. Frutiger described creating sans-serif types as his "main life's work"

Overall Frutiger's typeface is very innovative and helped modern day designers with works of art that open doors to new typefaces. The different weights in strokes helped develop this typeface which is very legible and easy to understand. I believe that this typeface is great for any type of use whether it be poster design or something for business cards it can easily be used for any project.
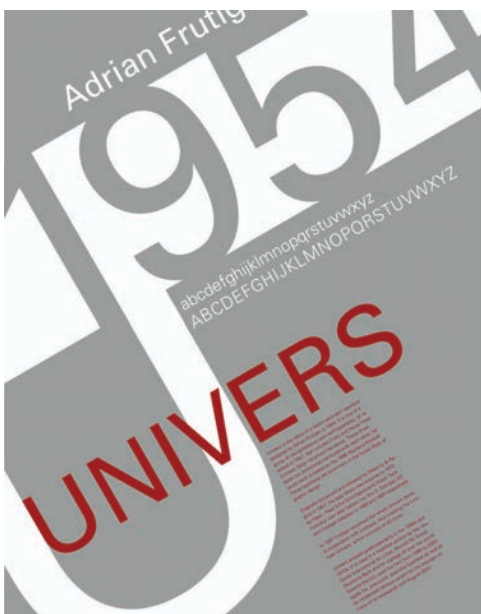
Erik Spiekermann

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Jenna Gines
Lauren Lee
Elbra Kharadaileh

• May 30, 1947 – Present (Stadthagen, Germany)

• Erik Spiekermann studied History of Art & English at Free University of Berlin. Spiekermann is currently a professor at the University of Arts Bremen. He is not only a professor, but also a type designer and an author of books about type and typography. In 1979, Spiekermann was named one of the founders for MetaDesign, which is an international design consultancy firm in Berlin, London, and San Francisco. He worked on projects for corporate design programs such as Audi, Lexus, Volkswagen. A few years later, Spiekermann left MetaDesign due to policy discrepancies and opened a new business called UDN, "United Designers Network." In 2006 Spiekermann's system of typefaces for German Railways was awarded the Federal German Design Prize, the most prestigious award in the country. Spiekermann has designed many commercial typefaces as well as typefaces as part of corporate design programmes including: FF Meta, ITC Officina, FF Info, FF Unit, Nokia Sans, Berliner Grotesk, LoType).

Elbra: I like the fact that, Spiekermann is able to create typefaces with a consistent visual voice that conveys the ideas and expresses the identity of the corporations he works for.

Lauren: I was very interested in all the design work that he provided for the many car companies. I like how his process for creating a font style was less of it being an artistic form, but more of trying to find a solution to the problem.

Jenna: I like how his designs are clean and simplistic.

Max Miedinger

Max Miedinger was a Swiss typeface designer who was famous for creating the typeface now known as Helvetica. Miedinger trained as a typesetter in Zurich between1926 to 1930, and at the age of sixteen he became an apprentice for a book printing office in Zurich. After training as an apprentice for four years, he enrolled in the School of Arts and Crafts. At the age of 26, he began working as a typographer at an advertising studio called Globe. After his work at Globe, he became a representative for the Haas Type Foundry. He eventually became a freelance graphic designer and later collaborated with Edouard Hoffman to create the font now known as Helvetica.

I like Miedinger's work for its simplicity. Helvetica is a classic well-known font that is simple, easily read, and extremely versatile.

Helvetica
Ultra light
Thin
Light
Roman
Medium
Bold
Heavy
Black

helve
tica

Nouvelle
Antique
Haas

Fonderie
de Caractères
Haas S.A.
Munchenstein
Suisse

DSGD 99 Justin Fontaine, Rommal Halili and Leah Chang

Jonathan Hoefler

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Nhat Hai Ho
Sonam Dhanjal
Vinny Oliveira

(August 22, 1970 - present)

Jonathan Hoefler is an American type designer who founded the Hoefler Type Foundry in 1989. He collaborated with Tobias Frere-Jones from 1999 until they parted ways in 2014. Today, the foundry has a library of almost 800 fonts. He was named one of the forty most influential designers in the country by I.D. Magazine and was given the Prix Charles Peignot award by the Association Tpographique Internationale. His clients include Rolling Stone, Forbes, GQ, Barnes & Noble, Tiffany & Co., Visa, and Radio City Music Hall.
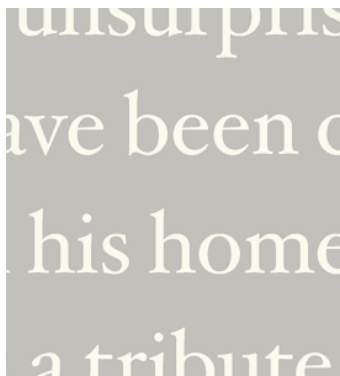
Hoelfer's most well-known typeface is Hoefler Text (left), which was designed for Apple Computers. He and Frere-Jones also designed the widely sucessful Gotham typeface while they were still working together. This font was originally comissioned by GQ Magazine when they were looking for a fresh, yet masculine and authorattive typeface, but has been used in a variety of places, such as President Obama's 2008 campaigns (bottom).

What we like about his work is how crisp and clean his typefaces are. They are very readable and follow an overall modern style of design.

sources: typography.com, aiga.com

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Giambattista Bodoni

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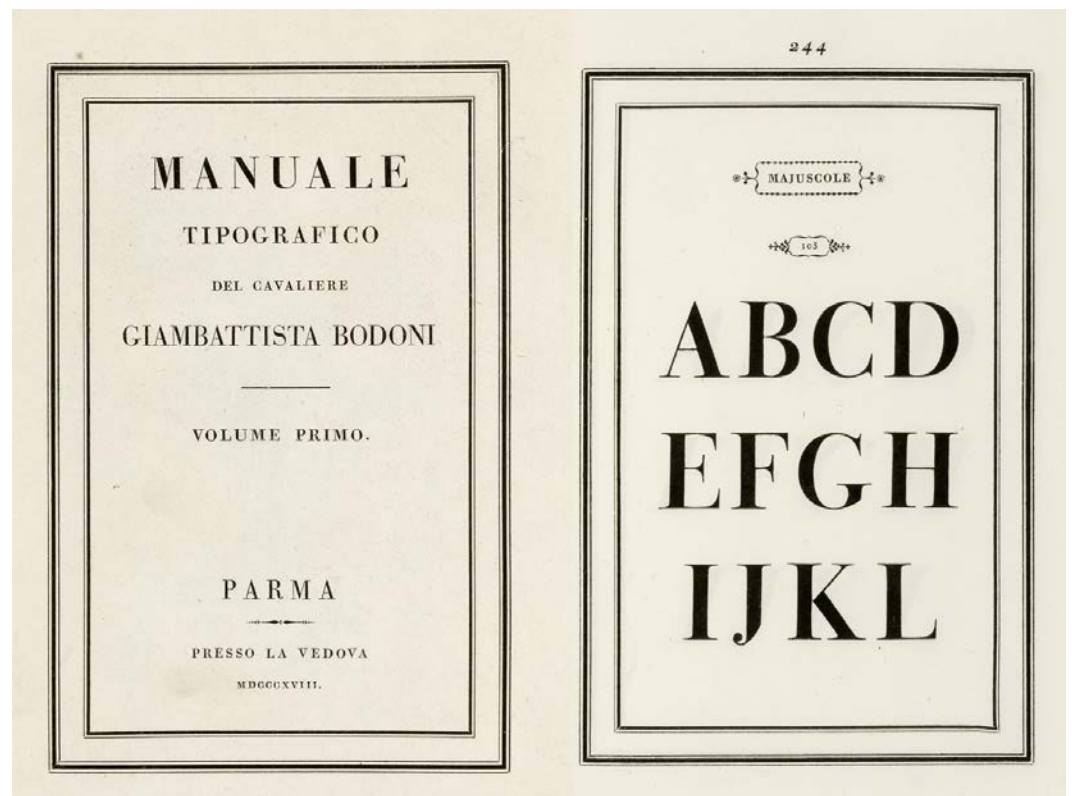SJSU Fall 2015

Fiona Wan
William Corley

Lifespan: February 26, 1740, Saluzzo, Italy - November 30, 1813, Parma, Italy

Giambattista Bodoni was an Italian designer who did engravings, type design, typography, print, and publishing. His career began in 1758, where he was hired as a typesetter for the Vatican's Propaganda Fide printing works. After working there for eight years, he worked for his father until 1768, where he became part of a royal press in Pharma. His first publication with the royal press celebrated the duke of Parma's wedding to Archduchess Maria Amalia of Austria. The publication received glowing acclaim for its unrivaled beauty and printing technique, which gave Europe an idea of what Bodoni had to offer. Other presentation volumes were created afterwards, including announcements, invitations, posters, sonnets, and a series of specimen volumes.

After having so much success in Parma, other cities tried to convince Bodoni to move elsewhere. The Duke became very aware of the situation and in 1791, he offered Bodoni his own private press. This gave Bodoni tremendous printing freedom and made him have no desire to ever leave Parma, where he lived for the rest of his life. His career continued to flourish afterwards, running both ducal and private presses.

After he passed away on November 30th, 1813, his widow took over the business to finish his incomplete publications. Her final release was the Manuale Tipografico of 1818, a specimen book which released in two volumes and documented much of Bodoni's career. It was 600 pages long and included many different types of fonts, lines, borders, symbols, numbers and musical notation. Well over a century after his passing, his influences still have a major impact on type. This includes modern revivals of his typefaces, all of which are called Bodoni.

Bodoni is the name given to the serif typefaces first designed by Giambattista Bodoni. Bodoni followed the ideas of John Baskerville, increased stroke contrast reflecting developing printing technology and a more vertical axis, but took them to a more extreme conclusion. Bodoni had a long career and his designs evolved and varied, ending with a typeface of a slightly condensed underlying structure with flat, unbracketed serifs, extreme contrast between thick and thin strokes, and an overall geometric construction.

Matthew Carter

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Leila dela Cruz
Carmen Chow
Nancy Ramirez

Born: October 1, 1937

Matthew Carter is a type designer, who was born in London, England and currently lives in Cambridge, Massachusetts. He is the son of the English typographer, Harry Carter. Matthew Carter designed many classic web fonts, such as Verdana, Georgia, Bell Centennial, Miller, and Tahoma. Carter was introduced to typography by his father through an internship at Joh. Enschedé. In 1956, he spent a year training under P.H. Raedisch to learn punch cutting. In 1961, he used his skills to cut and make his own version of the semi-bold typeface Dante.

In May 1962, he designed a logo for the British magazine called Private Eye and it is also currently being used today. In 1981, Carter and Mike Parker founded Bitstream Inc., a company that produced digital typefaces. However, it was bought by Monotype Imaging in 2012. Carter left Bitstream in 1991 and formed Carter & Cone with Cherie Cone. In January 2011, Linotype released Carter Sans, a "hybrid sans-serif" typeface.

Throughout his career, he has won several awards including an honoris causa Doctorate of Humane Letters from the Art Institute of Boston, an AIGA medal in 1995 and in 2005 he was awarded the SOTA Typography Award. Matthew Carter mainly focused on the readability of typefaces on the computer. The typefaces Georgia and Verdana are the main fonts used to view on many computers. He has designed many fonts for Apple and Microsoft computers. Carter has also designed for many publications, such as Time magazine, The New York Times, The Washington Post, the Boston Globe, Wired, and Newsweek.

What we find most interesting about his typography work is that it is very clear to read. He has created different variety of typefaces. It is also interesting how he incorporates both serif and sans-serif typefaces in his work.
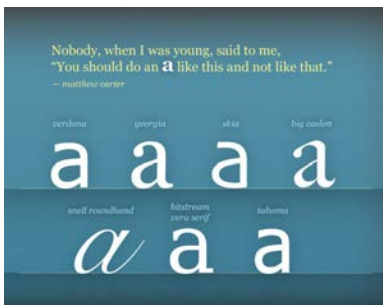
John Baskerville
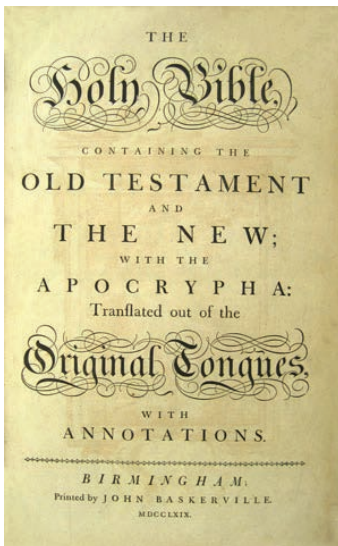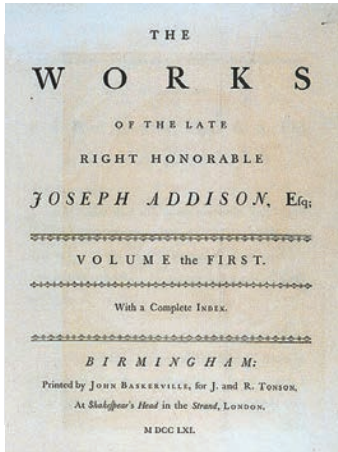
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Jacqy Alqueza
Melissa Oliveros
Daniel Guillen

January 28, 1706 - January 8, 1775

John Baskerville was a printer, stonecutter, businessman, and innovator. At age 17, he'd been engraving tombstones. By age 20, he was teaching writing and bookkeeping. He was a vital member of the Royal Society of Arts. Baskerville founded his own printing business in 1750, and was able to produce his own book utilizing an original typeface that he created, "Baskerville". This typeface was greatly admired by President Benjamin Franklin, who also had a successful printing business in the US, and who was also a member of the Royal Society. The two met in Birmingham in 1758, and when Franklin returned to the US, he brought along Baskerville's typeface.

John Baskerville accomplished many things in his lifetime such as becoming a writing master, setting up his own type foundry and printing works, and publishing books. In 1757, he published his first printed book, an edition of Virgil and a year after published an edition of John Milton's, "Paradise Lost". He continued on to publish editions from the "Book of Common Prayer" to "Orlando Furioso". In 1953, his Baskerville's original letter stamps and matrices were donated to Cambridge University Press. His works were admired by other font designers such as Pierre Simon Fournier and Giambattista Bodoni. His font is now used in many places all over the world and have modified versions of the original font.

When Baskerville became the appointed printer to the University of Cambridge, he undertook an edition of the bible in 1763 (middle left) which was considered to be is masterpiece. He was able to bring fine printing to new heights by his utilization of highly glossed paper and a truly black ink that he had invented, and also by exploiting the invention of woven paper. After his death in 1775, his types were purchased and seemed to have gotten lost in history. However in 1917, they were recognized once again and the Baskerville type had been revived. His type is distinct and successful by its clarity and balance, making it suitable for continuous reading.

Otl Aicher

·May 13, 1922 - September 1, 1991

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Sean Tarrice
Robert Cabato
David Cipres
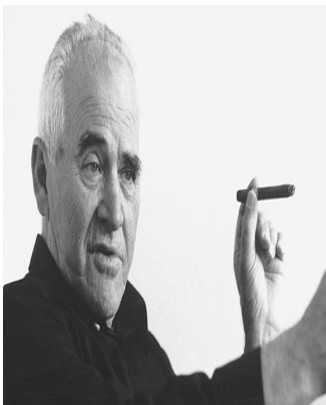
Otl Aicher was born in the city of Ulm, in the German state of Baden-Wurttemberg. Aicher would later be arrested in 1937 for refusing to join Hitler youth. Despite the fact that Aicher attempted to flee numerous times; he was consequently drafted into the German army to fight in World War II. In 1945, Otl left the army and hid at a school house in Wutach. Post WWII, Aicher decided to study the art of sculpture, and later opened his own studio in 1947. Alongside Inge Scholl, and Max Bill, Aicher founded the Ulm School of Design. In 1966, Aicher was asked to be the lead designer for the " 1972 Munich Olympic Games." Aicher had been asked to create a design for the Olympics that synthesized the Architecture of the new stadium in Munich. One of his most iconic designs were the pictograms he created for the Olympics. These pictograms provided a visual interpretation of the sport that was featured so the visitors and athletes could find their way around the stadium. His designs influenced the creation of the DOT pictograms created in the United States Department of Transportation in 1976. The DOTS pictograms have and still used around the world in the present. Aicher also created the logo for the Munich Olympics and the first ever Olympic Mascot; a striped dachshund named Waldi. The Rotis type face was created by Aicher, and named after the street where Aicher lived and kept his studio. His studio is still used today. I really appreciated the fact that Aicher's designs helped create a global language throughout the 1972 Olympic. In addition, Aicher not only created fonts, but icons that are still used today.