helvetica

type specimen process book

By Emma Robertson

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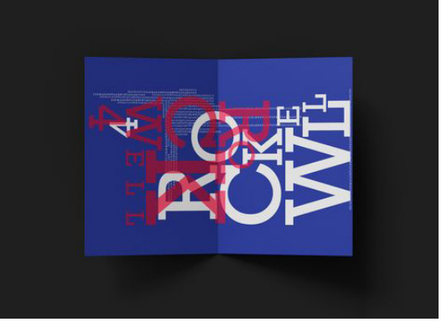
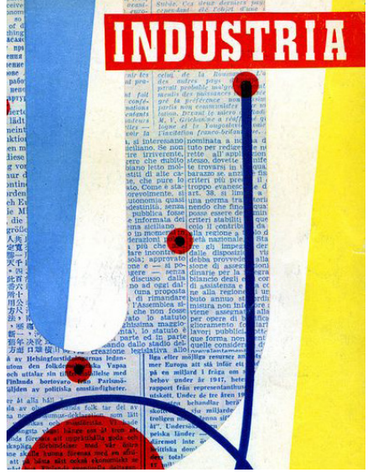
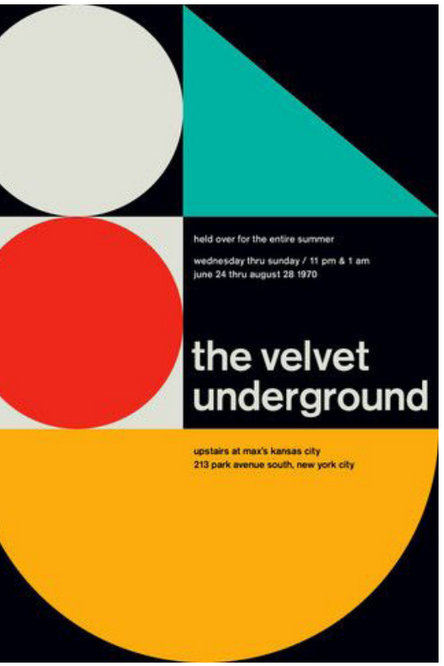
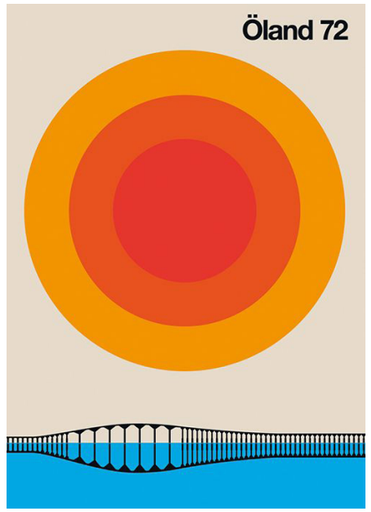
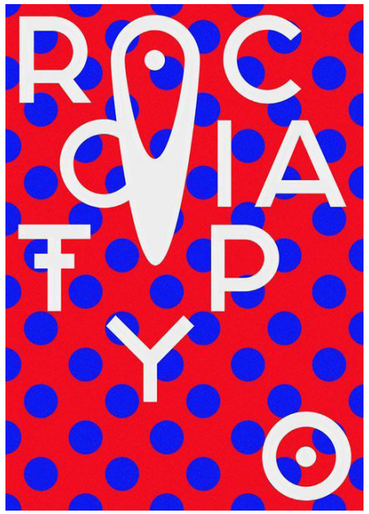
research



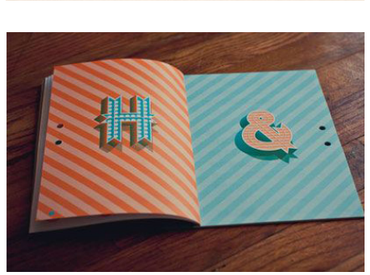


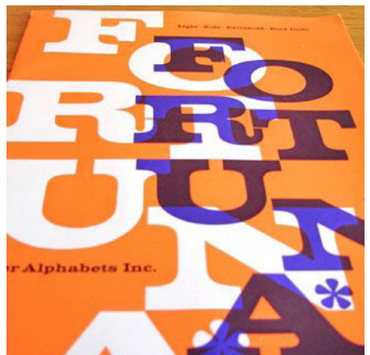


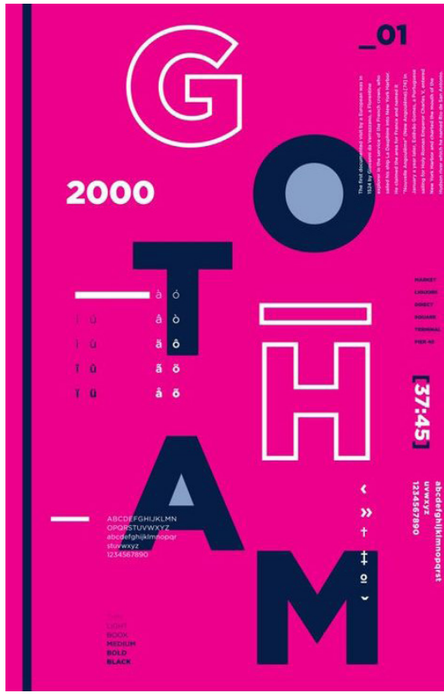




When I was searching for inspiration photos for my type specimen, I was attracted to designs that were colorful and abstract, using geometric shapes. Most were very bold in their use of patterns and type size.





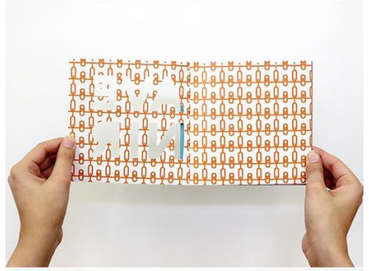


abcdefghij
klmnopqrs
tuvwxyzab
cdefghijkl
mnopqrst

JAZZDOR
05.-08.JU

THE STORY OF ROCKWELL

AVE
NIR
Type Specimen Book



AVENIR

AVENIR
is inspired by the FUTURA
geometric sans serif

AVENIR
FUTURA
A B C
Q Y F

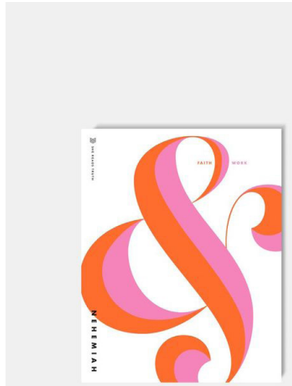
FRIDA
KAHLO
LIBROS
MUTANTES
EL CALAMAR
GIGANTE

BEN
BEN
BEN
CONFERENCIA /
LITERATURA

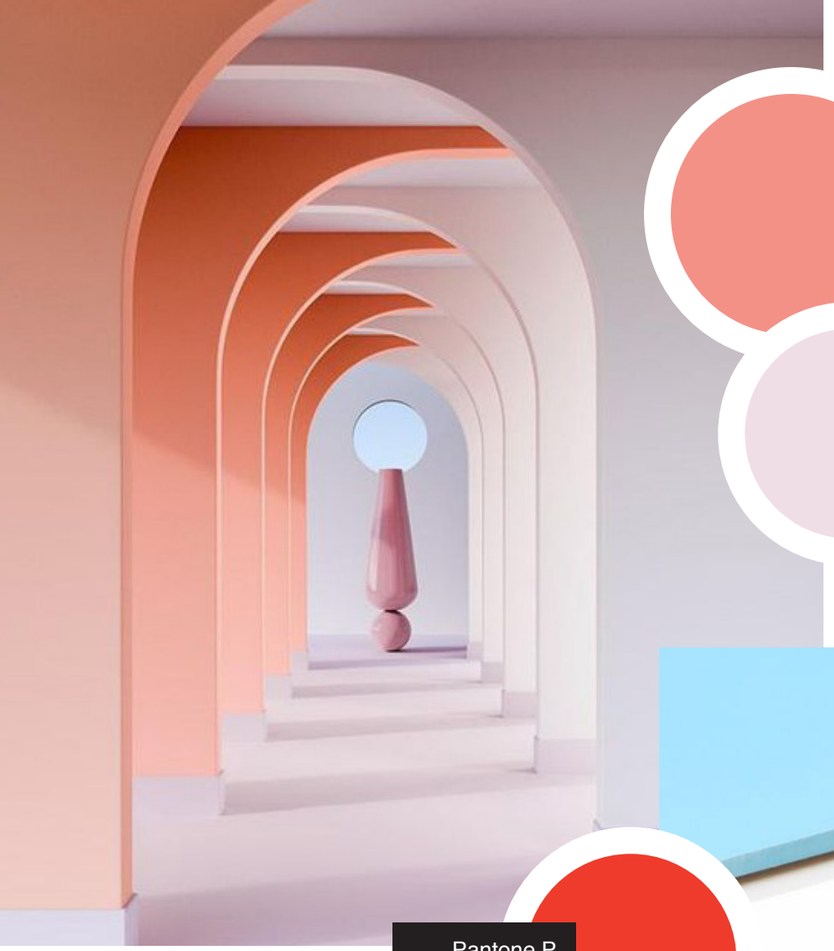
A
SOLID
INCLUSION
TO YOUR
INTRODUCING
TR-PSEUDONYM

MIDDLEWEIGHT
HEAVYWEIGHT
SUMO

While I was very drawn to things that were bold and abstract, I was also looking for things that had a nice balance of simplicity as well. If one page was busy, the next page would need to be very clean and minimalisitc.



color studies

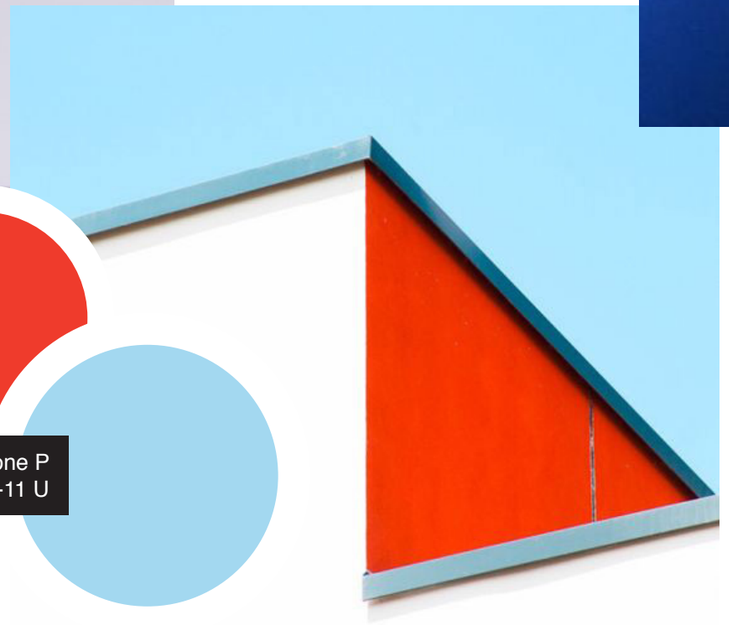


Pantone P
55-3 U

Pantone P
77-1 U

Pantone P
76-10 U

Pantone P
102-8 U



Pantone P
45-8 U

Pantone P
115-11 U

I drew most of my inspiration for this project from images I found while doing my research. The color combinations that I enjoyed were either cool pastel tones or warm bright colors.

Pantone P
52-3 U

Pantone P
90-12 U

Pantone P
17-8 U

Pantone P
123-13 U

Pantone P
Process Yellow

Pantone P
125-4 U

Pantone P
52-16 U

Pantone P
120-5 U

Pantone P
7-8 U

Pantone P
179-15 U

Pantone P
7-8 U

Pantone P
106-16 U

type research

Hello, my name is

HELVETICA.

I was created in 1957 by Max Miedinger, commissioned by Eduard Hoffmann. I am one of the most used Sans Serifs.

Have you seen me?
I've been used in lots of logos. Do you know **American Airlines, BMW, Jeep, JCPenney, Microsoft,** and **Target**? That's me!

My Cousins
I have a lot of different variants because I became so popular. There's **Helvetica Light, Helvetica Inserat, Helvetica Compressed, Helvetica Rounded, Helvetica Narrow, Helvetica Textbook,** and **Helvetica Neue**. We're a pretty big family.

This text was the text I was planning on using to provide background information about the type face. These particular paragraphs would be on pages that would be reversed out, so the type itself would be white.

This text was the content that I was planning on using for my examples of body sizes and headlines sizes.

ASTORIA-DITMARS BOULEVARD
ASTORIA BOULEVARD
30 AVENUE
BROADWAY
36 AVENUE
39 AVENUE
QUEENSBORO PLAZA
LEXINGTON AVENUE
5 AVENUE
57 STREET
49 STREET
TIME SQUARE

Meet my dads
Eduard Hoffmann, managing director of the Haas Type Foundry, commissioned Max Miedinger to draw me. I was meant to compete with other popular type faces of the time, and compete I did.

A cheesy hometown
I was born in the small town of Münchenstein, Switzerland.

A Name Change
My birth name was Neue Haas Grotesk, but apparently I wasn't internationally marketable. My name was officially changed to Helvetica in 1960.

Reach for the Sky
I have a tall x-height, which makes me easier to read at distance.

Mind the Gap
I have pretty tight spacing between my letters.

Caution, Wide Load
I have wide capital letters. Look at my E's and F's, you'll see.

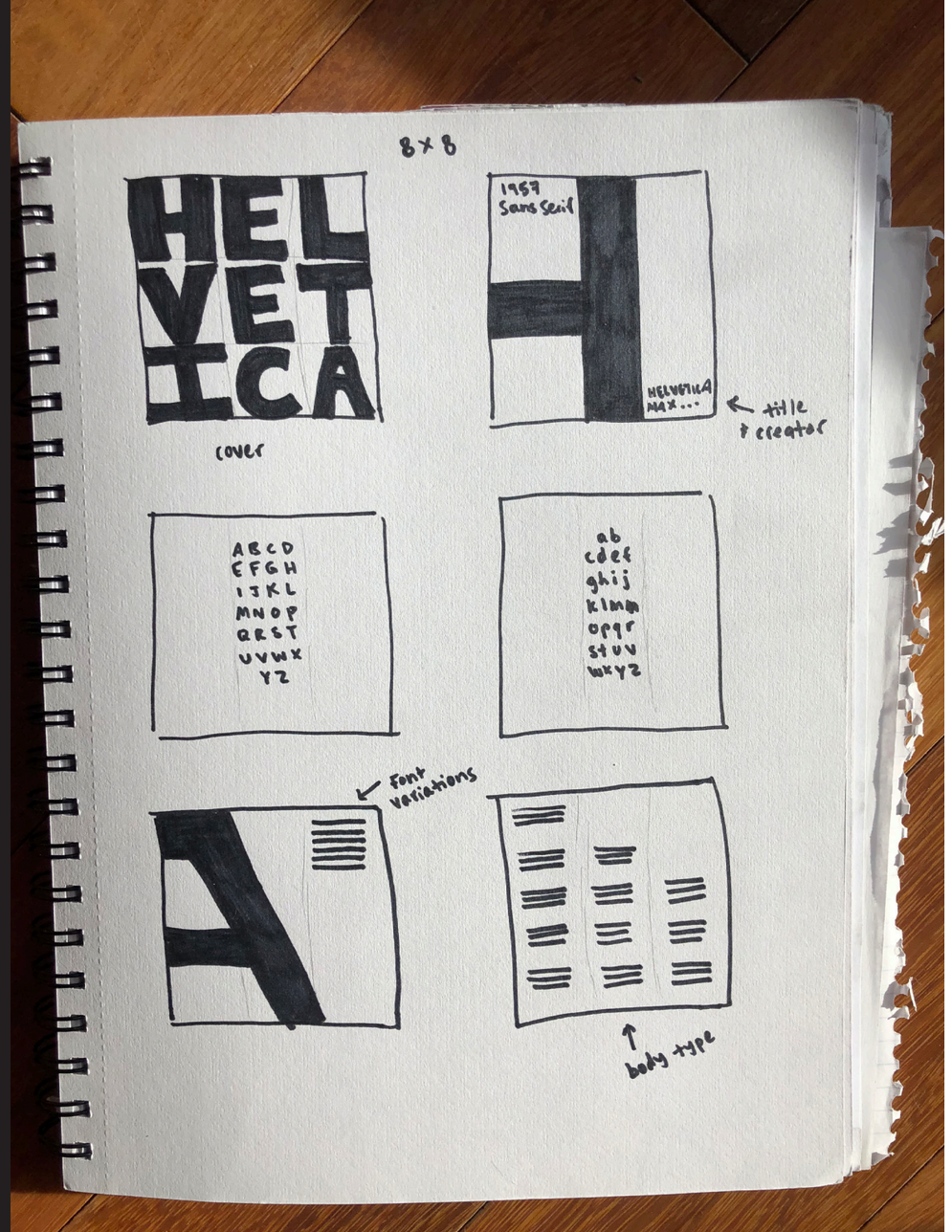
All Squared Away
I have a pretty square-looking 's', too.

(Don't) Capture the Flag
You won't confuse my l's and 1's, I have a bracketed top flag on my '1's'.

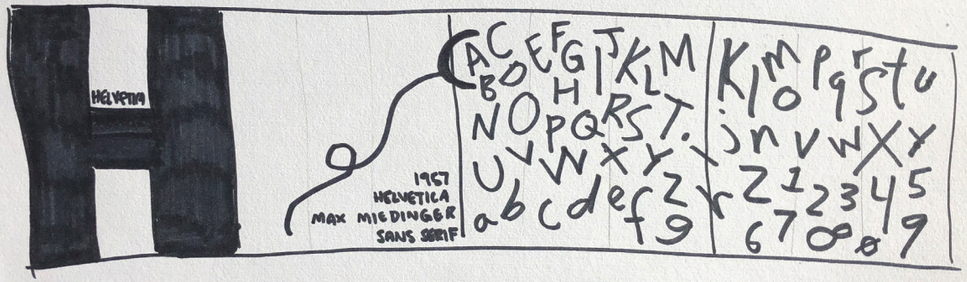
"R" We There Yet
I have a rounded off square tail of 'R'.

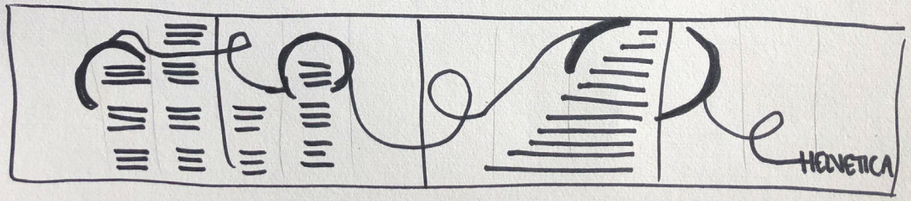
7th Time's the Charm
The curve of my '7's' are concave.

sketches


8 x 8
HELVETICA
cover
1957
Sans Serif
HELVETICA
title
+ creator
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
Font variations
body type

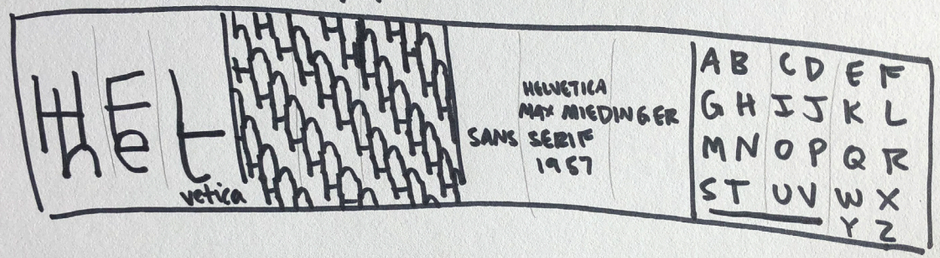
6×6

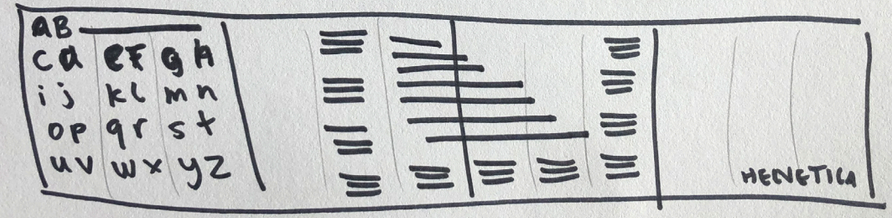


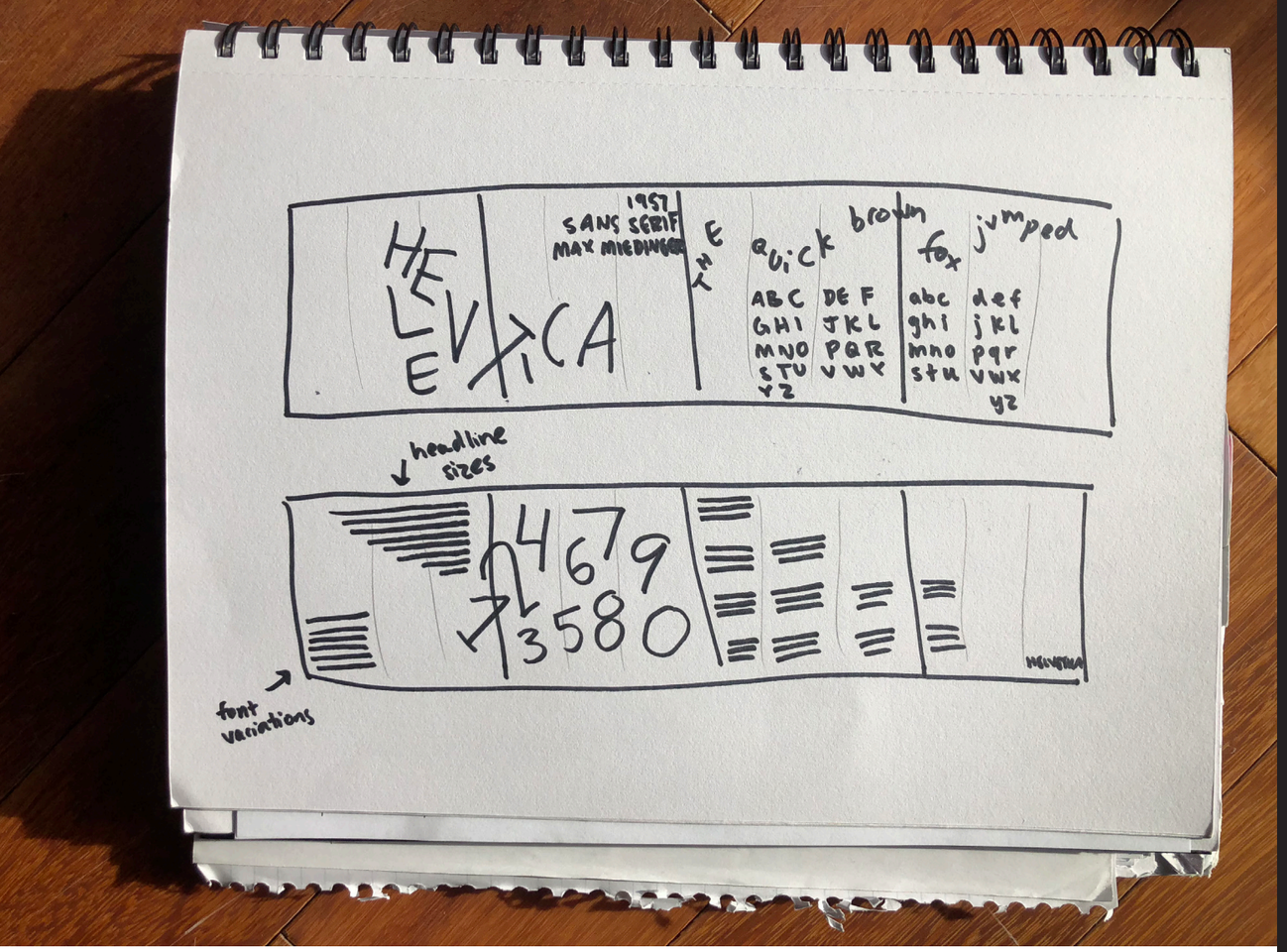


6×6

pattern faded out using lower & uppercase H



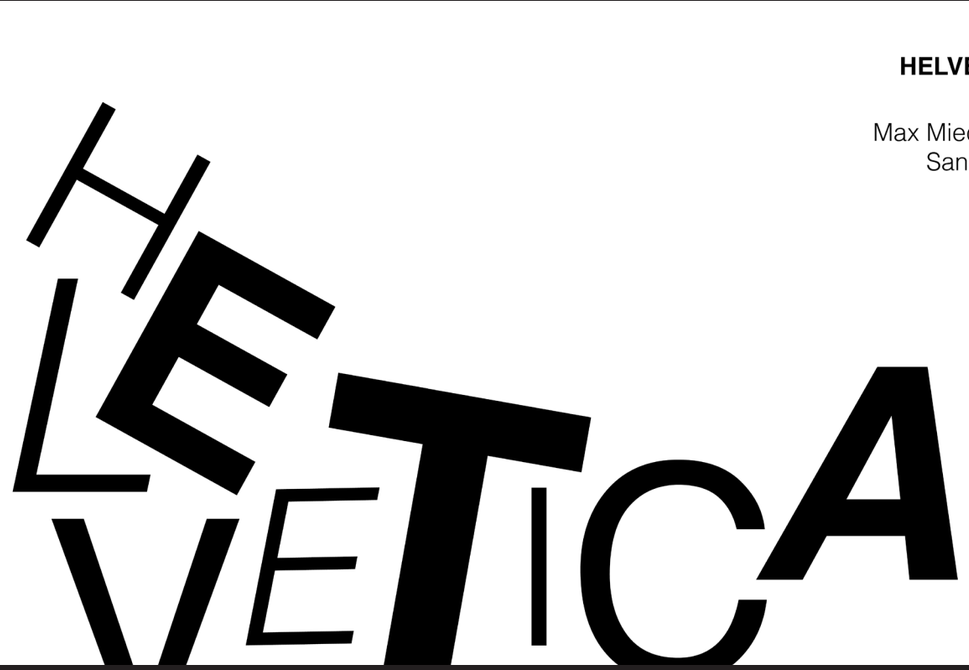



1957
SANS SERIF
MAX MIEDINGER
HELVETICA
quick brown fox jumped
ABC DEF
GHI JKL
MNO PQR
STU VWX
YZ
abc def
ghi jkl
mno pqr
stu vwx
yz
headline sizes
font variations

comps

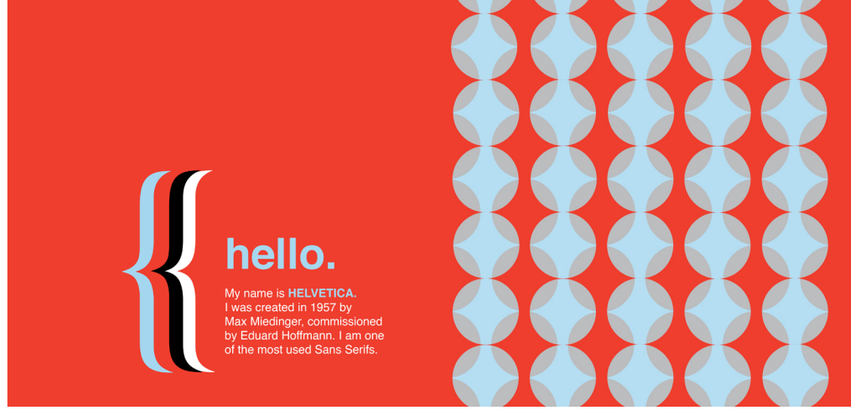
This comp was meant to be an accordian fold. Although the overall design of the booklet seemed to be successful, it was not a design I wanted to carry on with because it reminded me too much of a project I completed last year, and therefore, this was as far as I took this comp.

HELVETICA
1957
Max Miedinger
Sans Serif



This comp was also an accordian fold design. There were aspects of this design that I think could be successful if they were implemented successfully. However in this comp they were not working, and so I scrapped this design.

Of my three comps, this one was the most successful with the most potential. It still was in need of an incredible amount of work. The language was not effective enough in selling the typeface. Some of the inner pages were not cohesive enough with the rest of the book, and so I needed to rework the way the pages were designed around the folding pattern that I chose.



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

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

I struggled a lot while trying to complete this project. I wasn't overly thrilled with any of my initial designs because I felt that there was more wrong than there was right. Therefore, this was a comp that I started from scratch. I was trying to go in a more abstract and geometric direction, However upon completion, I still did not feel that this design was effective and cohesive enough to be my final design.

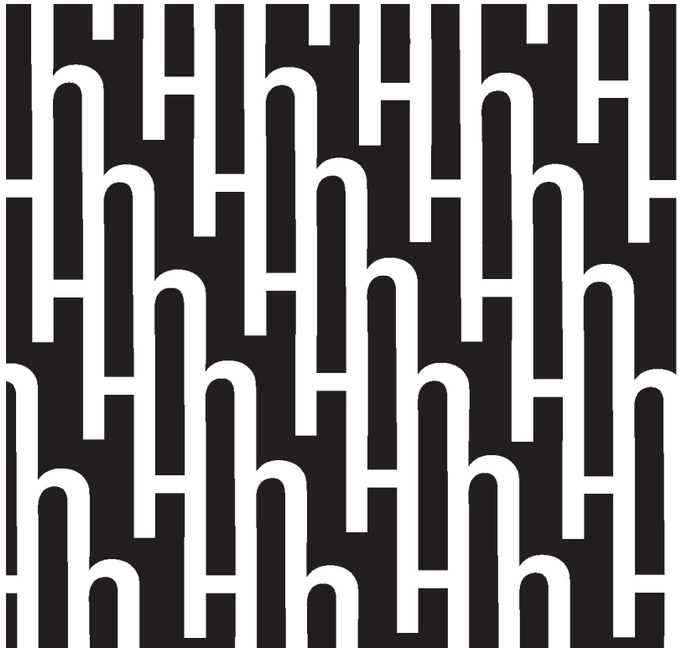
This was another design that I created from scratch because I was unsatisfied with my other comps. I decided to take a new angle on the project, and picked a song that I could use the lyrics as example text and use themes for graphics to go along with the words. After doing research on 50's and 60's design, I tried to implement a style that was popular during that time period. However, at this point in the project process, I felt it was best to carry forward with a pre-existing comp instead of creating seven more pages from scratch.

IN 1957

the world was busy. In Switzerland, Max Miedinger was commissioned to create **HELVETICA**, one of the most used sans serifs to this day. In Hollywood, California, Elvis Presley recorded "Jailhouse Rock." What do they have in common? Absolutely nothing, besides a four-digit number. But together, they can tell a story.

final comp

For my final comp, I decided to carry forward with my third comp. From critique sessions, I learned that the pink color could have been washing the design out, causing it to be too feminine and dull. Therefore, I changed the colors. I also designed the next draft in Adobe Illustrator instead of InDesign because it would allow me to design my complex layout on art boards that were the correct width of a spread. This made design easier because I could see which pages would be next to each other. The final product was cohesive and much more effective than my original comp.



Helvetica Light
ASTORIA-DITMARS BOULEVARD
ASTORIA BOULEVARD

Helvetica Light Oblique
30 AVENUE
BROADWAY

In 1989, New York's Metropolitan Transportation Authority chose me for its signage. Me!

Helvetica Regular
36 AVENUE
39 AVENUE

Helvetica Oblique
QUEENSBORO PLAZA
LEXINGTON AVENUE

Helvetica Bold
5 AVENUE
57 STREET

Helvetica Bold Oblique
49 STREET
TIME SQUARE

have you seen me?

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CAUTION, WIDE LOAD
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"R" WE THERE YET
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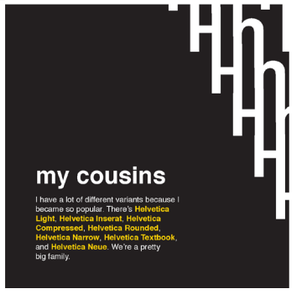
7TH TIME'S THE CHARM
The curve of my '7's' are concave.



my cousins

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HELVETICA

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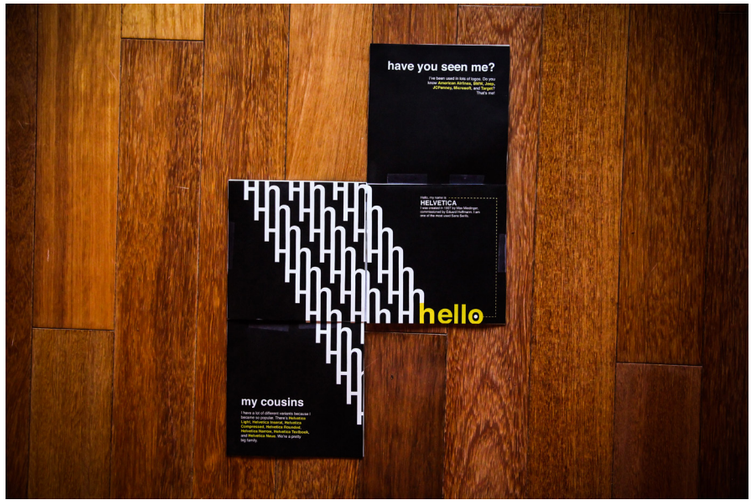
hello

ASTORIA-DITMARS BOULEVARD
ASTORIA BOULEVARD
30 AVENUE
BROADWAY
36 AVENUE
39 AVENUE
QUEENSBORO PL
LEXINGTON AVE
5 AVENUE
57 STREET
49 STREET
TIME SQUARE
1 R
"R" WE THERE YET
I have a rounded off square
tail of 'R'.
7TH TIME'S THE CHARM
The curve of my '7's
are concave.

have you seen me?
my cousins
[xE7s1R


have you seen me?
HELVETICA
hello
my cousins