

helvetica

type specimen process book

By Emma Robertson

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research

ROKEL
WILL

INDUSTRIA

held over for the entire summer
wednesday thru sunday / 11 pm & 1 am
june 24 thru august 28 1970

**the velvet
underground**

upstairs at max's kansas city
213 park avenue south, new york city

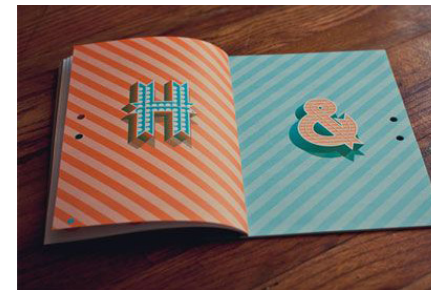
Öland 72

R C
A I
P Y

ANNOUNCING A NATIONAL TYPE FACE DESIGN COMPETITION SPONSORED BY VISUAL GRAPHICS CORPORATION

**A BCDE
FG,HI
JKLMNO
P,QRSTU
&V,W abcde
XY& lmnop
Z:!:?: wxy&z**

1234567890c



FORBERT

Alphabets Inc.

UNIVERS

VENUS
EARTH
MARS
JUPITER
SATURN
URANUS
NEPTUNE
MILKYWAY
GALAXY

"when we look at the universe, we are seeing it as it was in the past."



G

2000

**T O
H
A M**

37:45

abcdefghijklmnopqrstuvwxyz
1234567890

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

H

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.

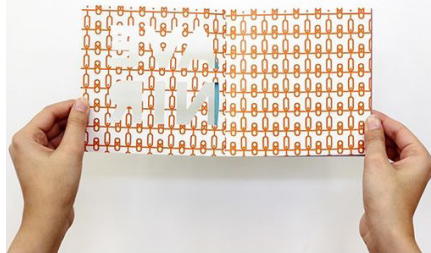


100 Avant Garde Gothic is a font family based on the logo font used in the Avant Garde magazine. Herb Lubalin devised the logo concept and its companion headline typeface. Then he and Ben Carter, supported by Lubalin's design firm, worked together to transform the idea into a full-fledged typeface.

The condensed fonts were drawn to fit between 1974, and the outlines were designed by André Chénou, Elio Ochsenwald and the original design studio. The original design includes one size for each headline and also includes only the font design work chosen for the magazine and alternate characters were not included.

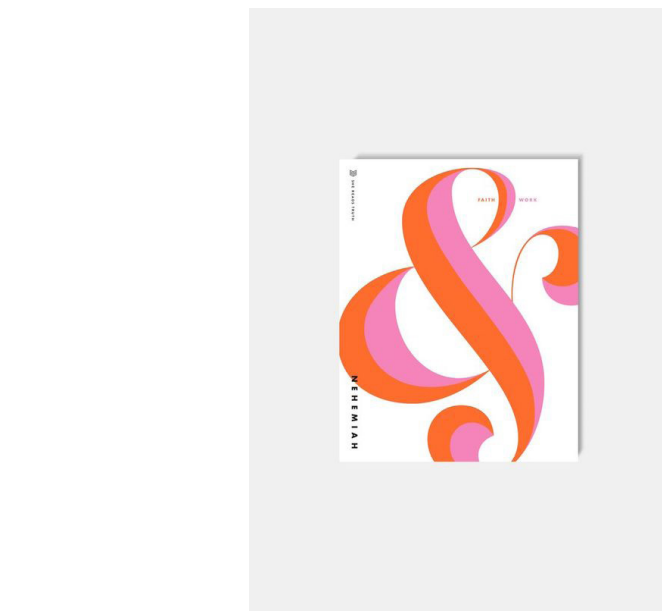
The font family consists of 5 weights (10 condensed, with complementary options for wider width fonts).

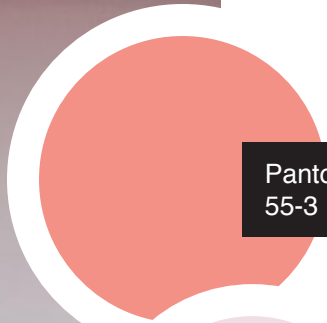
Avant Garde Gothic, Book, 9 pt.





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 minimalist.

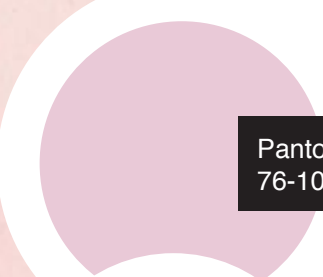




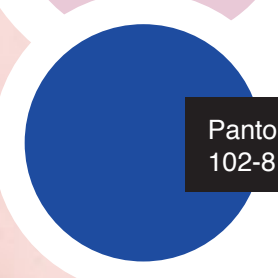
Pantone P 55-3 U



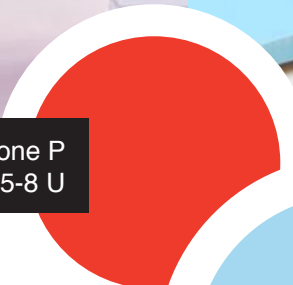
Pantone P 77-1 U



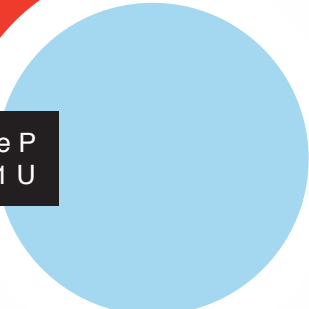
Pantone P 76-10 U



Pantone P 102-8 U



Pantone P 45-8 U



Pantone P 115-11 U

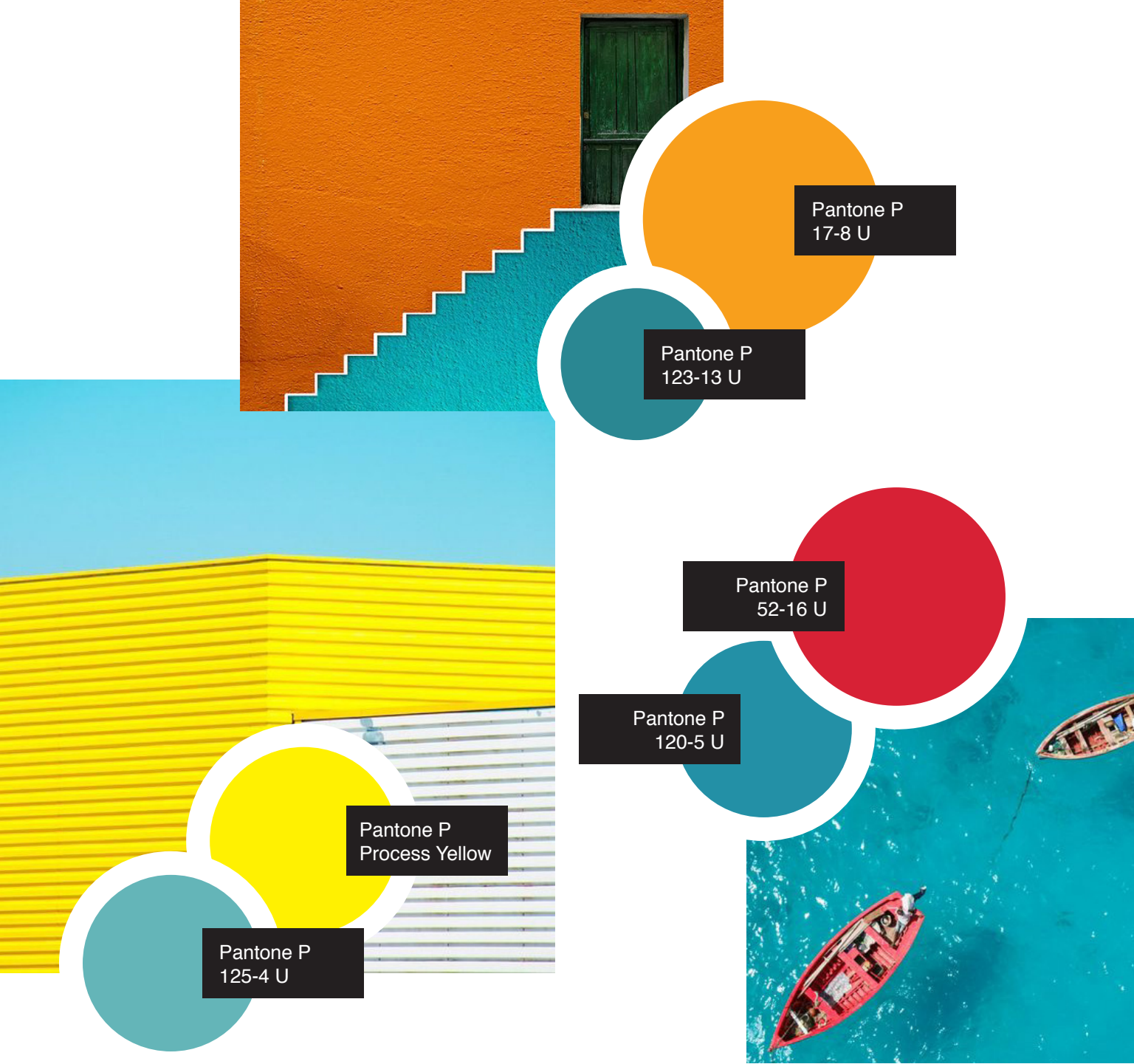


Pantone P 52-3 U



Pantone P 90-12 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.



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

8x8

HEL
VET
LICA

COVER

1967
Sans Serif
HELVETICA
MAX...

← 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

A

body type

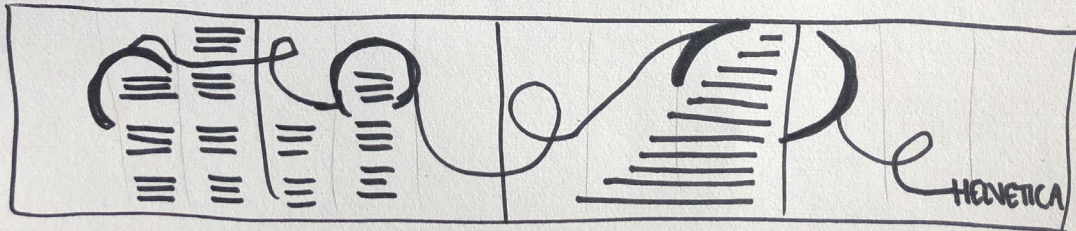
↑

6x6



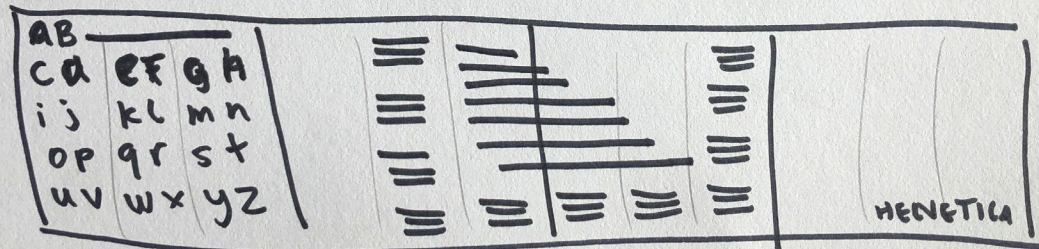
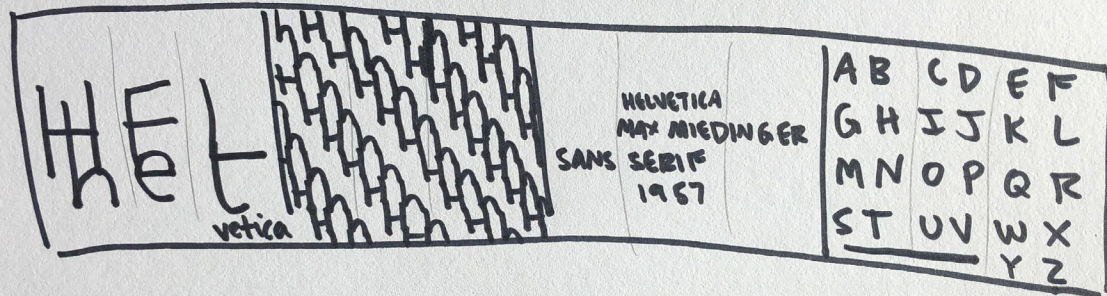
1957
HELVETICA
MAX MIEDINGER
SANS SERIF

A	C	E	F	J	K	M	K	M	P	r	st	u
B	O	H	I	L			l	o	q	s	t	u
N	O	P	Q	R	S	T	j	n	v	w	x	y
U	V	W	X	Y			z	1	2	3	4	5
a	b	c	d	e	f	g	6	7	8	9		



6x6

pattern faded
out using lower
f uppercase H



HE LE EV E X I CA	1957 SANS SERIF MAX MIEDINGER	E X I C A	quick	brown	jumped
	ABC DEF GHI JKL MNO PQR STU VWX YZ	abc def ghi jkl mno pqr stu vwx yz			

headline sizes

	4 6 7 9 3 5 8 0					
--	--------------------	--	--	--	--	--

font variations

comps



HELVETICA

HELVETICA

1957
Max Miedinger
Sans Serif

Helvetica Light
Helvetica Light Oblique
Helvetica Regular
Helvetica Oblique
Helvetica Bold
Helvetica Bold Oblique

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

HELVETICA
1957
Max Miedinger
Sans Serif



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

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.



Meet my **FAMILY.**
 We come in all different weights and sizes. You can use us for anything. And people say we're not interesting enough, the joke's on them!

Helvetica Light
Helvetica Light Oblique
 Helvetica Regular
Helvetica Oblique
Helvetica Bold
Helvetica Bold Oblique

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.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 8/11
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 11/14
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 9/12
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 12/15
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 10/13
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 13/16

HOW A TYPEFACE CAN BE USED AS A HEADLINE IS IMPORTANT. IF A TYPEFACE DOES NOT HAVE ENOUGH VERSATILITY

LUCKILY I HAVE THAT. USE ME FOR YOUR PROJECTS IF YOU WANT TO

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 14/17
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 16/19
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 15/18
 Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam nibh velit, placerat a non. 17/20

check me out *it is* useless *make some* noise *i have a* nice body

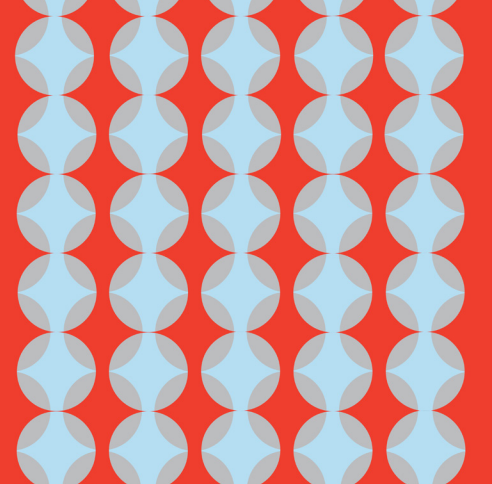


Neue



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.



ABST

1 2 3 4 5
6 7 8 9 0

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklmnop
qrstuvwxyz



goodbye.

HELvetica
HELvetica
HELvetica
HELvetica
HELvetica
HELvetica
HELvetica
HELvetica
HELvetica
HELvetica
HELvetica

Meet my **FAMILY**. We come in all different weights and sizes. You can use us for anything. And people say we're not interesting enough, the joke's on them!

Helvetica Light
Helvetica Light Oblique
Helvetica Regular
Helvetica Oblique
Helvetica Bold
Helvetica Bold Oblique

Happy Birthday: I was born in the small town of Munchenstein, Switzerland.

Eddy Made Me Do It: 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.

My Name Is: 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.

Tipping Over: I have an oblique rather than italic style, which is common of almost all grotesque and neo-grotesque typefaces.

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

All Squared Away: I have 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'.

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

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.



Spider Murphy played the tenor saxophone
Little Joe was blowin' on the slide trombone
The drummer boy from Illinois went **CRASH, BOOM, BANG**
The whole rhythm section was the Purple Gang

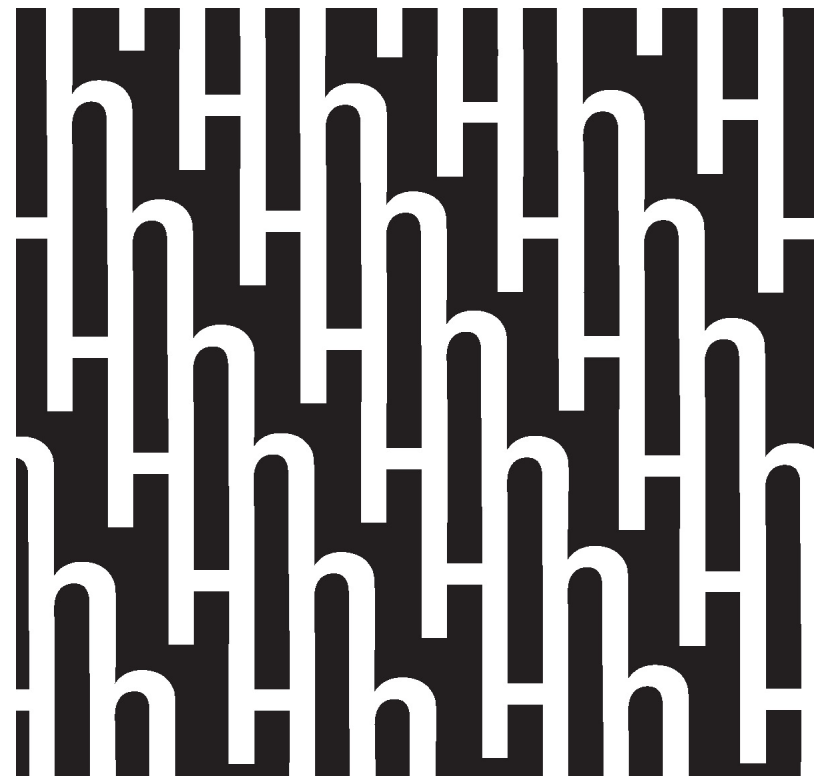
final comp



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.



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!



- Helvetica Light ASTORIA-DITMARS BOULEVARD
ASTORIA BOULEVARD
- Helvetica Light Oblique 30 AVENUE
- Helvetica Regular 36 AVENUE
- Helvetica Oblique 39 AVENUE
- Helvetica Bold QUEENSBORO PLAZA
LEXINGTON AVENUE
- Helvetica Bold 5 AVENUE
- Helvetica Bold Oblique 57 STREET
- Helvetica Bold Oblique 49 STREET
- Helvetica Bold Oblique TIME SQUARE

MEET MY DADS
Edward Hoffmann, managing director of the Haas Type Foundry, commissioned Max Mergenthaler to draw me. I was never 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 Munchenstein, 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 1950.

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 I'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.

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.

