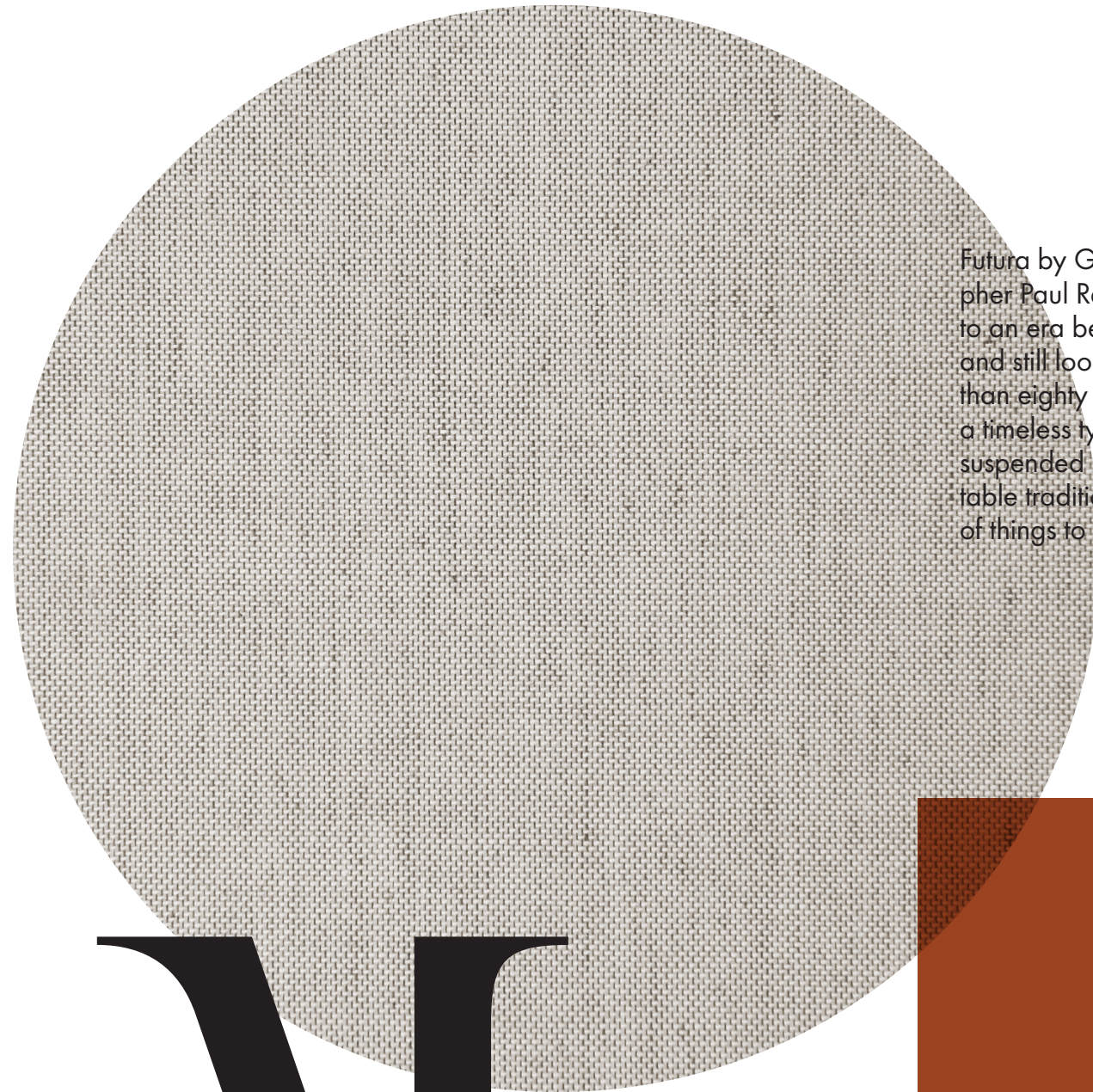


Modern— Typographic Notes

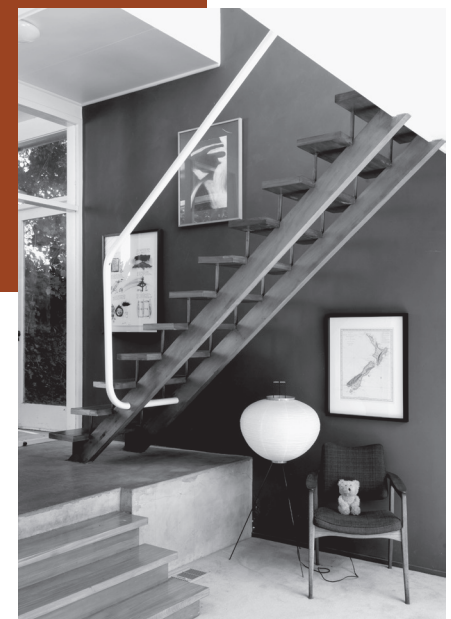
Sabon, designed by the influential Jan Tschichold in the early 1960s, is not the most beautiful font in the world, nor the most original or arresting. It is, however, considered one of the most readable of all book fonts.



Futura by German typographer Paul Renner, belongs to an era before the Nazis and still looks modern more than eighty years on. It is a timeless type, forever suspended between irrefutable traditions and a vision of things to come.



GRIST — much like Josef Albers 'Universal Alphabet' designed while at the Bauhaus in the Mid 20's.



Modern—
Typographic Notes

Headline

_The typeface Grist is a headline typeface designed in 2012 by Gareth Hague.

_It is a stencil typeface, the letters being made up of a limited number simple shapes, much like Josef Albers ‘Universal Alphabet’ designed while at the Bauhaus in the Mid 20’s. Unlike Albers face Grist uses more conventional stencil shapes as found in the zinc stencils favoured by Le Corbusier.

A contemporary typeface selection that nods nicely to the Modernist era.

MO
DE
RX

Grist

170pt/180pt

1 2 3
4 5 6
7 8 9

Grist

170pt/180pt

Modern— Typographic Notes

Sub-head / Intro Paras

_Futura is a geometric sans-serif typeface designed in 1927 by Paul Renner.

_It was designed as a contribution on the New Frankfurt-project. It is based on geometric shapes that became representative of visual elements of the Bauhaus design style of 1919–1933.

Futura by German typographer Paul Renner, belongs to an era before the Nazis and still looks modern more than eighty years on. It is a timeless type, forever suspended between irrefutable traditions and a vision of things to come.

Futura T Book

40pt/44pt

The font has proved resilient. Volkswagen, with its socialist marketing ideals, still uses Futura in its advertising, to a point where it would be dangerous to switch it. And suitably enough, the Apollo 11 astronauts left a Futura inscribed plaque on the moon.

Futura T Demi

40pt/44pt

Modern—
Typographic Notes

Body copy

_Sabon is an old style serif typeface designed by the German-born typographer and designer Jan Tschichold (1902–1974) in the 1960s.

_The typeface is frequently described as a Garamond revival. Design of the roman is based on types by Claude Garamond, particularly a specimen printed by the Frankfurt printer Konrad Berner. Berner had married the widow of a fellow printer Jacques Sabon, the source of the face’s name.

_The italics are based on types designed by a contemporary of Garamond’s, Robert Granjon.

A typeface designed in the same period as the houses featured in the book.

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Sabon Roman

40pt/48pt

“The essence of the New Typography is Clarity. This puts it into deliberate opposition to the old typography whose aim was ‘beauty’ and whose clarity did not attain the high level we require today. This utmost clarity is necessary today because of the manifold claims for our attention made by the extraordinary amount of print, which demands the greatest economy of expression.”

— Jan Tschichold
Die Neue Typographie

Sabon Roman

28pt/34pt