

Rockwell

Presentation by Tatiana Titov

General Information

ABCDEFGHIJKLMN OP

QRSTUVWXYZ

abcdefghijklmnop

qrstuvwxyz

1234567890

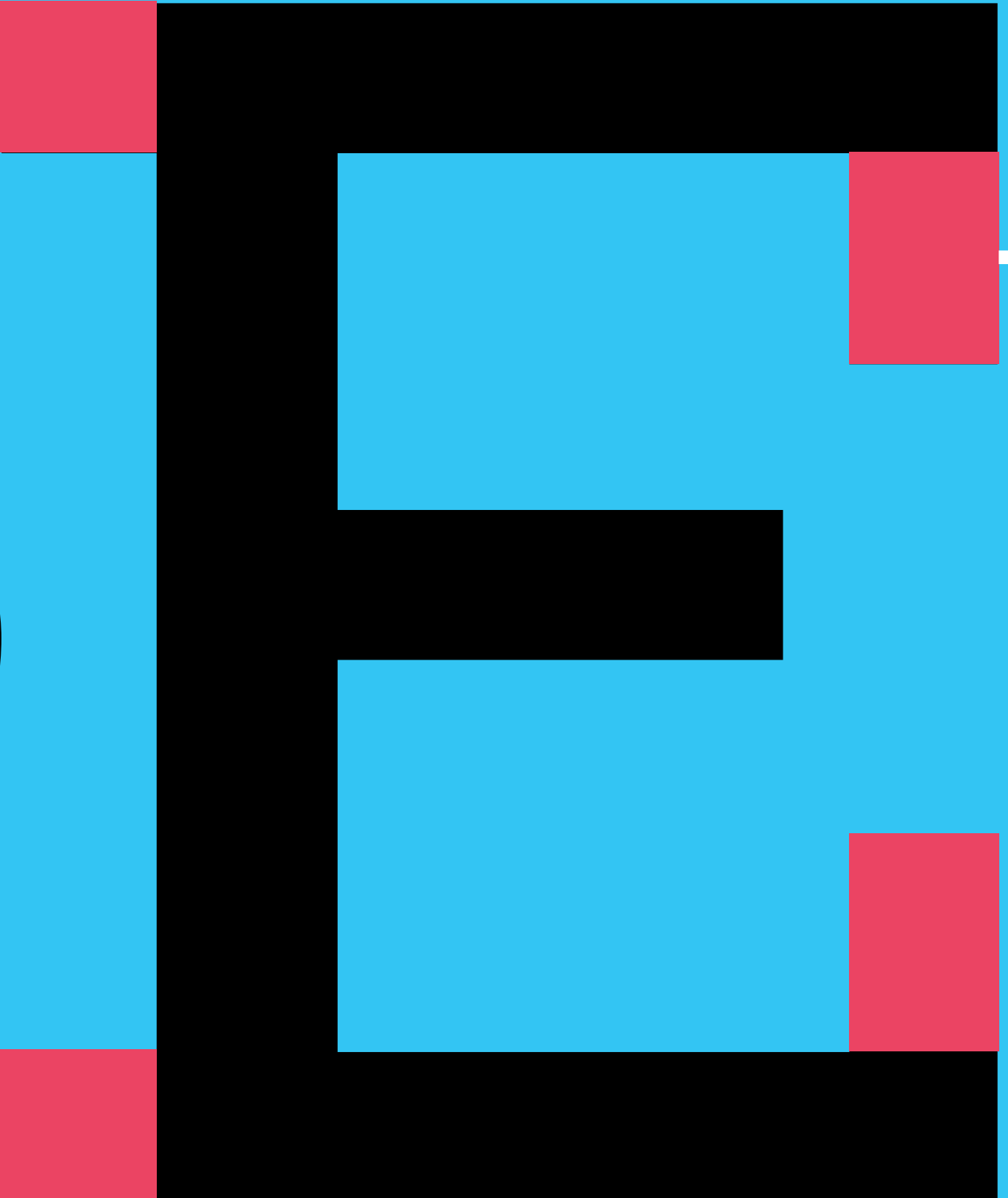
!"/\$%?&*()°#>

Slab Serif

Slab Serif

A B C D

F G H I



It is...

Masculine

Geometric

Strong

Blocky

Monolinear

Mechanical

It is...

a geometric slab serif.

About Slab Serifs

Beginning of the 19th Century

First Industrial Revolution = Competition in the world of design

Napoleon's Egyptian Campaign (1798 to 1801)

Fascination with Egyptian culture in Europe
The first slab serif *Egyptian* typefaces emerged.

Slab serifs were called *Egyptian* typefaces

BUT

they had no connection with Egypt in their style.

Rockwell

During the Second Industrial Revolution

Revival of slab serifs in the 1930s

After the arrival of modernism in design where sans serifs were popular

Inspired by modernism, the trend of new geometric slab serifs arrived.

Rockwell was designed by Frank Hinman Pierpont in 1934 at Monotype Corporation.

Its design is based on the Litho Antique typeface and inspired by the popularity of geometric fonts of its time.

Fun Fact

During the revival of slab serifs, many of them were made with the

Futura

typeface to which slab serifs were added.



Frank Hinman Pierpont

The Type Designer Behind Rockwell

Engineer and type designer from the United States

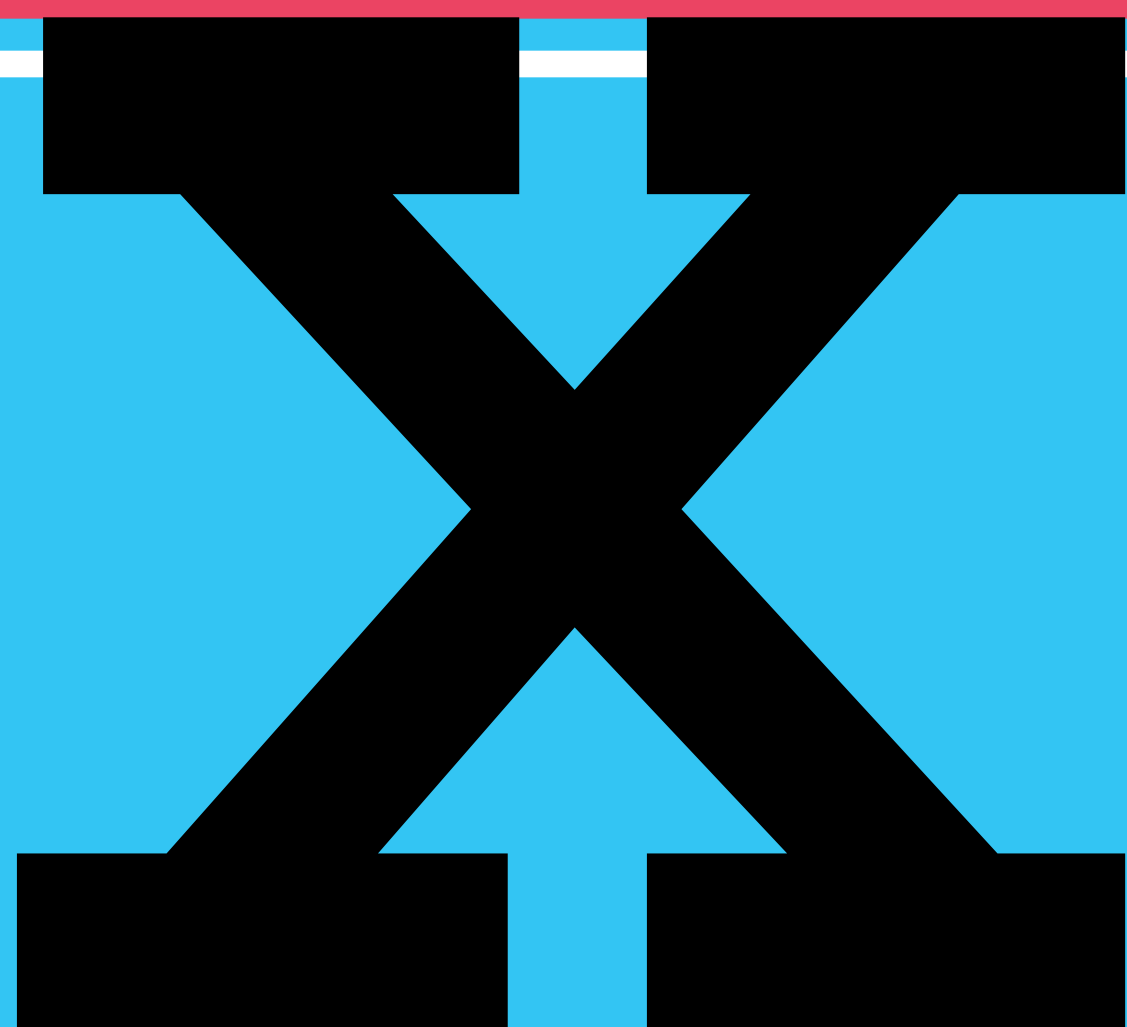
Born in 1860 and died in 1937

1894: He moved to Berlin.

1899: He moved to England where he became the manager of Monotype Corporation and created Rockwell.

**The Design of
the Typeface**

Geometric slab serif with a large x-height

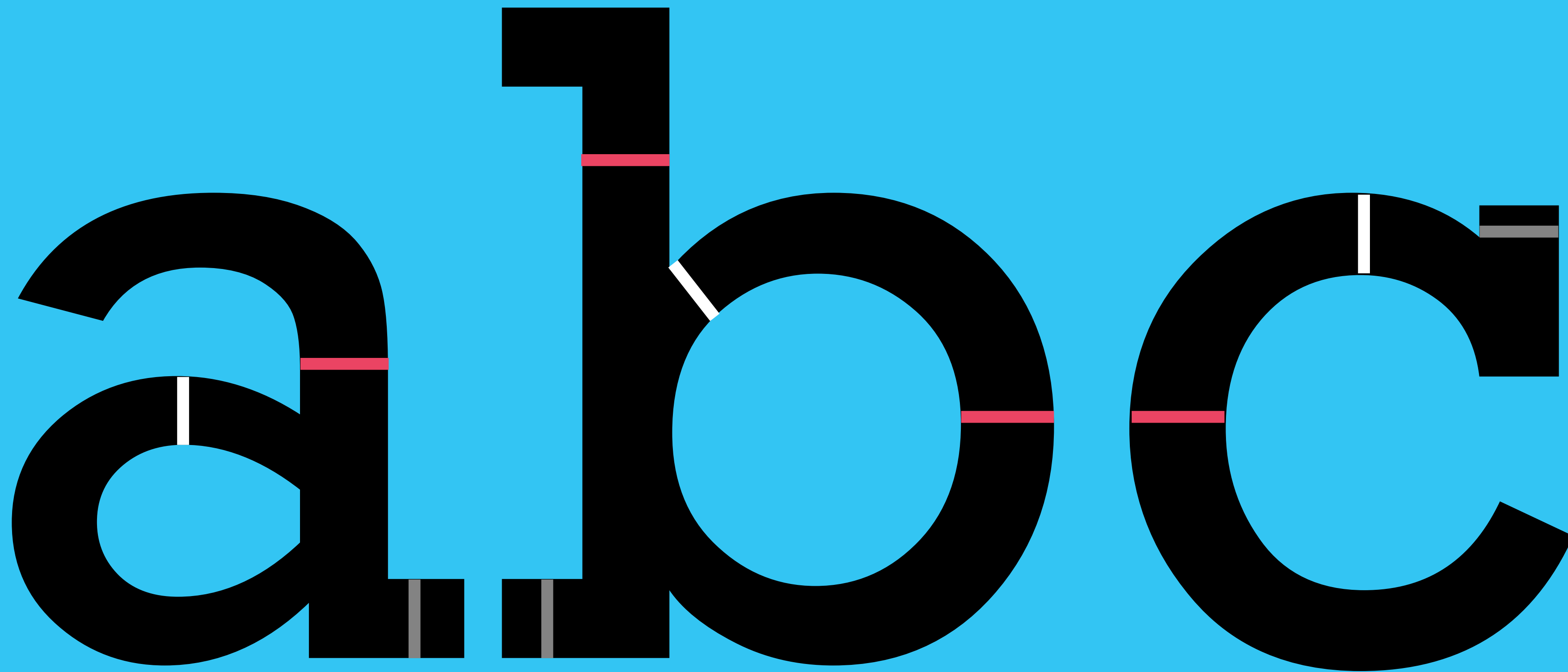


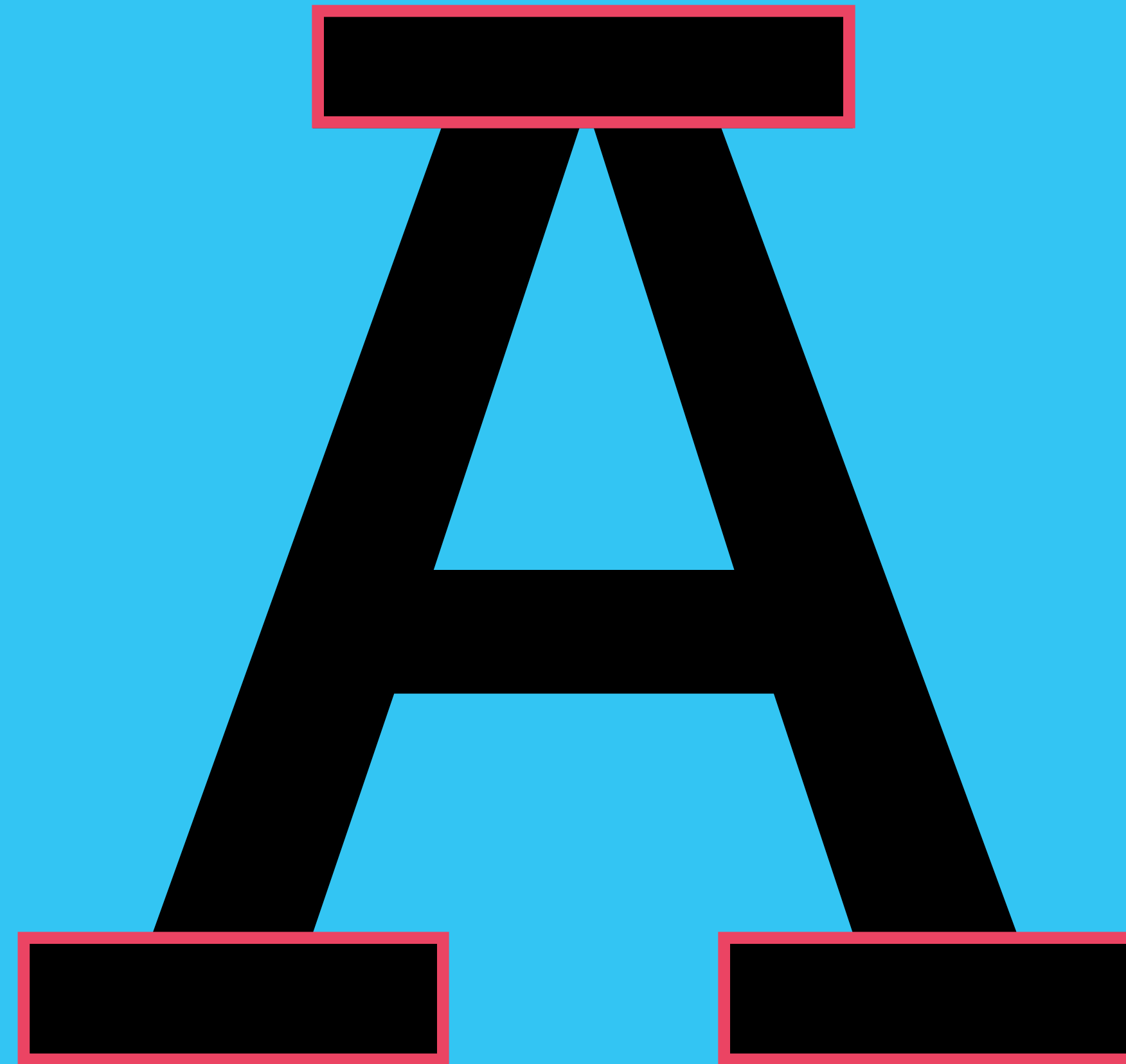
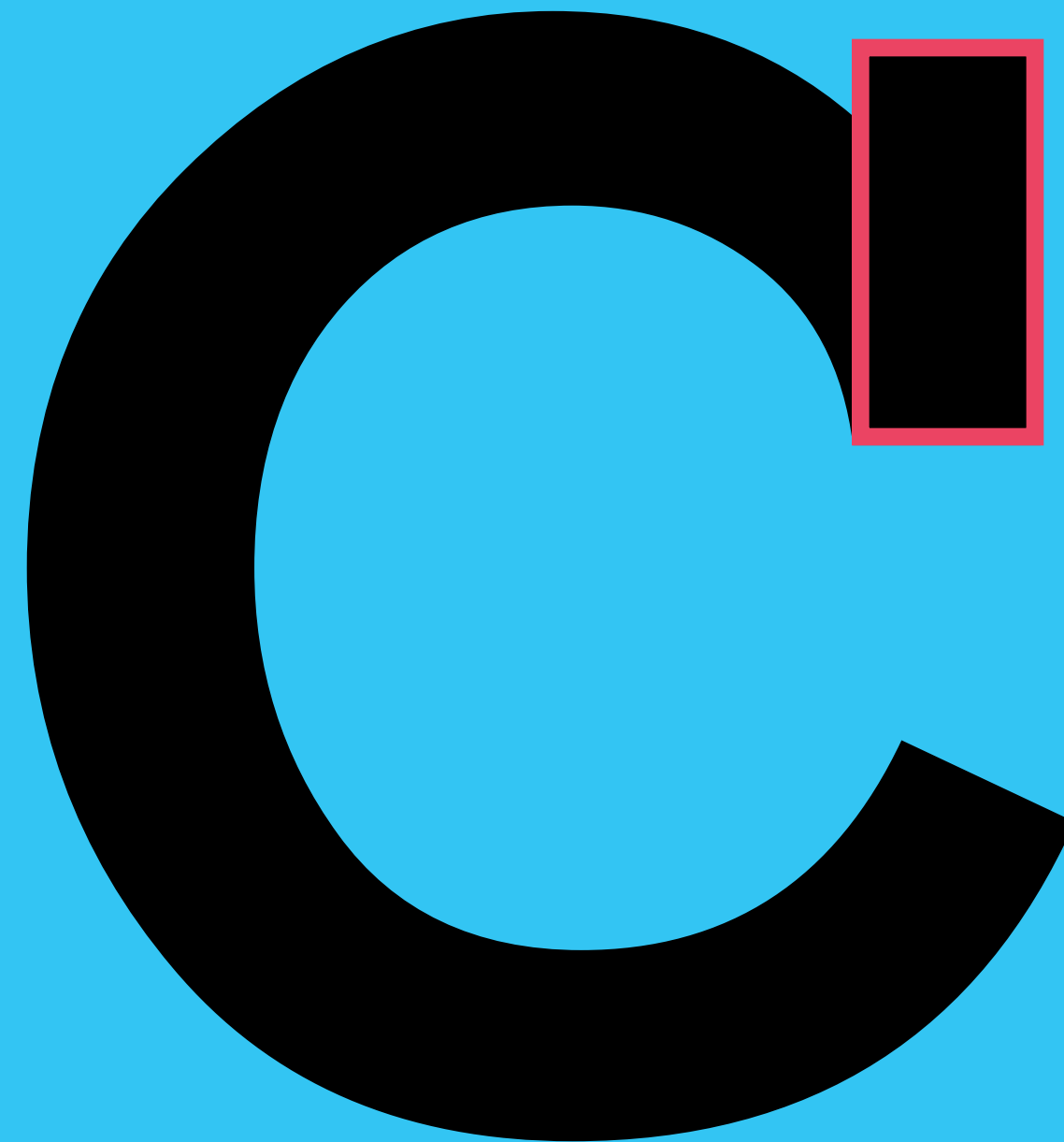
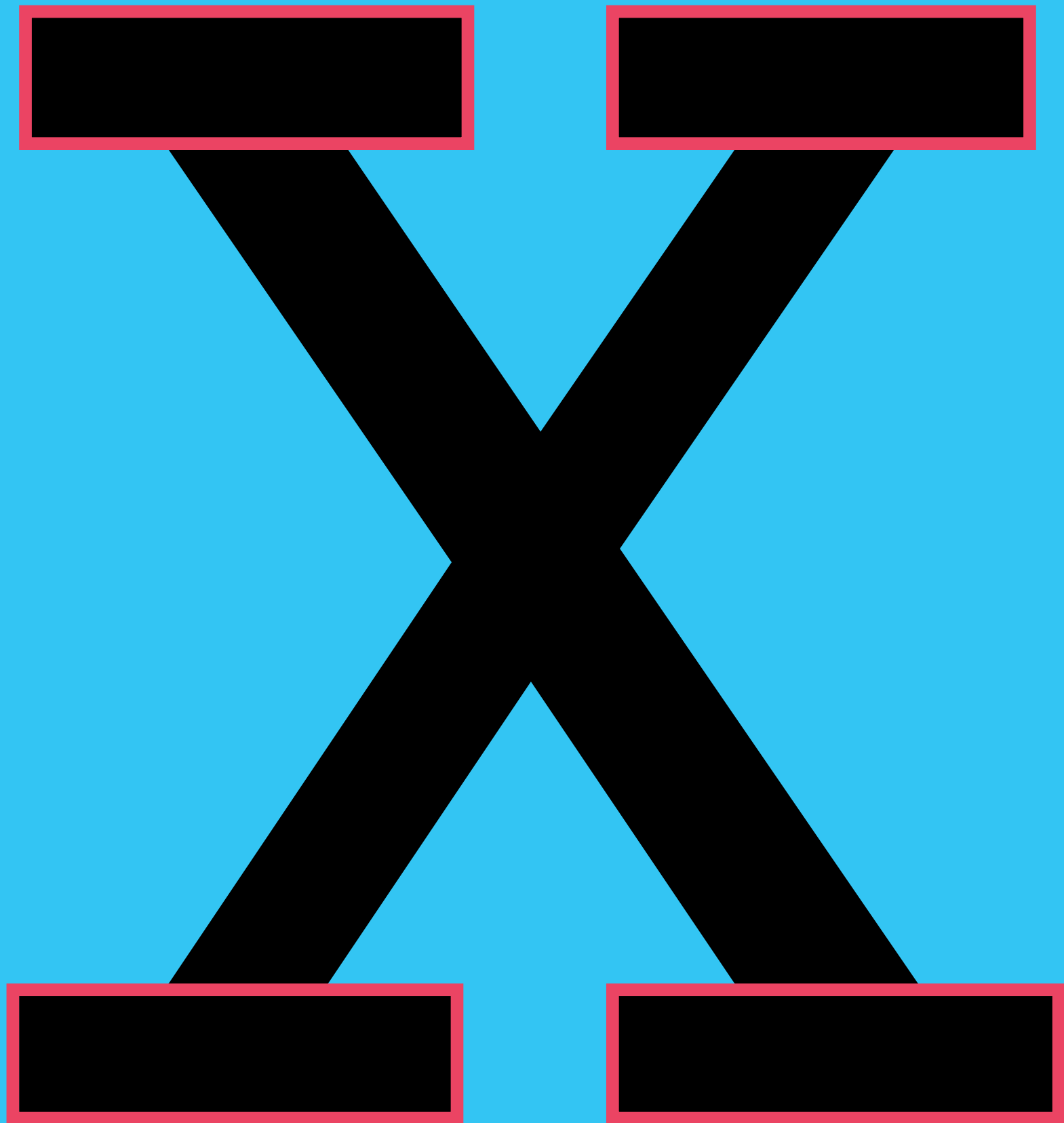
Rockwell



Times New Roman

Monolinear typeface: small variation between the horizontal and the vertical strokes.

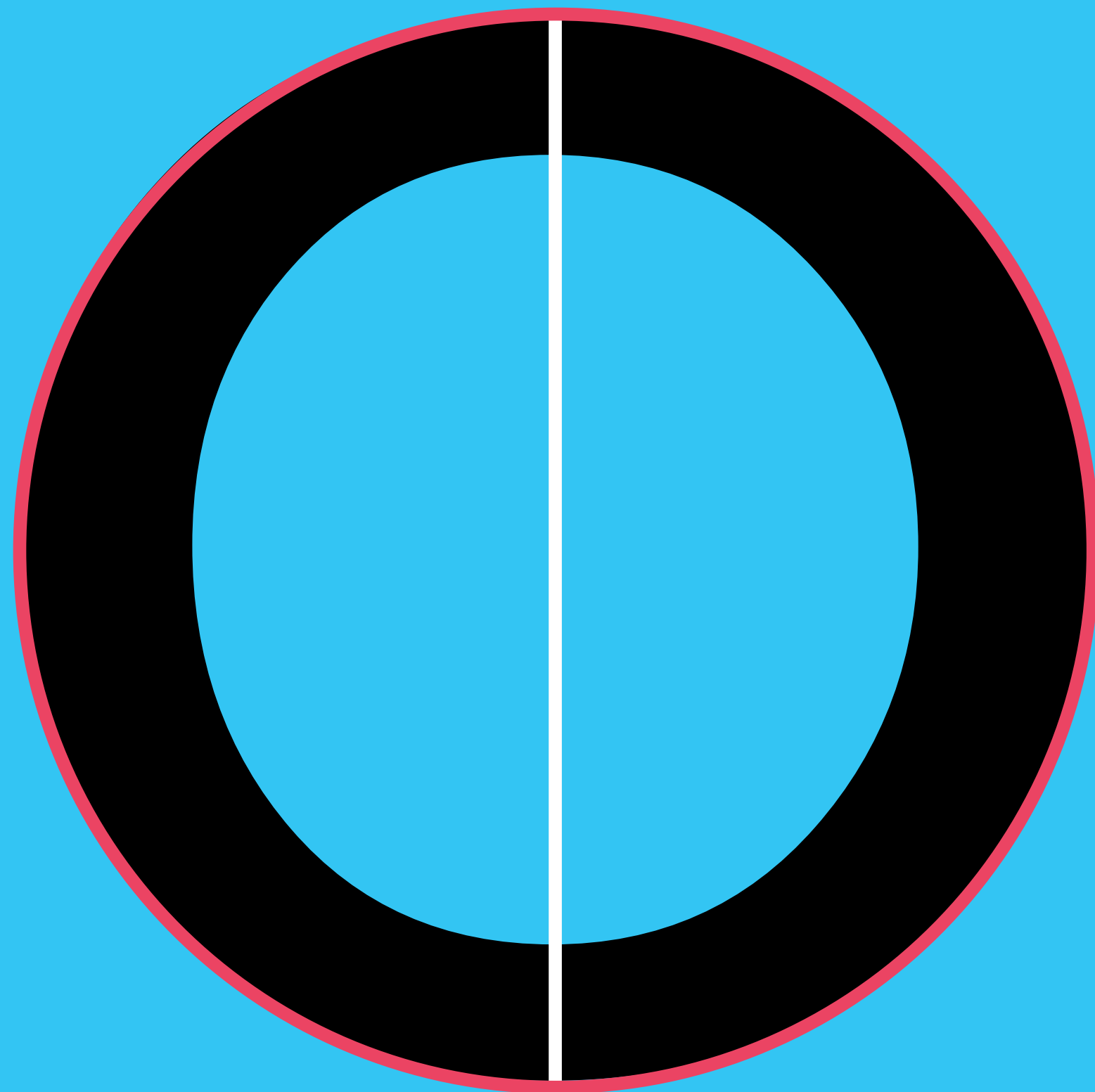




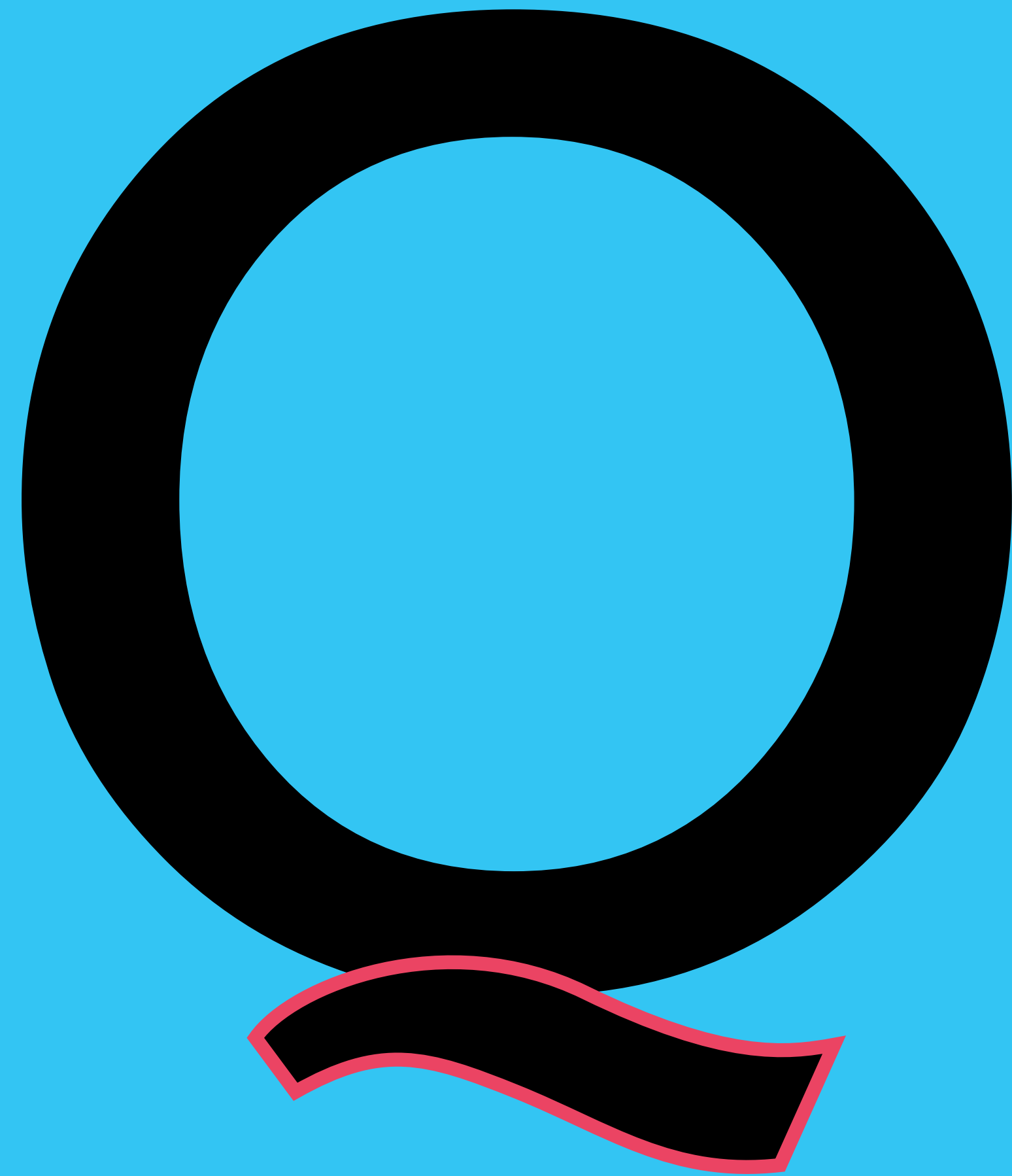
Rectangular Strong Serifs

The image displays the lowercase letters 'd' and 'p' in a large, bold, black font. They are positioned on a four-line grid consisting of a top red line, a middle white line, a bottom white line, and a bottom red line. The letter 'd' has a short ascender that reaches the middle white line and a short descender that reaches the bottom white line. The letter 'p' has a short ascender that reaches the middle white line and a long descender that reaches the bottom red line. The background is a light blue color.

Short Ascenders and Descenders



Upright Stress
Appears as a Perfect Circle



Tail Outside the Counter

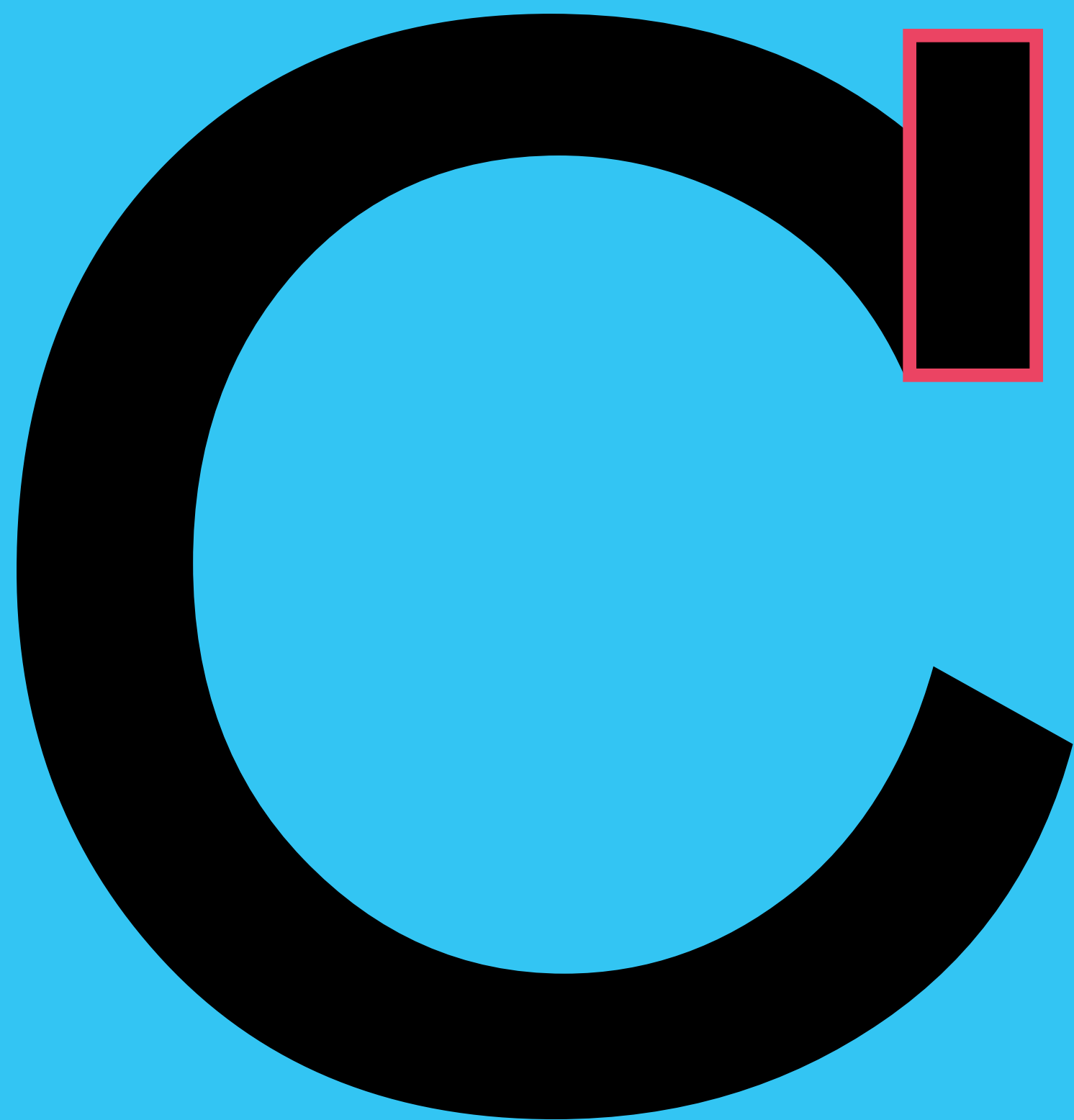


R



h n m n

Some letters have half serifs.



Unique Breaks

a c e g

Some Angular Terminals

The numbers are monospaced.

1 2 3 4 5 6 7 8 9 0





In bold, the slab serifs appear shorter.
There is a stronger variation between strokes.

Typeface Comparison:

Memphis

Memphis

It is also a slab serif revival typeface.
It was designed by Rudolf Wolf in 1929.

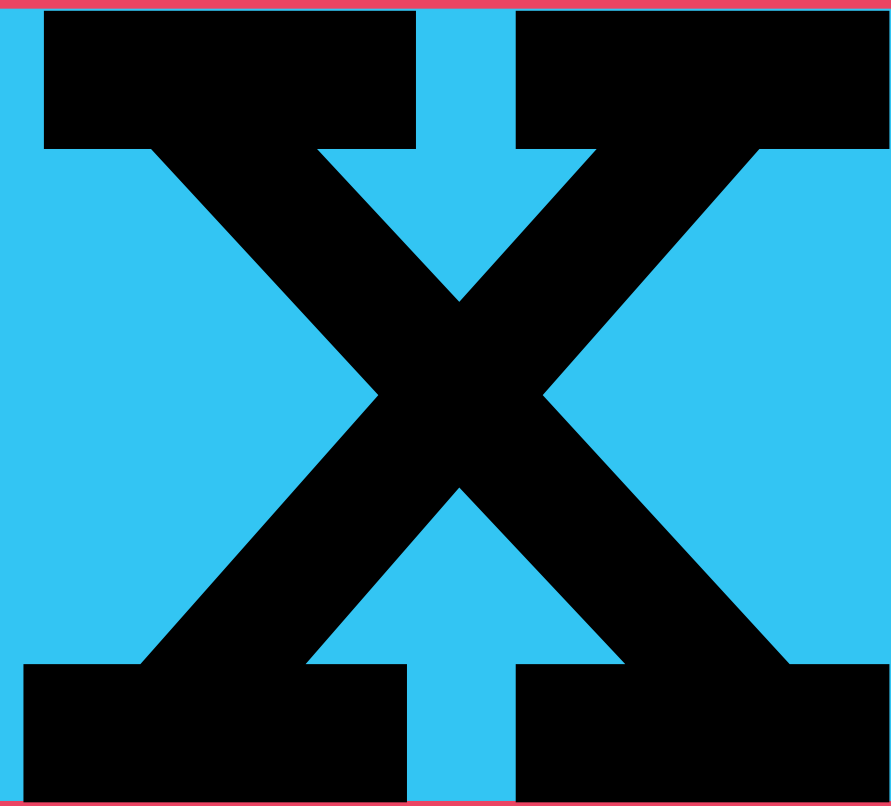
Rockwell & Memphis

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz
1234567890

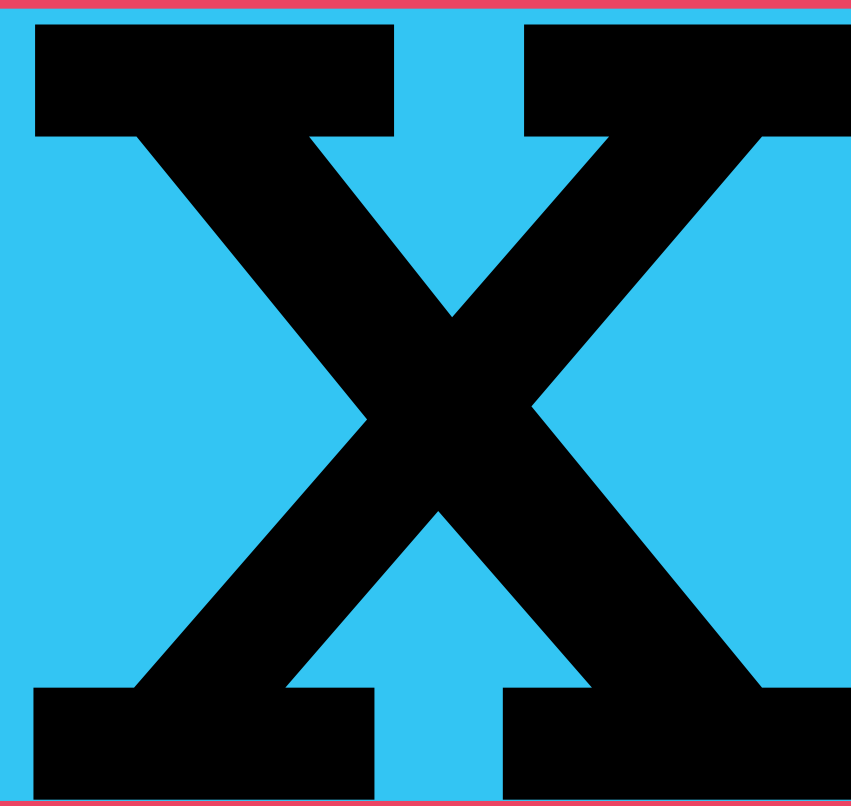
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz
1234567890

Both typefaces are monolinear and geometric
and have similar slab serifs.

Geometric slab serifs with a large x-height



Rockwell



Memphis

Both have short ascenders and descenders.

The image shows the lowercase letters 'd' and 'p' in the Rockwell font. The 'd' has a short ascender that reaches the top white line and a short descender that reaches the bottom white line. The 'p' has a short ascender that reaches the top white line and a descender that goes below the bottom white line, ending at a red line. Both letters have a thick, rounded bowl and a short, horizontal crossbar.

d p

Rockwell

The image shows the lowercase letters 'd' and 'p' in the Memphis font. The 'd' has a short ascender that reaches the top white line and a short descender that reaches the bottom white line. The 'p' has a short ascender that reaches the top white line and a descender that goes below the bottom white line, ending at a red line. Both letters have a thick, rounded bowl and a short, horizontal crossbar.

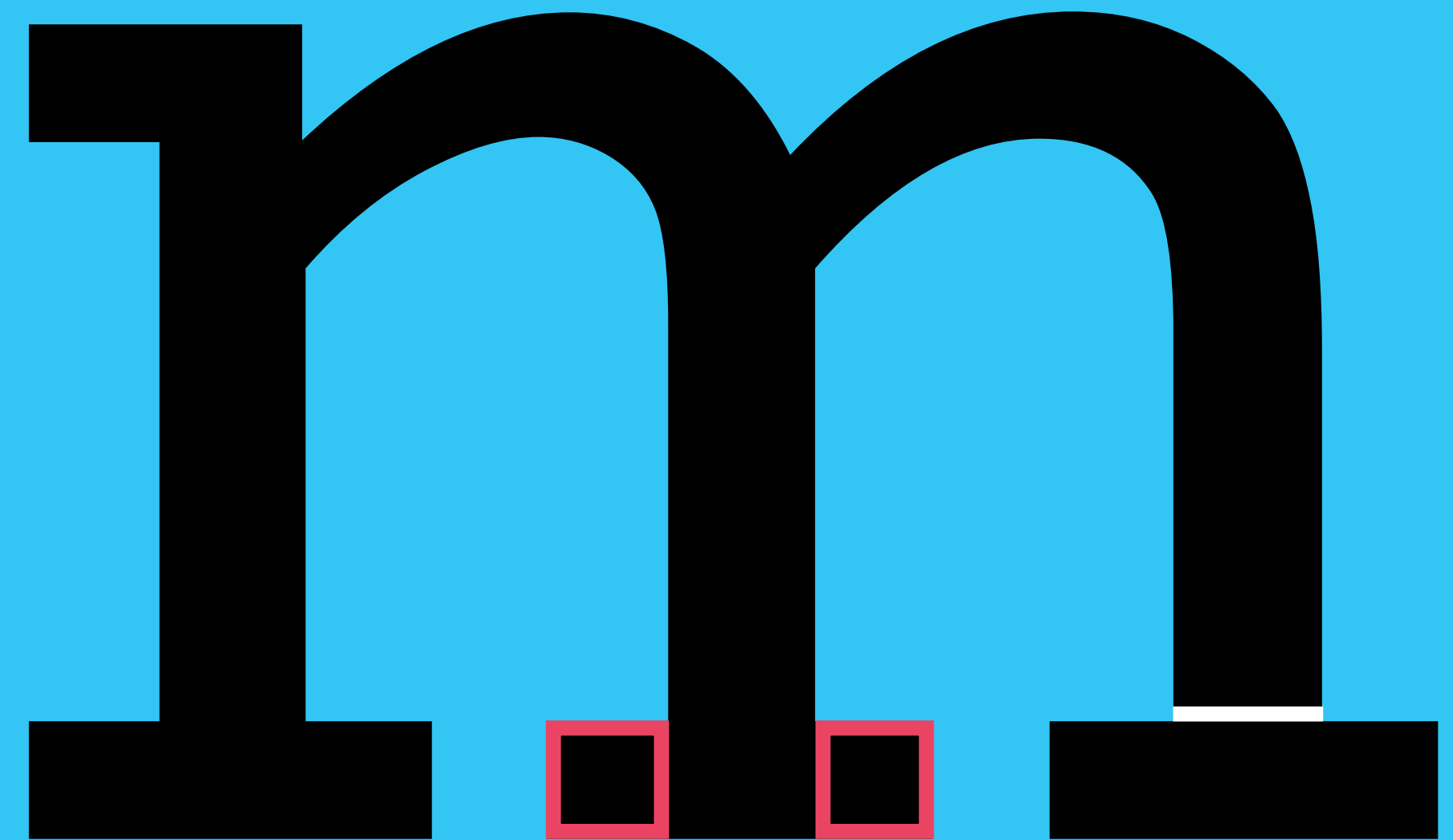
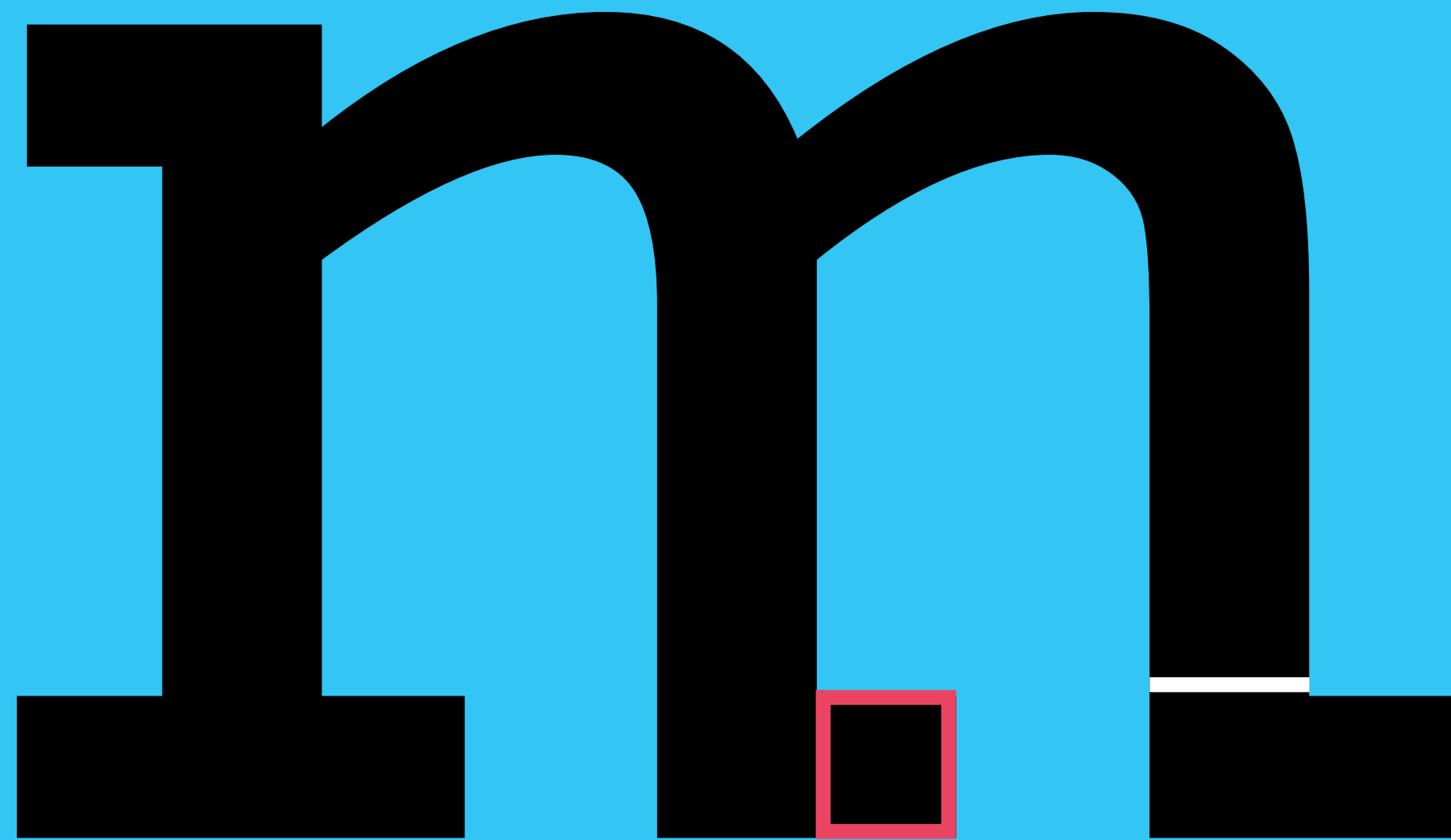
d p

Memphis

However...

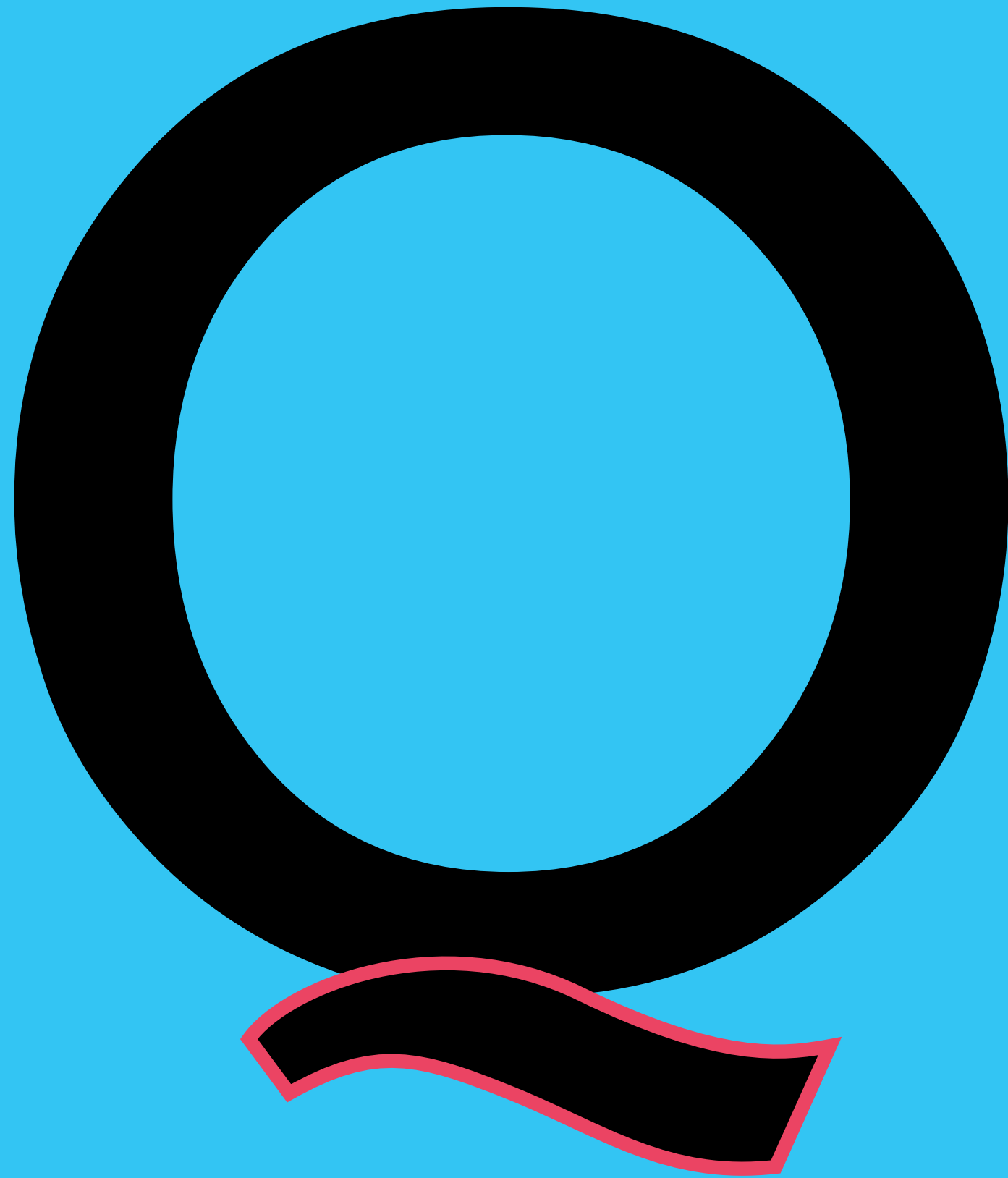
Rockwell

Memphis



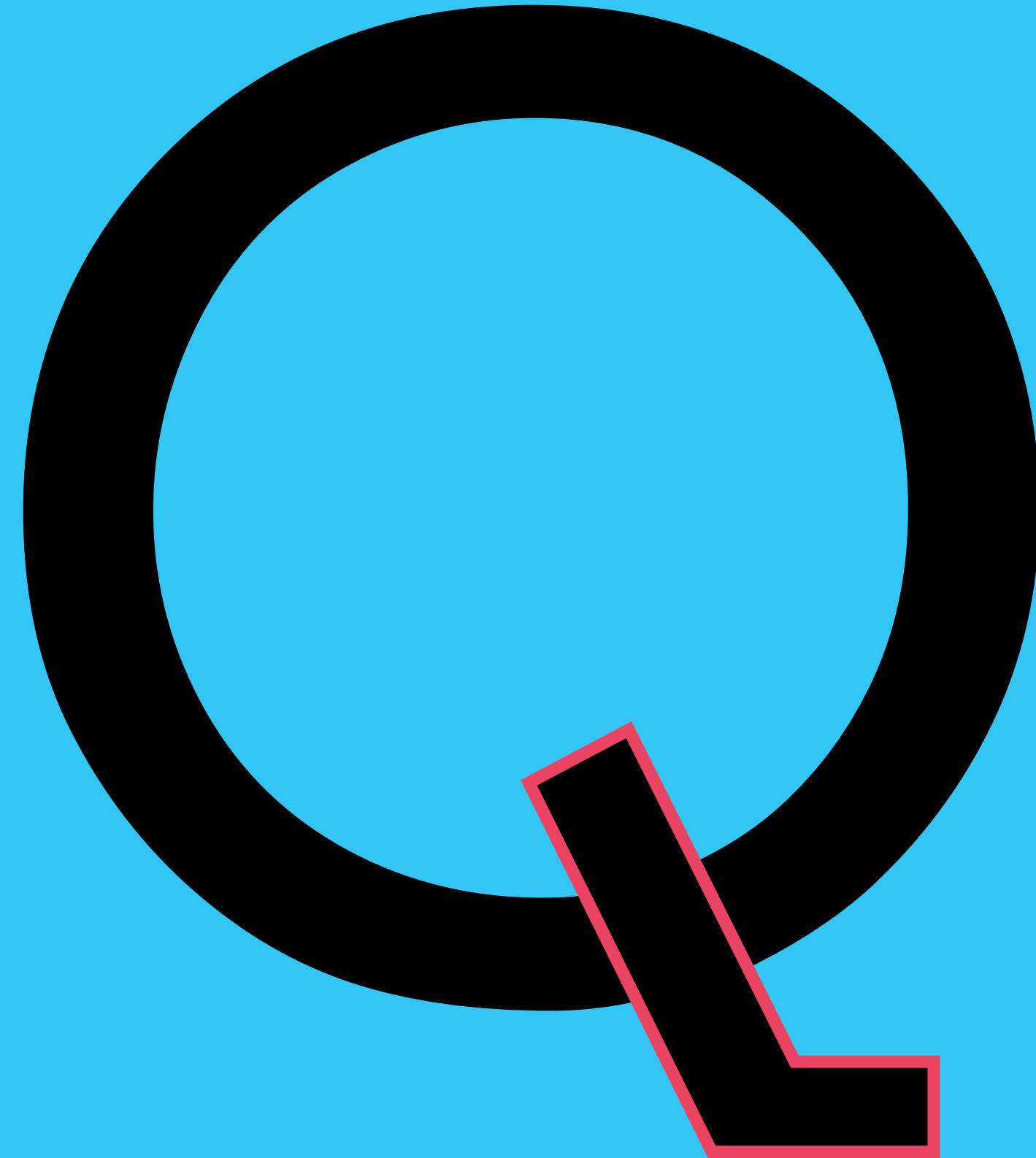
Rockwell is thicker and has bigger slab serifs.
Memphis does not have half serifs.

Rockwell



Tail Outside the Counter

Memphis



Tail Inside the Counter

Rockwell

A large, bold, black letter 'a' in a double-storey font style. The letter has a thick, rounded top curve that descends into a bowl, and a vertical stem that ends in a small, rectangular tail.

Double-Storey

Memphis

A large, bold, black letter 'o' followed by a lowercase letter 'l' in a single-storey font style. The 'o' is a simple, rounded shape with a thick stroke. The 'l' is a vertical stem with a thick, rectangular top and bottom bar.

Single-Storey

Rockwell



Circular Dots

Memphis



Rectangular Dots

Rockwell

Memphis



Different Treatment of Angular Terminals

WWW

Rockwell

in Use

TK

in

ri

TT

Rockwell can be used for...

Display & Smaller Texts (If They Are Short)

BUT NOT for body text

It is used in...

Headlines

Packaging

Websites

Logos

Book Design

etc.

Docklands



British Columbia, Canada
May 2 - October 13, 1986

EXPO 86. DON'T MISS IT FOR THE WORLD!

OPERA
DONNELLY
THEATRE CLUB

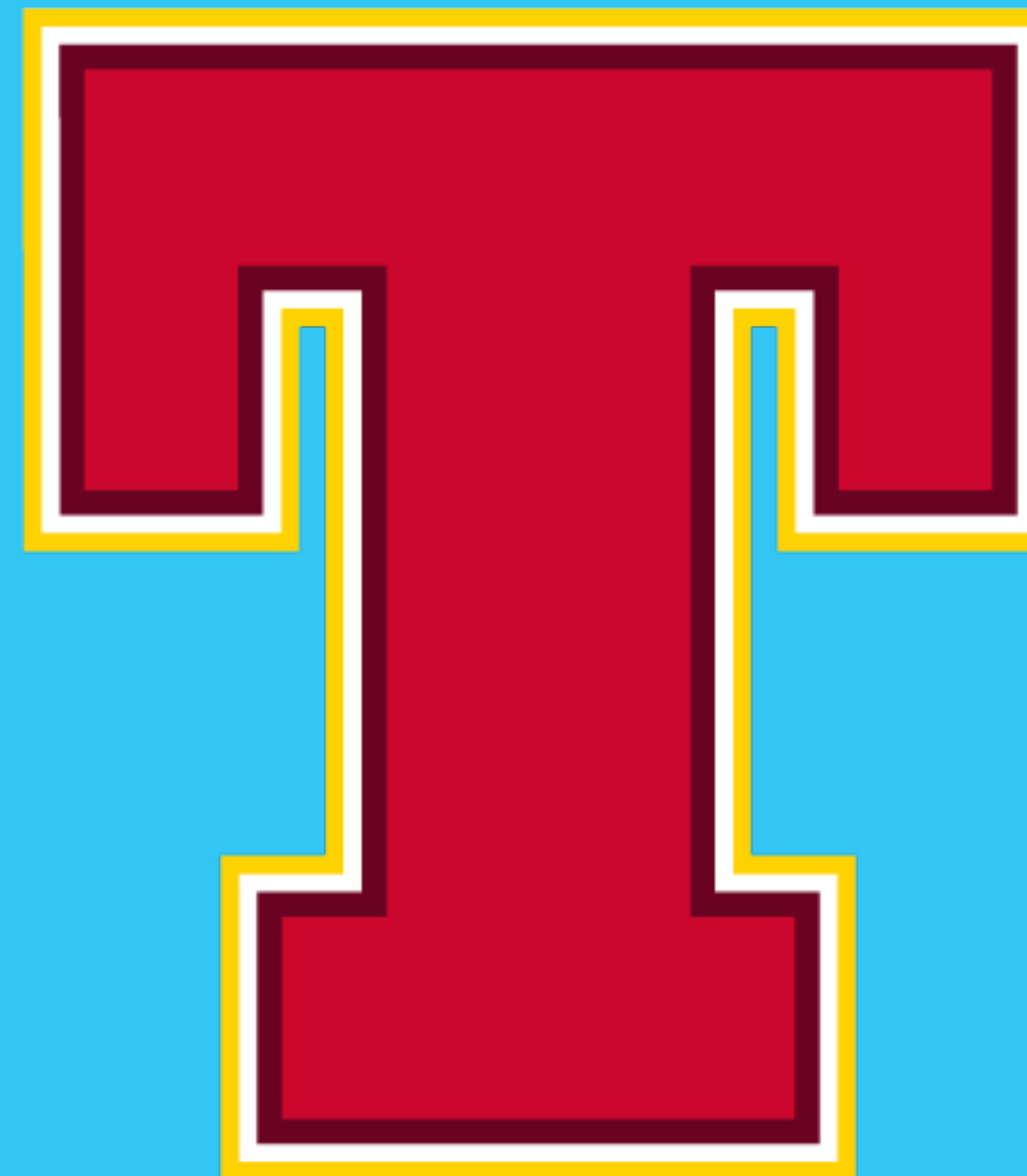
FRESHEST
STINGS OFF
O.P.O.P.E.R.A.C.A.



EXPO The 1986
World Exposition
Vancouver
British Columbia, Canada
May 2 - October 13, 1986

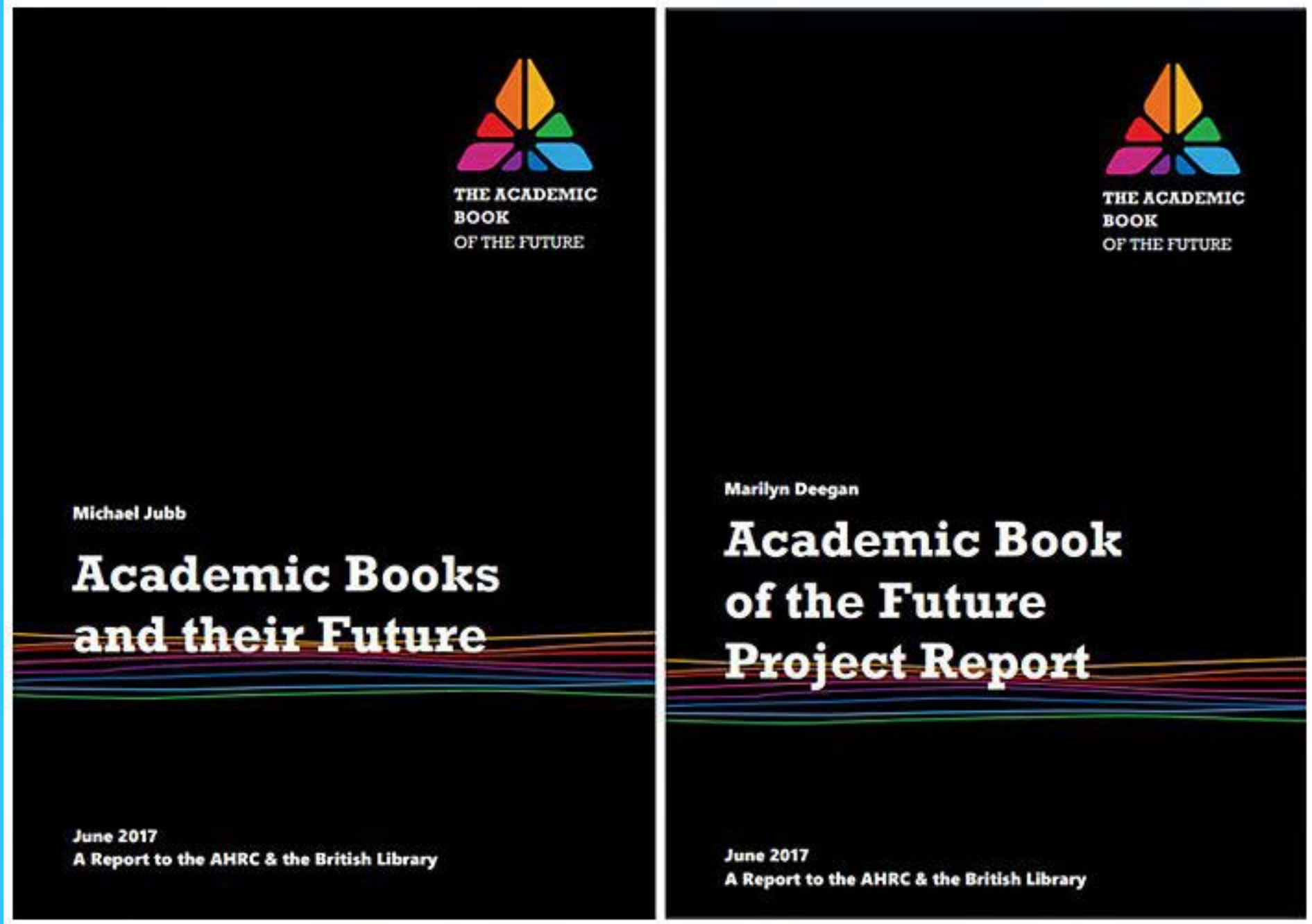
EXPO 86. DON'T MISS IT FOR THE WORLD!

WITH THE
IG, MA
www.clubzone
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(formerly 410
1320 Richards
Thursday, Dec. 7
Tickets start at
include Champag
available at:
Priape - Little
www.clubzone
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perfor



 **S. Air Fortier**

**HOLLYWOOD
RECORDS**



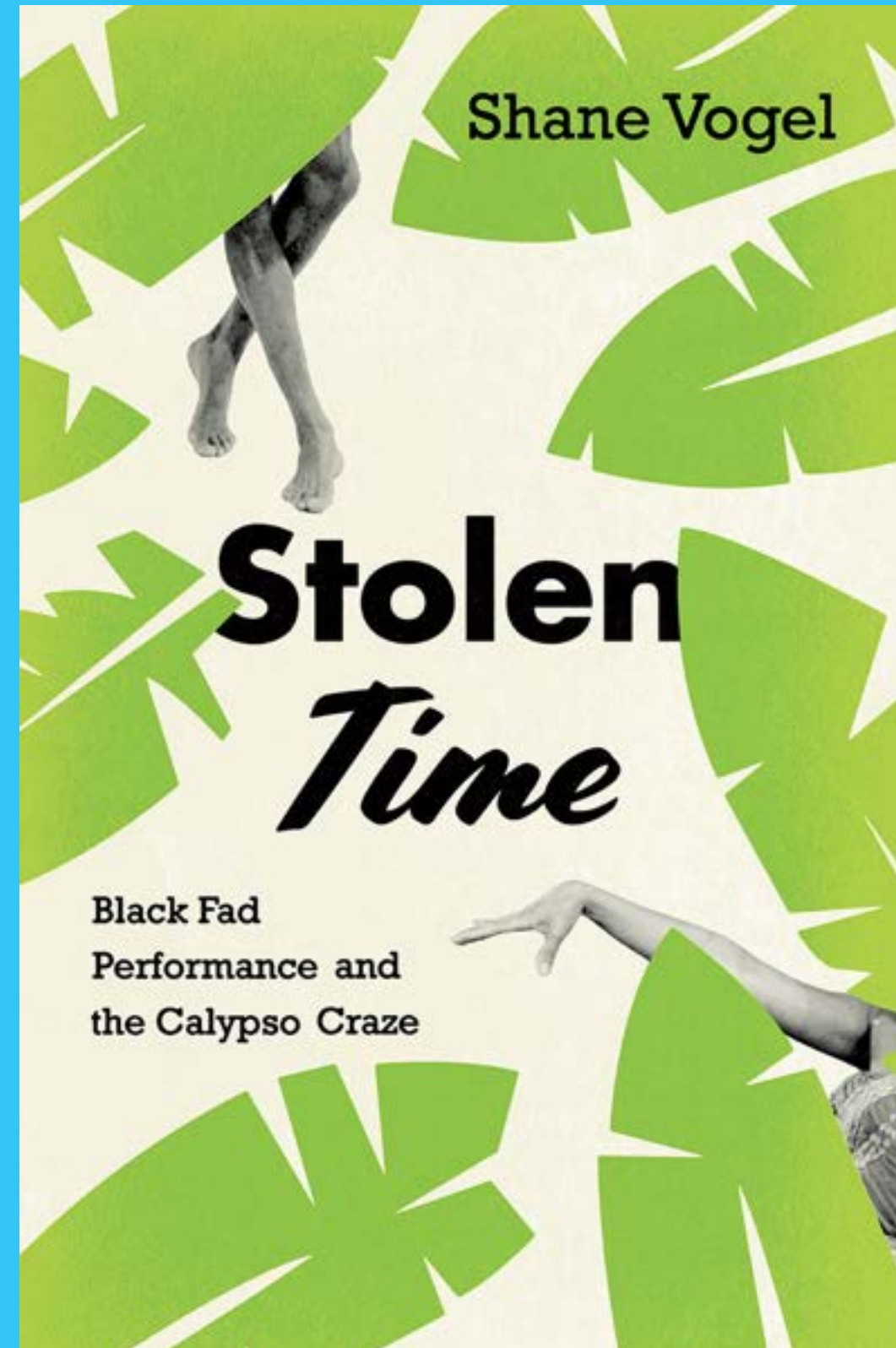
RED | VENTURES





goin' down slow
brendan cleary

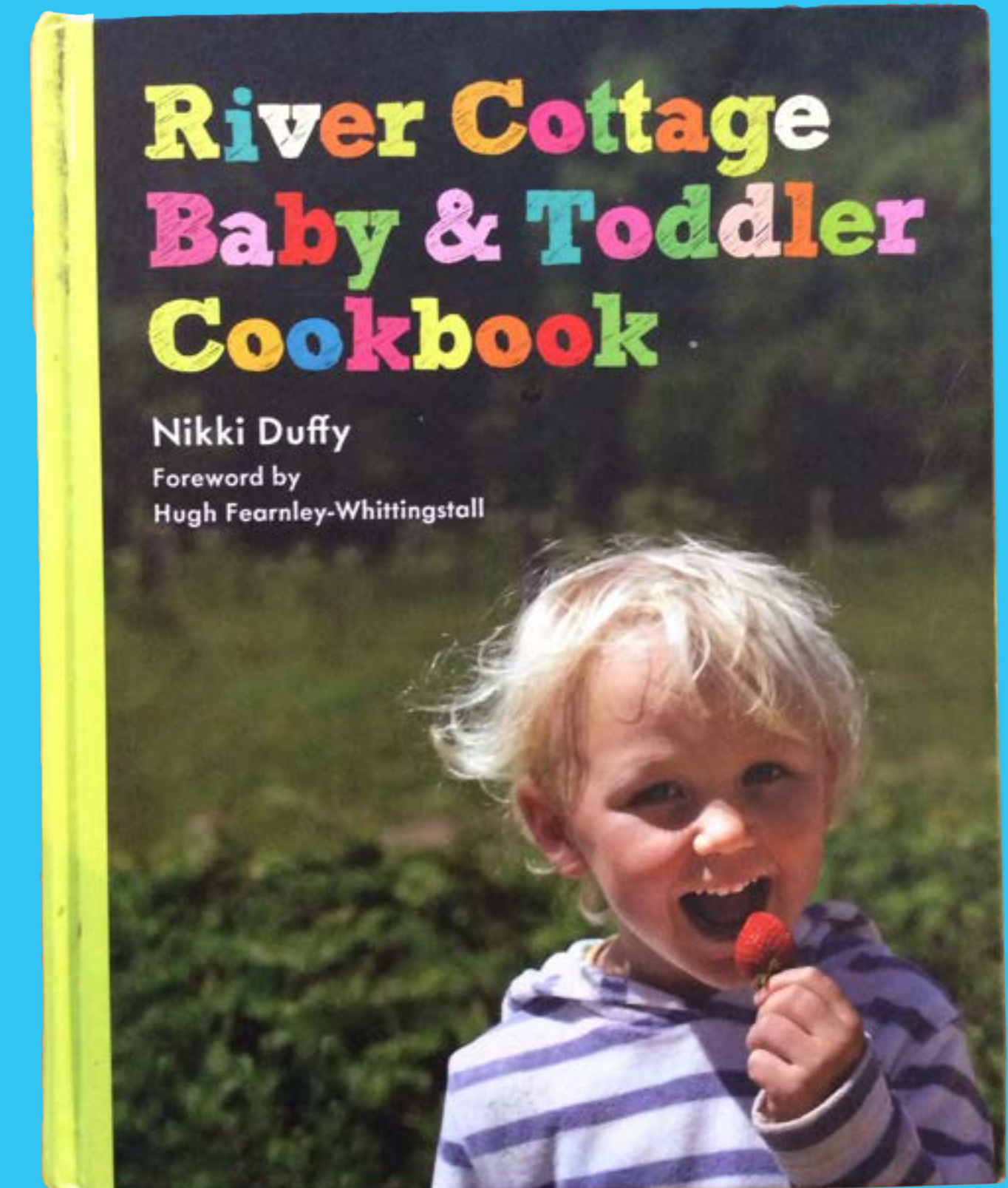
selected poems 1985-2010



Shane Vogel

Stolen *Time*

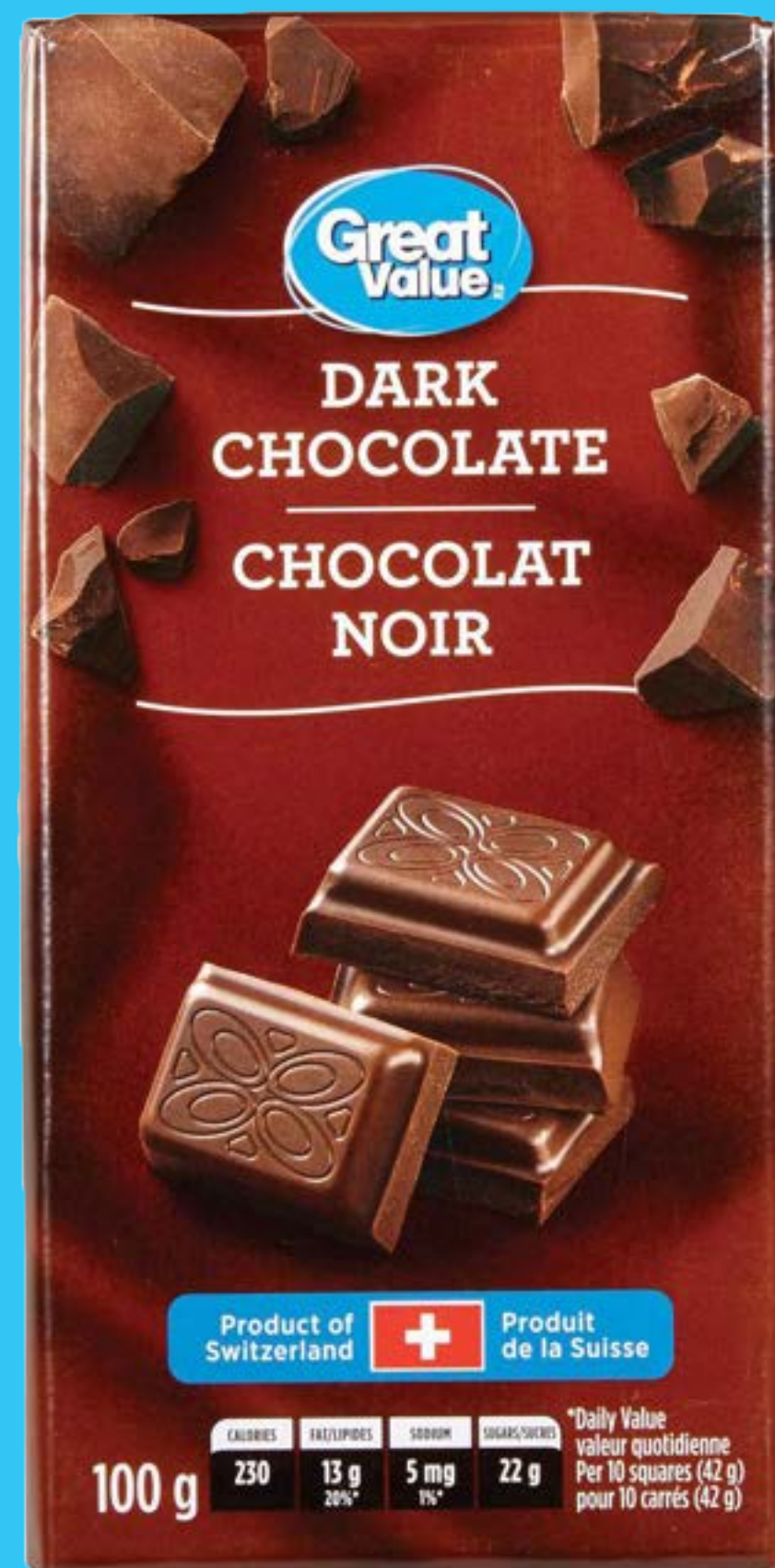
Black Fad
Performance and
the Calypso Craze

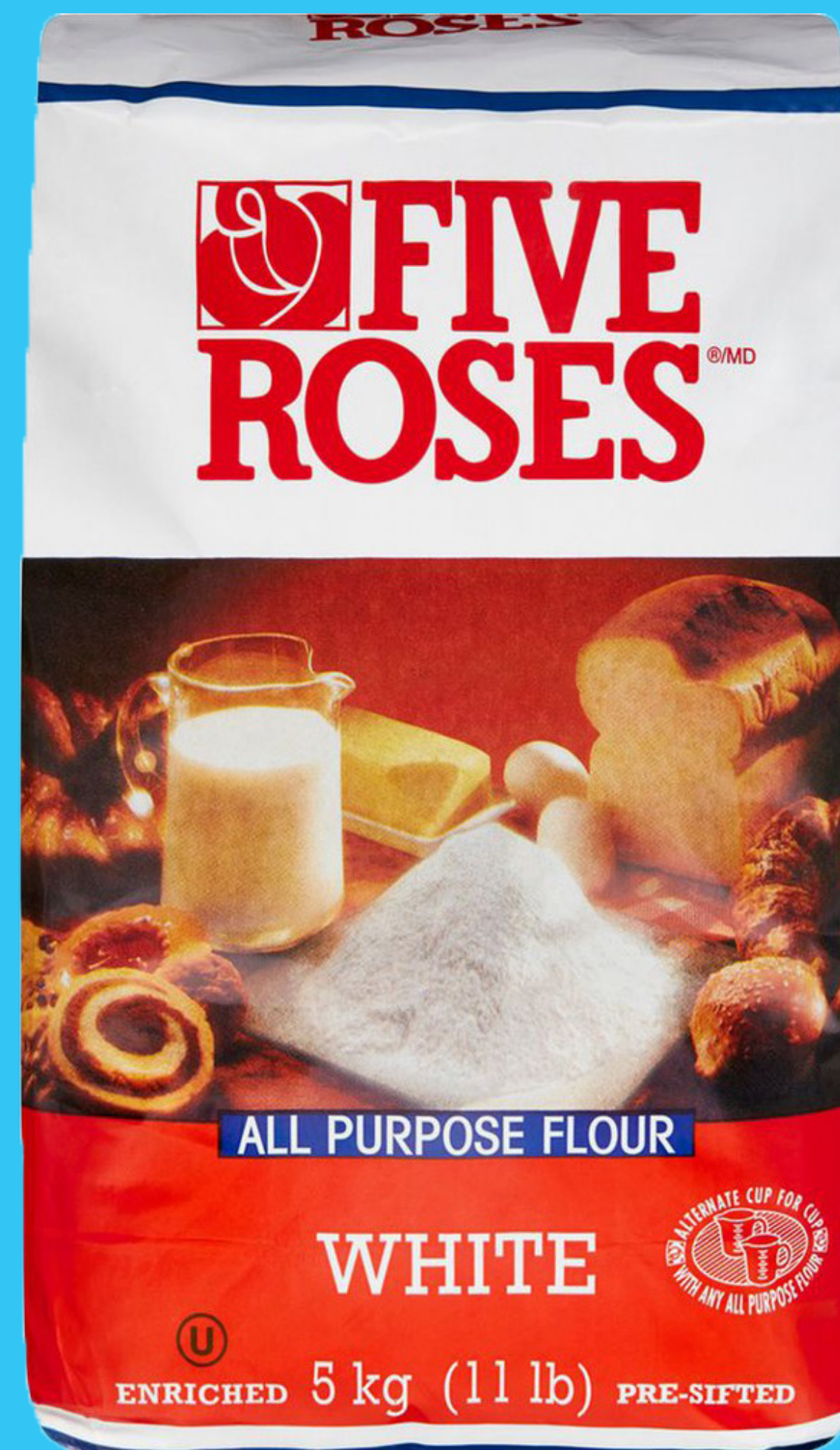


River Cottage Baby & Toddler Cookbook

Nikki Duffy

Foreword by
Hugh Fearnley-Whittingstall



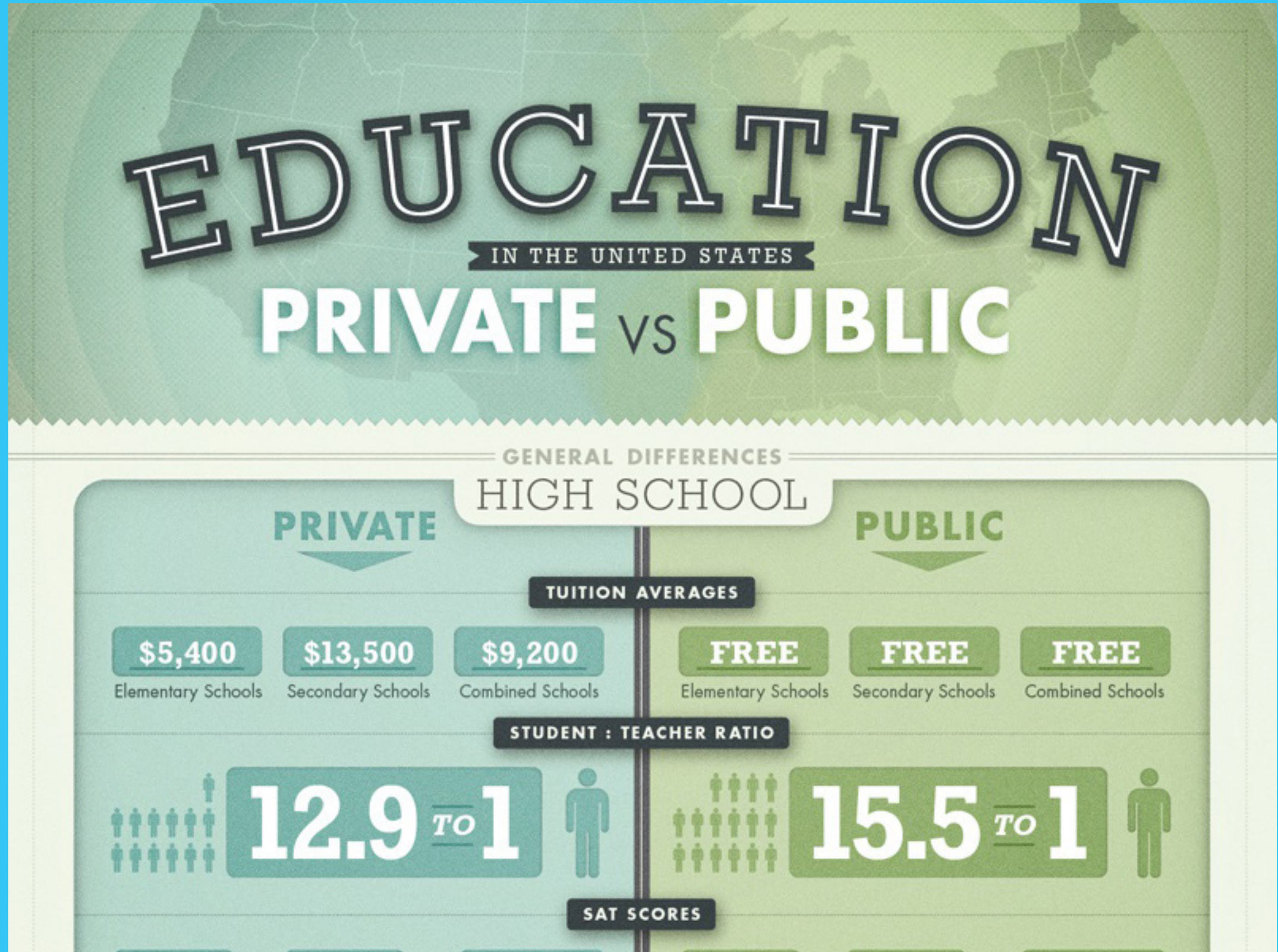


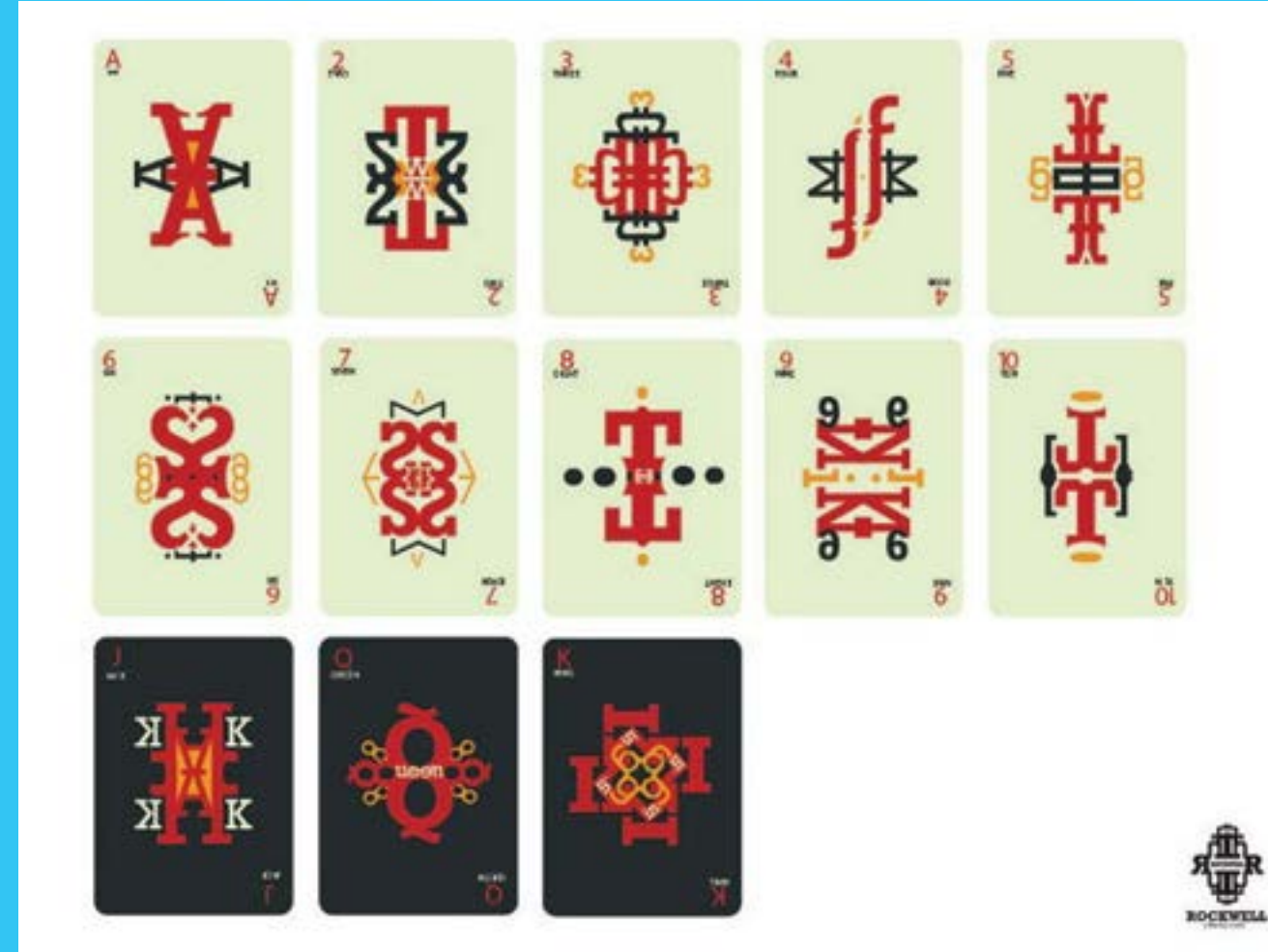






ReadFox.





F a u n n e

Faune

Second Font Presentation by Tatiana Titov

F a u n n e

ABCDEFGHIJKLMNOPQRSTUVWXYZ

RSTUVWXYZ

abcdefghijklmnop

qrstuvwxyz

1234567890

a b
c o

General Look

It is a sans serif typeface that also has display variants.

Faune is inspired by the shapes of nature. Within the typeface, like in the animal world, there is a lot of variation between its thin, regular, italic and black versions.

e f
g r

About the Typeface

By Alice Savoie as a project for the French Centre National des Arts Plastiques in collaboration with Imprimerie Nationale.

Released in 2018 under the Creative Commons license CC BY-ND 4.0.

Development of the typeface by Roxane Gataud.

01

89



Alice Savoie

Type designer and researcher in France born in 1984.

Has a PhD in Type History from the University of Reading (UK).

She worked at Monotype between 2008 and 2010.

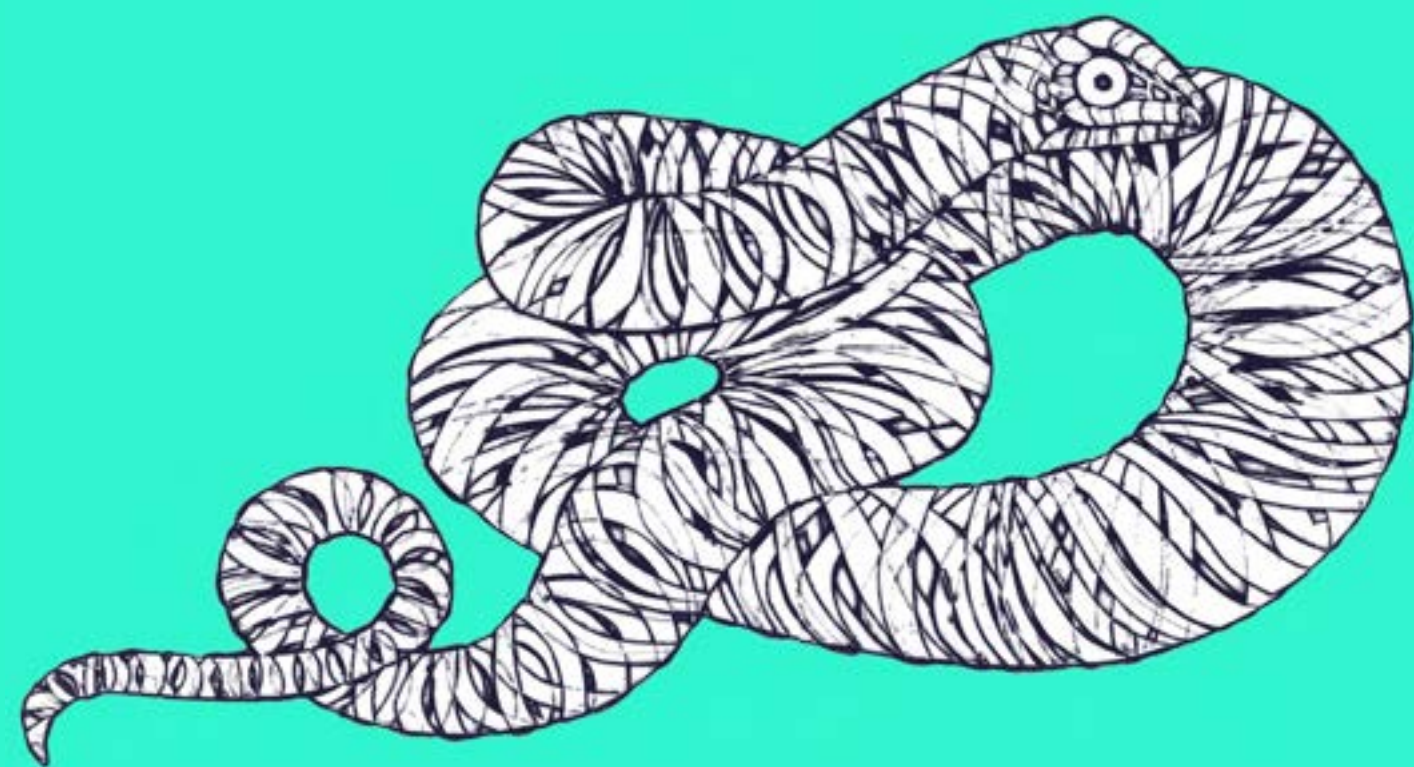
She shares her knowledge through various talks and she participates in many projects, such as Women in Type at the University of Reading as the main researcher.

The Process Behind *Faune*

Alice Savoie wanted to explore the diversity of the animal kingdom.

The idea for the typeface comes from two sources that Alice Savoie consulted: *Histoire Naturelle* by Georges-Louis Leclerc, Comte de Buffon (published between 1749 and 1788) studying the anatomy of animals and *Description de L'Égypte* (published between 1809 and 1830) describing Egypt and its natural history.

To create the final typeface, three different typefaces were created based on the following animal classes:



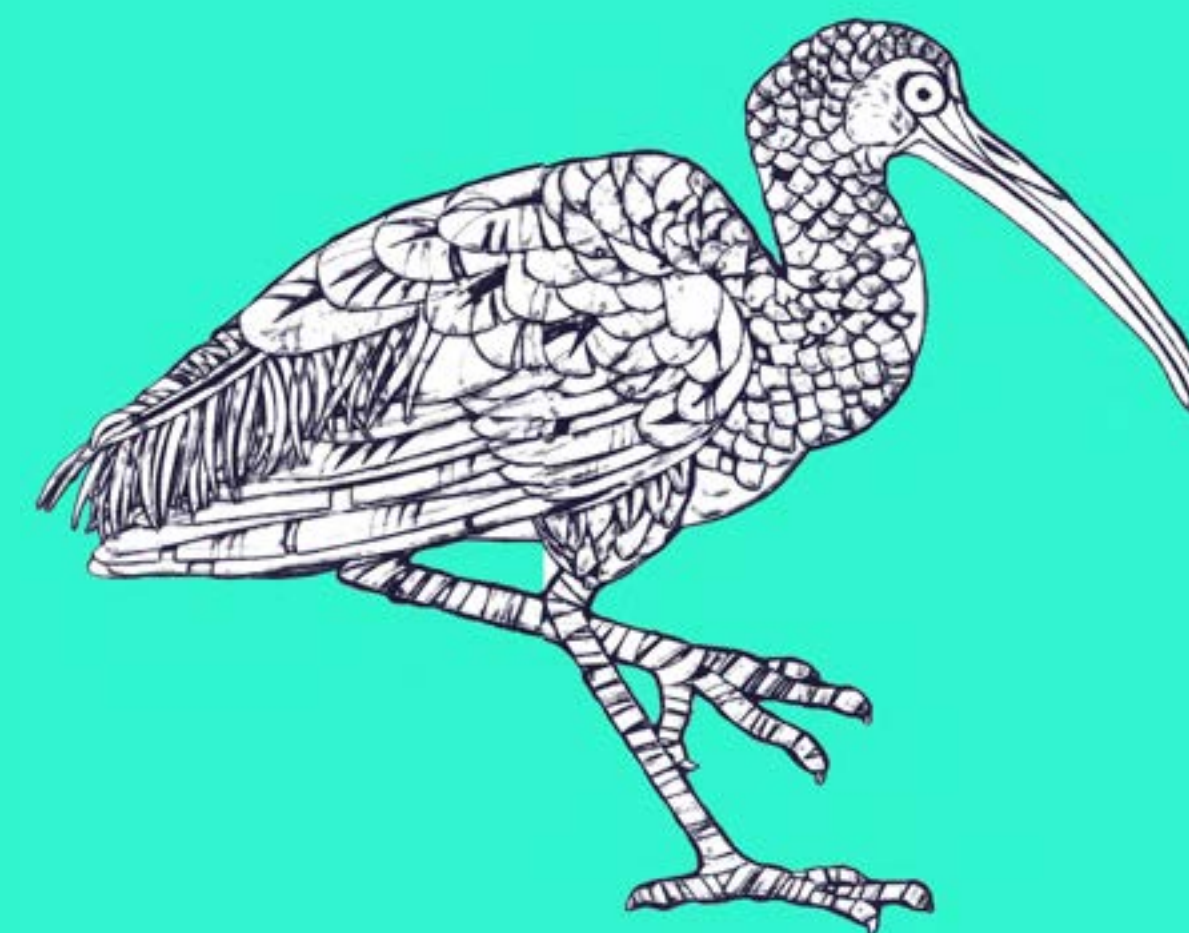
Reptiles

Thin
Viper haje
(Thinness)



Mammals

Bold
Stocky Ram with a Flat Tail
(Large Body and Horns)



Birds

Bold Italic
Black Ibis
(Neck and General Shape)

Then, the variants of the typeface were interpolated to become a uniform typeface.

The Characteristics of *Faune*



The image shows the lowercase letters 'c' and 'f' in a black serif font. Small red rectangular highlights are placed at the thin terminals of the letters: the bottom-right curve of the 'c' and the top-right curve of the 'f'.

Thin Terminals



The image shows the lowercase letters 'j' and 'g' in a black serif font. A solid black square is positioned above the 'j'. Small red highlights are placed on the curvy tails of the letters: the bottom curve of the 'j' and the top curve of the 'g'.

Curvy Small Tails and Ear

The thin version is entirely monolinear (no variation in the stokes).

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

1 2 3 4 5 6 7 8 9 0

The italic version has a unique variation in the strokes that makes it look organic.

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

1 2 3 4 5 6 7 8 9 0

The italic bold version has a high contrast in the curves.

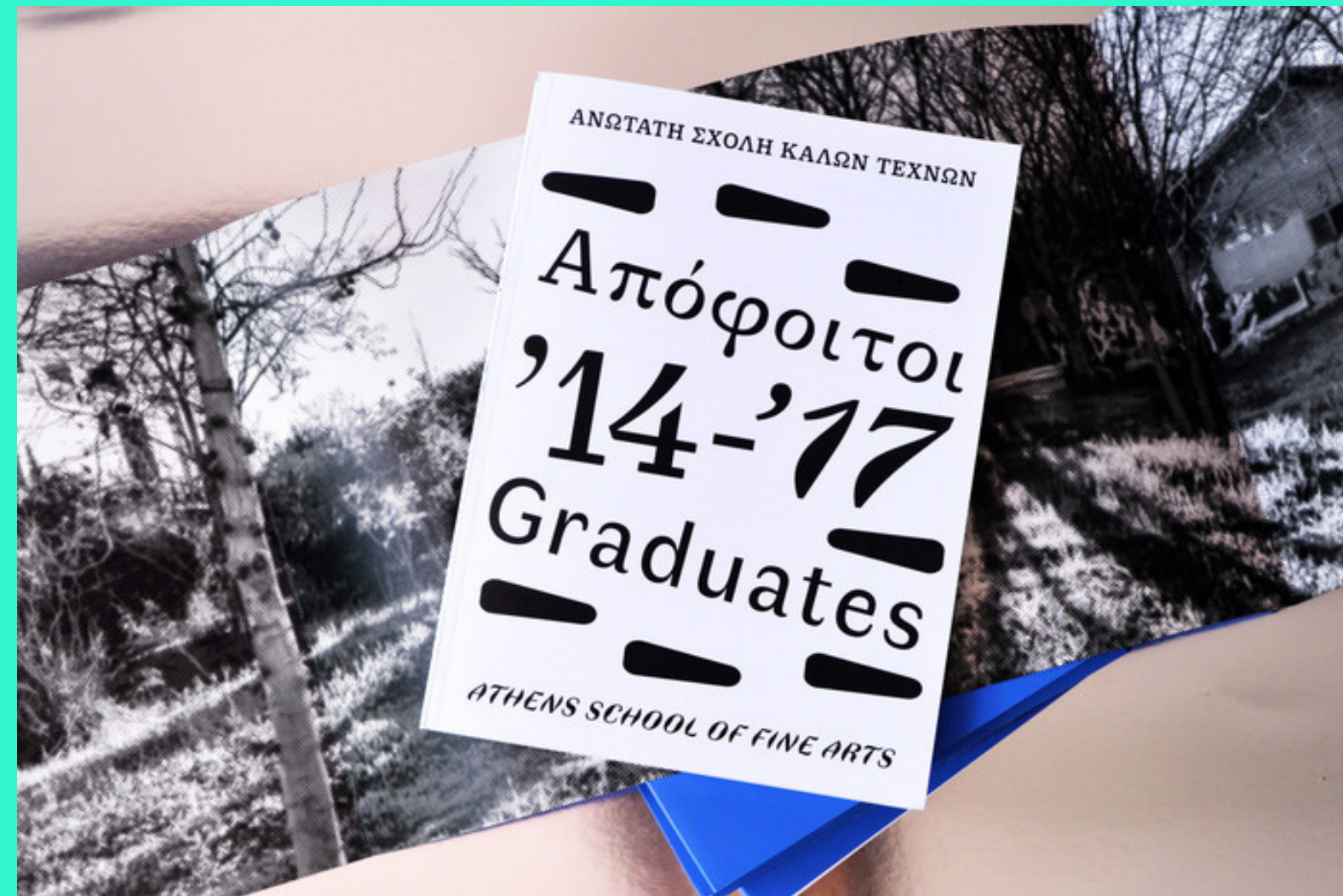
A B C D E F G H I J K L M N O P

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

1 2 3 4 5 6 7 8 9 0



<i>O Golem</i>	<i>Aflicção</i> 122
<i>Sono 9</i>	<i>Medo</i> 149
<i>Dia 12</i>	<i>Impulso</i> 158
<i>I 21</i>	<i>Mulher</i> 171
<i>Praga 29</i>	<i>Ardil</i> 198
<i>Ponche 43</i>	<i>Tormento</i> 215
<i>Noite 61</i>	<i>Maio</i> 227
<i>Desperto 76</i>	<i>Lua</i> 244
<i>Neve 85</i>	<i>Livre</i> 265
<i>Espectro 96</i>	<i>Fim</i> 276
<i>Luz 113</i>	<i>Posfácio</i> 289

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Henri Salvador

24 JUIN
20H TMR
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faune

A typeface family designed
by **Alice Savoie**

A commission
by the **Centre National des Arts Plastiques**

A series of original illustrations
by **Marine Rivoal**

In partnership
with the **Groupe Imprimerie Nationale**



"It is not the same world that emerges along the line that writes the verb 'to look', depending on whether the line passes via the lynx, the hawk, the ox, the bat, the antelope, the snake or the man, indeed as it is not quite the same from one man to another."

Jean-Christophe Bailly,
Les animaux sont des maîtres silencieux,
2010

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Images

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