Massimo Vignelli's typefaces

Vignelli is famous among designers for sticking to a handful of typefaces and publicly poo-pooing all the new stuff that was sprouting in the early years of DTP.

> *As I said, at the time, if all people doing desktop publishing were doctors we would all be dead! Typefaces experienced an incredible explosion. The computer allowed anybody to design new typefaces and that became one of the biggest visual pollution of all times. ...*
>
> *I still believe that most typefaces are designed for commercial reasons, just to make money or for identity purposes. In reality the number of good typefaces is rather limited and most of the new ones are elaborations on pre-existing faces. Personally, I can get along well with a half a dozen, to which I can add another half a dozen, but probably no more.*

Garamond, 1532
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Bodoni, 1788
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Century Expanded, 1900
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Futura, 1930
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Times Roman, 1931
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Helvetica, 1957
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

16th November 2023	14th November 2023
Content is infinite and the fight ...	How short-form content is crea...

Archive RSS feed QR Code

Made with Montaigne and his mission