

EXTRA! EXTRA!

FRANKLIN GOTHIC

"While some types come and go, Franklin Gothic goes on forever."

FRANKLIN GOTHIC CREATES HEADLINES!

Designer claims:

Used in Advertising Too!

Arguably the most widely used font ever produced, Franklin Gothic was designed by Morris Fuller Benton between 1903 and 1912 for American Type Founders Company. Because of its steady popularity, the typeface was updated in 1979 for ITC by Vic Caruso. This new version included more weights and became the standard choice for newspapers and advertising.

Franklin comes in one weight only, though there are style variants in the one weight.

No. 2 Roman 14pt.

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

Condensed 14pt.

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

Extra Condensed 14pt.

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

For newspapers and where available space is limited space!

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DESIGNER DADDY: BENTON FATHERS 180!

The Prolific Work of Morris Fuller Benton:

While his date of birth reads November 20, 1872, Morris Fuller Benton was born into the type business. The son of Linn Boyd Benton, inventor of the pantographic engraving machine, Morris cut his teeth at an early age helping his father work on these machines. After graduating from Cornell, Benton joined the American Type Founders (ATF) as a type designer. He would serve as chief designer at ATF from 1900-1937.

Benton's Other Faces:

Over his career, Benton is credited with the creation of over 180 typefaces.

Academy Agency FB Agency FB Condensed Agency FB Wide Alternate Gothic Alternate Gothic No 1 EF Alternate Gothic No. One EF Alternate Gothic No. Three EF Alternate Gothic No. Two American Text American Text (Bitstream) ATF Bodoni Bank Gothic Bank Gothic (ParaType) Bodoni Bodoni No. 2 EF Bodoni No. 2 EF Broadway Broadway Broadway (BT) Broadway (URW) EF Broadway Engraved Monotype Bulmer Bulmer (BT) Canterbury Old Style Century BQ EF Century Expanded Century Expanded Century Expanded (BT) EF Century Old Style Century Old Style Century Old Style Century Oldstyle Century Schoolbook EF Century Schoolbook Monotype Century Schoolbook Century Schoolbook (BT) Century Schoolbook (URW) Century Schoolbook Monospaced Cheltenham Clearface Gothic Clearface Gothic (URW) Cloister Cloister Black (BT) Cloister Open Face Commercial Script Commercial Script (ITC) Eagle Bold Empire Empire (BT) Engravers' Old English (BT) Eva Paramount SG Ultra Garamond #3 Garamont Amsterdam BQ Linotype Goudy Catalogue Goudy Catalogue (URW) Linotype Goudy Handtooled Goudy Handtooled (BT) Goudy Handtooled (URW) EF Hobo Hobo (BT) Hobo (URW) Linotype Lightline Gothic EF Lightline Gothic Linoscript Linotext Linotype Mariage Modernique Neo Franklin New Century Schoolbook EF News Gothic News Gothic News Gothic (BT) News Gothic (URW) Odette Parisian Parisian (BT) Parisian (ICG) Phenix American Piranesi ITC Souvenir ITC Souvenir (EF) Linotype Stymie EF Stymie Stymie (URW)

EXAMPLES

BANK GOTHIC

engravers old english

news gothic

cheltenham

garamond no. 3

eagle**clearface gothic****hobo****souvenir**

"While some types come and go, Franklin Gothic goes on forever."

CONTROVERSY SURROUNDING A NAME! WITNESS CLAIMS BENJAMIN FRANKLIN WAS INVOLVED!

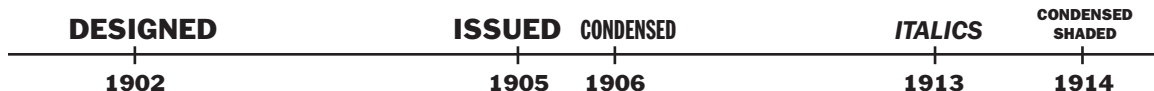
FRANKLIN SAYS:

Controversy still surrounds how the typeface earned its name. Dividing the typeface into its two words, "Franklin" and "Gothic," reveals two diverging histories. Some sources believe that "Franklin" Gothic was named after the diplomat Benjamin Franklin.

GOthic SAYS:

"Gothic," on the other hand, follows another misnomer. At the time, the corporate body of the Boston Type and Sterotype Foundry had introduced a series of typefaces without serifs under the name Gothic. As an extra-bold typeface, Gothic became its surname.

TIMELINE OF A TYPE



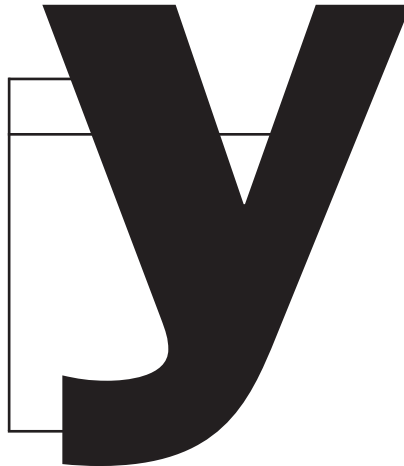
"While some types come and go, Franklin Gothic goes on forever."

SHOCK: GOTHIC "WARM AND FRIENDLY"

The Characteristics of Franklin Gothic:

The heaviness and boldness of Franklin Gothic gives off the impression of being serious and important. However, unlike most bold typefaces, Franklin Gothic has "finesse, lightness, and something warm and friendly about it."

When carefully examining the letter forms you see that most have broad, heavy strokes that are attached by a lighter, thinner stroke.



A a

The upper case letters in Franklin Gothic manage to maintain the elegance, heaviness and lightness seen in the lower case letters.

i

There is not much to say about lower case i, since one downward stroke is almost all that is needed to create this letter. Almost being the key word. The dot of the lower case i is placed half the distance above the downward stroke of its depth, giving the feeling of freedom yet still being connected.

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SHOWDOWN AT THE PRINTERS!!!

FRANKLIN GOTHIC TAKES ON NEWS GOTHIC

Necessity is the Mother of Invention:

Franklin Gothic serves to contrast News Gothic which is relatively thinner and also designed by Benton. Most designers, however, favor Franklin Gothic over News Gothic in their work.

AA

No. 2 Roman 14pt.

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz**

News Gothic 14pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

"As a relatively boldtypeface, Franklin Gothic served to contrast regular News Gothic which did not have a complete family."

"While some types come and go, Franklin Gothic goes on forever."

t

Meet lower case t.

He is slightly askew, giving him added character but is still able to maintain finesse. Instead of his left, top side being completely straight it drifts ever so slightly to the right. His tail just barely narrows at the end, which is similar to the top of the lower case f and tail of the lower case j

g

Meet lower case g.

Her thick and thin ovals keep the overall heaviness of the letter, but the lighter, thinner strokes also give a feeling of daintiness. Even with numerous curves, thicks and thins she is able to keep a perfect balance. The circle in the top portion of the "g" creates a counter space, which allows her to maintain great elegance and composure. She is also very proud to be considered more of a traditional double story g.

i

Meet lower case i.

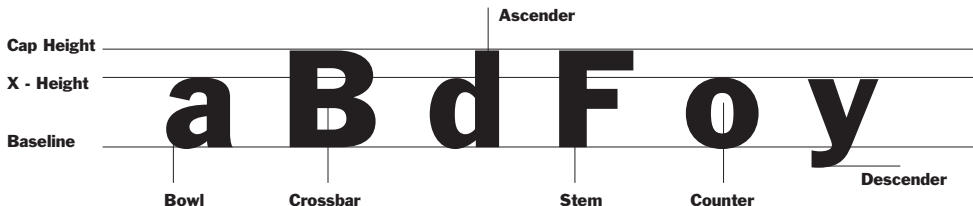
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Q

Meet up case Q.

His tail is very distinctive and is one way many people seem to recognize the typeface Franklin Gothic. In the lighter weights the tail curls down from the bottom center, where as in the heavier weights the tails shifts slightly to the right.

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Ascender: the part of a character that extends above the meanline is known as an ascender. Note that this is the same as extending above the x-height.

Baseline: the baseline is the invisible line on which characters sit. While the baseline may differ from typeface to typeface, it is consistent within a typeface. Rounded letters such as “e” may extend slightly below the baseline.

Bowl: the round or oval forms in a letter (C, G, O - caps: g, b, c, e, o, p) lower case.

Cap Height: height of character from baseline to top of capital letter - usually less than the height of ascenders on lower case letters (B I)

Counter: white space inside a letterform both as o or d and as m or u

Crossbar: the (usually) horizontal stroke across the middle of uppercase A and H is a crossbar. The varying positioning, thickness, and slope of the bar is an identifying feature of many type designs.

Descender: the part of a character that extends below the baseline is known as a descender, such as the bottom stroke of a “y.”

Stem: the vertical line of a “B” and the primary diagonal line of a “V” are known as the stem. The stem is often the main “body” of a letter.

X-Height: height of character from baseline to the top of lowercase letter - this relationship of x-height to cap height, and to ascender and descender is important to the character of the font.

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franklin gothic | 10 / 10

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franklin gothic | 10 / 18

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franklin gothic | 10 / 13

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franklin gothic | 6 / 7.2

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franklin gothic | 6 / 18

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franklin gothic | 6 / 10

Solid (setting): *no leading 10 / 10 (versus 10 / 13)*

Leading: *vertical distance from one baseline to the next (2 points lead generally minimum, 3 points recommended)*

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Measure: *standard length of a line of type or the width of a column (66-80 characters per line)*

Tracking: *overall distance between characters*
Kerning: *modification of space between any given combination of letters*

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franklin gothic | 8 pt. | flush left

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franklin gothic | 8 pt. | flush right

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franklin gothic | 8 pt. | align center

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franklin gothic | 8 pt. | justified left

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franklin gothic | 8 pt. | justified aligned center

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franklin gothic | 8 pt. | justified all lines

Flush Left [fl] [fl/rr]: text lined up - or flush - on left
Flush Right [fr] [fr/rl]: text lined up - or flush - on right

Justified Text: text that flushes on both the left and right edge - word-spacing must be adjusted constantly and consistently to avoid rivers.