EXTRA! EXTRA!
FRANKLIN GOTHIC
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.
ABCDEFghijklmnopqrstuvwxyz

Condensed  14pt.
ABCDEFghijklmnopqrstuvwxyz

Extra Condensed  14pt.
ABCDEFghijklmnopqrstuvwxyz

For newspapers and where available space is limited space!
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.

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,” 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.
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 mst have broad, heavy strokes that are attached by a lighter, thinner stroke.

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

There is not much to say about lower case i, since one downward stroke is almost all that is need 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.
**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.

<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
</tr>
<tr>
<td>abcdefghijklmnopqrstuvwxyz</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
</tbody>
</table>

“As a relatively bold typeface, Franklin Gothic served to contrast regular News Gothic which did not have a complete family.”
Meet lower case t.  
He is slightly askew, giving him added character but is still able to maintain fineness. 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

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, thick 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.

Meet lower case i.  
There is not much to say about lower case i, since one downward stroke is almost all that is need 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.

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 weighs the tails shifts slightly to the right.

“The Franklin Gothic
Established 1902

While some types come and go, Franklin Gothic goes on forever.”
**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.
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam ultrices orci non lectus. Quisque elementum tellus ultrices

**franklin gothic | 10 / 10**

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam ultrices orci non lectus. Quisque elementum tellus ultrices

**franklin gothic | 10 / 18**

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aliquam ultrices orci non lectus. Quisque elementum tellus ultrices

**franklin gothic | 10 / 13**

**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)


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

**Tracking:** overall distance between characters

**Kearing:** modification of space between any given combination of letters

Franklin Gothic | 8 pt. | flush left

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


Franklin Gothic | 8 pt. | justified left


Franklin Gothic | 8 pt. | justified aligned center


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.