

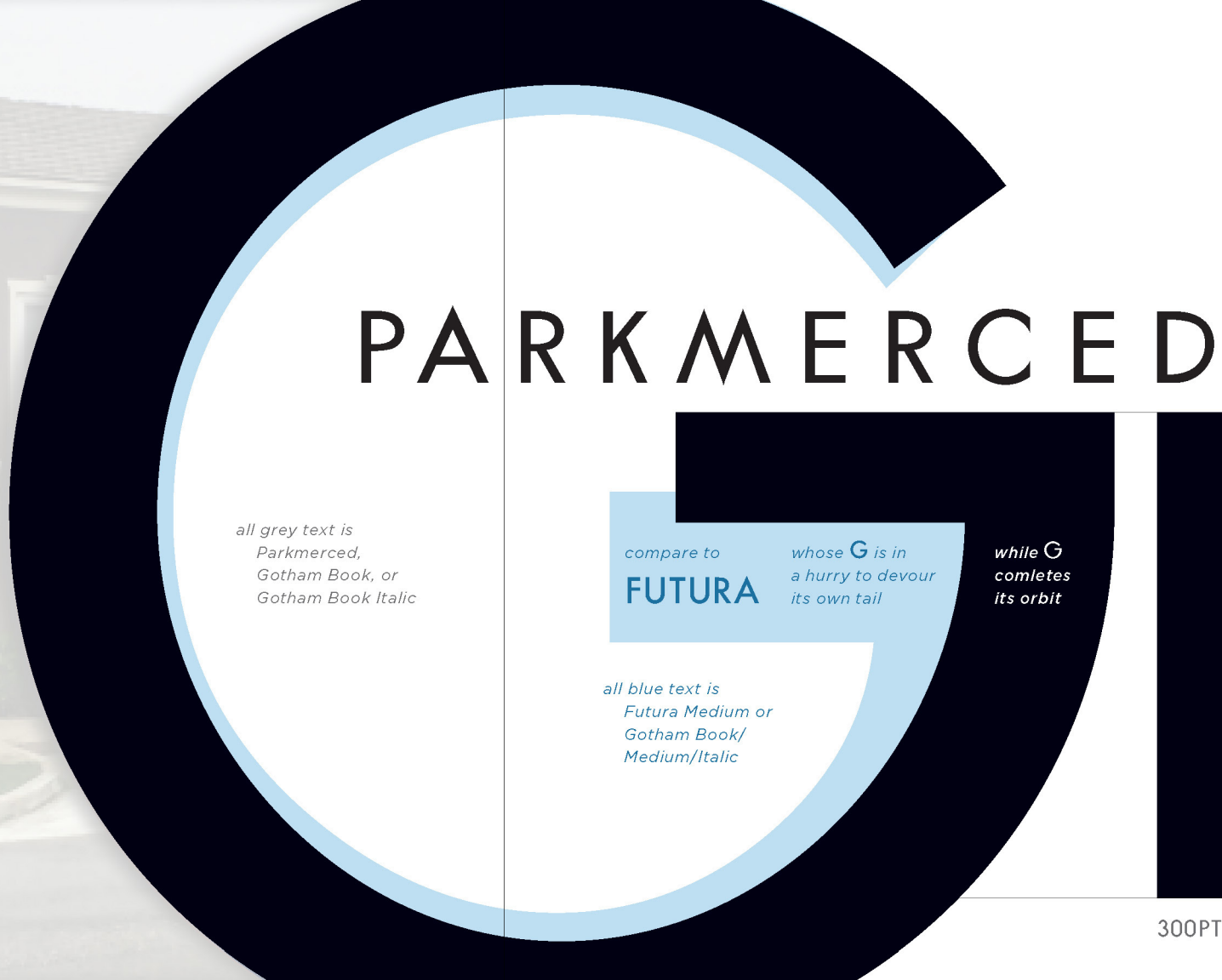
A B C D E F

G H I J K L

M N O P

Q R S T U

V W X Y Z



FEATURES

CLEAN / STABLE / INVITING / PROFESSIONAL
 C O N T E X T U A L K E R N I N G
 LEGIBLE IN PRINT AS SMALL AS 5PT

This geometric, sans-serif display font is doubly nostalgic. It is a tribute to modernism—the idealistic enterprise and to its epitome in my college home, caricatured here with vaulting, utilitarian letterforms.



300PT

0 1 2 3 4 5 6 7 8 9

: , . ? ! []

R

R has a slim crotch

R narrows its stance

O

O, C, and Q counters match

X

X and Z match

M

M is compressed

M matches W in width

RESEARCH

I scoured Parkmerced for inspiration. I focused mostly on the architecture, taking note of the varied yet unified designs of each house. There were perhaps a half-dozen variations in total, that's all. I quickly became fixated on the doorways and arches: the definitive centerpieces of every structure.

I was also careful to note the palette, which I sometimes thought seemed at odds with the forms, as shown here. I decided to integrate them into this project as part of the Parkmerced brand.

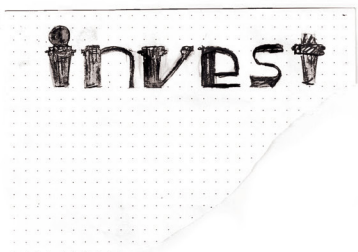
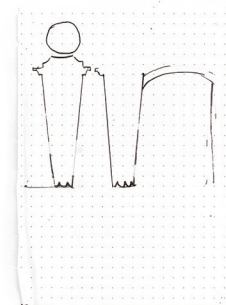
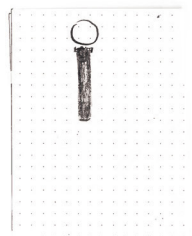
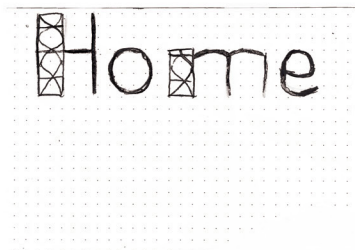
C 35	C 55	C 60	C 80	C 40
M 80	M 45	M 35	M 60	M 50
Y 70	Y 60	Y 65	Y 40	Y 60
K 30	K 20	K 35	K 40	K 10



Leonard Schultz, who with his firm designed dozens of successful hotel buildings and suburban areas between the 20's and the 40's, worked with the Metropolitan Life Insurance Company to design Parkmerced, along with other ambitious, planned communities, such as Park La Brea, in Los Angeles, or Parkfairfax, in Alexandria, Virginia.

Schultz also designed this impressive New York City Skyscraper, still standing





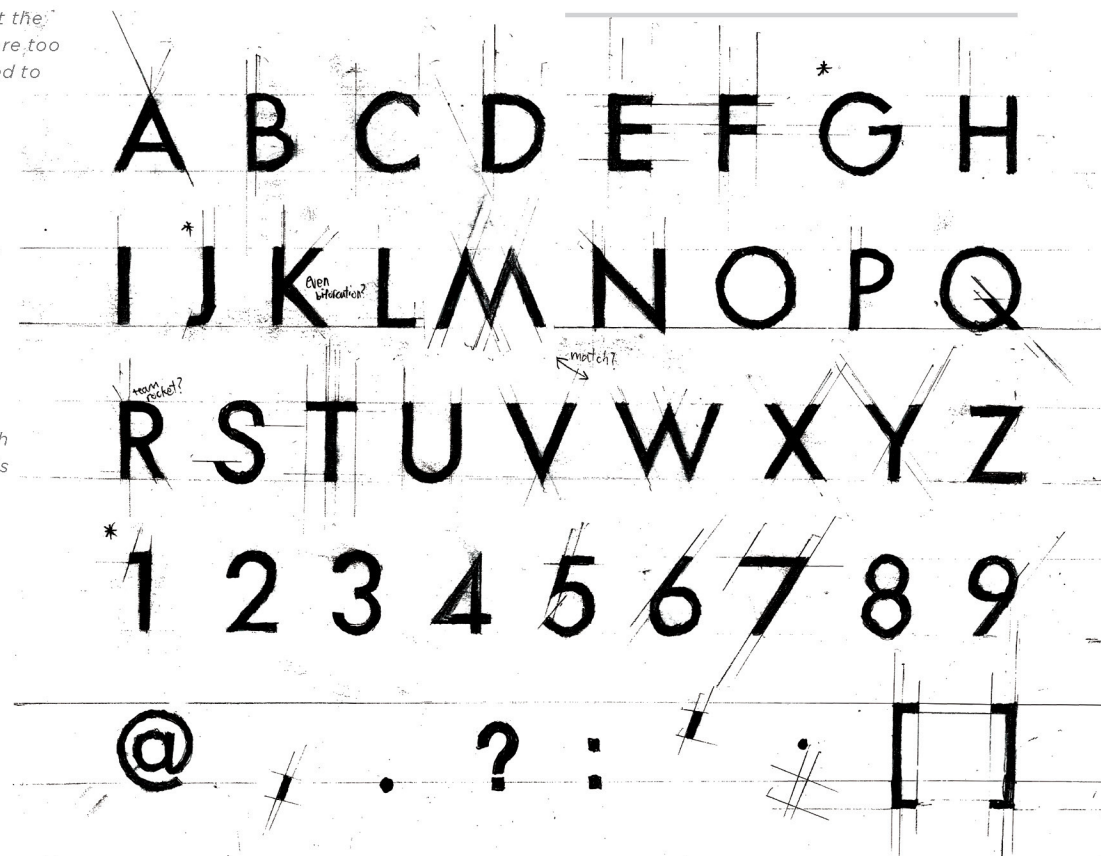
I began by emulating some of the architectural patterns I saw. Using dotted grid paper, I saw what fonts would ensue from the

DEVELOPMENT

I quickly discovered that the architectural themes were too diverse and that I needed to simplify my approach.

each letter was painstakingly drawn and re-drawn using tracing paper, three pencil weights, and measuring tools

I first established a stroke width using the stem of T, with noticeably slimmer horizontals



The more I refined my design, the more a sans-serif seemed best. I looked to iconic examples like Futura and Helvetica.

USAGE

LOGOS

PIONEERING
OPTOMETRY

PATHOS

