

History



The Arial® typeface is one of the most widely used designs of the last 30 years. Drawn in 1982 by Monotype Imaging designers Robin Nicholas and Patricia Saunders for use in an early IBM® laser printer, Arial has become a staple for textual content. While some believe Arial has its design roots in the Helvetica® typeface, its foundation is actually in the Monotype Grottesque® design, drawn at the turn of the last century. Although created for IBM, it was Microsoft in 1992 that chose to make Arial part of a suite of system fonts for the Windows® 3.1 operating system. That decision gave the design its most important send-off. Since then, Arial has been used on just about every computer and in every textual application imaginable. In addition to being bundled with Windows operating systems, it's found on the Apple® Mac OS X® operating systems and is embedded in virtually all PostScript®-based laser printers. While only a few Arial fonts are bundled with operating systems and hardware products, there are a large number of variants in the family available to graphic communicators. More than 28 styles exist, which include a range of rounded and monospaced designs. Because it is easy to read at large and small sizes and in a variety of applications, Arial has been a staple screen font for decades. Arial, however, has many uses beyond on-screen applications. It has been a popular choice for advertising, book design and office communication. The availability of many narrow widths also makes the typeface suitable for posters and large print ads. In smaller point sizes, Arial is popular for diagram annotations and is an easy-reading typeface for books. Arial is also used in many logos and informational material, such as booklets, educational aids and instructional manuals.

The Helvetica® typeface is one of the most famous and popular in the world. It's been used for every typographic project imaginable, not just because it is on virtually every computer. Helvetica is ubiquitous because it works so well. The design embodies the concept that a typeface should absolutely support the reading process – that clear communication is the primary goal of typography. Helvetica didn't start out with that name. The story of Helvetica began in the fall of 1956 in the small Swiss town of Münchenstein. This is where Eduard Hoffmann, managing director of the Haas Type Foundry, commissioned Max Miedinger to draw a typeface that would unseat a popular family offered by one of his company's competitors. Miedinger, who was an artist and graphic designer before training as a typesetter, came up with a design based on Hoffmann's instructions, and by the summer of 1957, produced a new sans serif typeface which was given the name "Neue Haas Grotesk."

Simply translated this meant "New Haas Sans Serif." The Stempel type foundry, the parent company of Haas, decided to offer the design to its

Germany, where Stempel was based.

The company, however, felt it would be too difficult to market a new face under another foundry's name and looked for one that would embody the spirit and heritage of the face.

The two companies settled on "Helvetica," which was a close approximation of "Helvetia," the Latin name for Switzerland. ("Helvetia" was not chosen because a Swiss sewing machine company and an insurance firm had already taken the name.) Over the years, the Helvetica family was expanded to encompass an extensive selection of weights and proportions and has been adapted for every typesetting technology.

Helvetica

IMPACT



its thick strokes, compressed letterspacing, and minimal interior counterform are specifically aimed, as its name suggests, to "have an impact".

Geoffrey Lee designed Impact font for the Stephenson Blake foundry in 1965. The sans serif display typeface is very heavy and condensed in the grotesque style, similar to Helvetica Inserat. Use Impact font in display situations. The design rights were acquired by Monotype, which ultimately licensed the design to Microsoft as part of a package of fonts for use with Windows in the 1980s and 1990s.



Nautica

Nautica is a new script typeface based on Copperplate's ductus. The Copperplate penmanship style has a distinctive flow and character. Many years of steady and patient practice allow calligraphers to achieve the flow, direction, sequencing, and speed required from the copperplate ductus, to achieve its distinctive, elegant, fluid aesthetic. Nautica is a monumental new script from Resistenza, which builds on the creator's accomplished penmanship skills. The delicate strokes have high contrast and an extravagant personality. These letterforms invoke 18th-century sailors' logbooks and the nostalgic correspondence those at sea sent home to their loved ones, with letters looping and rolling into one another like the waves these intrepid adventurers voyaged on. Nautica's ornate feel is perfectly suited to romantic applications, and with three weights, one set of useful navigational icons and some nautical knots Nautica will allow you to create rich and cohesive graphics for those 'tying-the-knot' or in any display context which requires some sophistication. Nautica allows you to achieve the complexity and flow of copperplate calligraphy with OpenType features. Supreme swashes inspired by brush pen stroke, and exhaustive alternates, with over 1000 glyphs and extensive language support. Nautica offers full professional typographic features, for a natural 'written' look. High in contrast, it is a very original type with a strong character. With over 800 glyphs and extensive language support Nautica offers full professional typographic features. Resistenza is a type foundry consisting of Giuseppe Salerno, a trained calligrapher who gained his graphic design skills in Torino, Italy, and Paco González, a self-taught Spanish-born designer from Valencia. Working mostly by hand, a bold, humanistic quality comes through in their graphic design. You may encounter slight variations in the name of this font, depending on where you use it. Nautica works very well with Turquoise. ❀ ❀ ❀ ❀ ❀ ❀ ❀ ❀

The primary differences between Arial and Helvetica can easily be seen in the distinguishing characters shown above: Helvetica's terminal strokes are either horizontally or vertically cut, while those of Arial are slightly angled, the cap G in Helvetica has a spur while Arial does not, the leg of the cap Rs are dramatically different in shape and position, and the overall shapes are more rounded in Arial than Helvetica. Helvetica was originally designed in 1957 by Swiss typeface designer Max Miedinger for the Haas Typefoundry in Switzerland. His objective was to create a neutral, legible sans-serif typeface that could compete with the Akzidenz Grotesk typeface – and could be used in a broad variety of applications. Its original name, Neue Haas Grotesk, reflects this heritage. When Haas became part of the Linotype group of companies, the name was changed to Helvetica (an adaptation of “Helvetia”, the Latin name for Switzerland). Linotype added more weights and began heavily promoting the family. Helvetica has since gone on to become one of the most well-known and widely used typefaces in the world. In the mid 1980s, Helvetica virtually became a household name when it, along with Times Roman® and Courier, were made core fonts in Apple® Computer's operating system and laser printers – ushering in desktop publishing. At about the same time that Adobe was developing PostScript, Monotype won the contract to provide fonts for IBM's first big laser-xerographic printers. This led to the design of the Arial typeface in 1982, by Robin Nicholas and Patricia Saunders for Monotype Typography. Several years later, Arial was also licensed to Microsoft and was subsequently supported with all versions of the Windows® operating system. While it is true that Arial was intended to be a competitor to Helvetica, as Helvetica was to Akzidenz Grotesk – the intention was not to copy it. In fact, Arial is based on the Monotype Grotesque® typeface, a design first drawn at the turn of the last century. Arial is a more rounded design than Helvetica, with softer, fuller curves, and more open counters. The ends of the strokes on letters such as ‘c,’ ‘e,’ ‘g,’ and ‘s,’ rather than being cut off on a horizontal or vertical plane, are terminated at the more natural angle in relation to the stroke direction. Helvetica has sharper, crisper, and more stylish details, such as the leg of the cap R, more curly diagonal spine on the numeral 2, and horizontal or vertical end strokes on many characters. In addition, Helvetica has a slightly higher waistline and an overall less rounded appearance than Arial. Arial, on the other hand, has a less elegant, blander appearance, most likely so that it prints well on the laser printer it was intended for. These traits also make it better for other lower resolution environments, including the web and other presentation and other high display digital environments. Arial has softer curves and fuller counters, as well as a characteristic diagonal terminal on the t, and a curved tail on the cap Q. Helvetica was designed for print, while Arial was designed for computers. Helvetica and Arial are still two of the most popular typeface designs around. Truth be known, Arial is many times more popular of the two due to its widespread availability on computers. (After all, there are over a billion Windows computers!) But Helvetica still rules among graphic designers for print work, with its multiple weights and versions, as well as the rerelease of Linotype's reworked, and very popular version, the Neue Helvetica® typeface.

Arial vs. Helvetica

