

# MYRIAD PRO BOOK

The title 'MYRIAD PRO BOOK' is rendered in a bold, black, sans-serif font. The letters are thick and have a slightly irregular, hand-drawn quality. The word 'MYRIAD' is on the top line, 'PRO' is on the second line, and 'BOOK' is on the third line. The 'O's in 'BOOK' are particularly large and prominent. Two black arrows point towards the 'O's in 'BOOK': one points from the bottom right towards the first 'O', and another points from the top right towards the second 'O'.

*proposed by Nikita Timoshenko*

INTRO

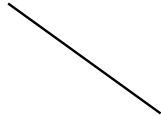
Typeface: **Myriad**

Category: **Sans-serif**

Classifications: **Humanist**

Designers: **Robert Slimbach, Carol Twombly**

Foundry: **Adobe Type**



X

Myriad is a humanist sans-serif typeface designed by Robert Slimbach (born 1956) and Carol Twombly (born 1959) in the period 1990–92 for Adobe Systems. Myriad is a multiple masters face that works with an intelligent software “engine” to allow the user to generate variations in width and weight by accessing a broad range of stroke widths arranged on individual character rasters.

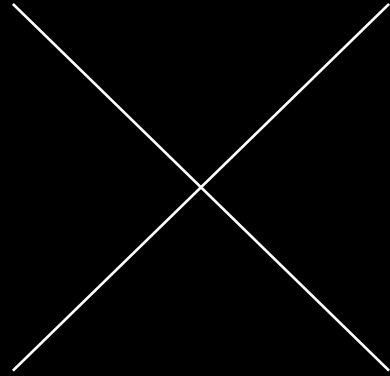
Humanist sans serif typefaces have an organic structure, and an underlying armature similar to old style serifs. Uppercase characters tend to have a horizontal axis similar to the monumental capitals found in inscriptions in the Roman forum. The lowercase often follow the model of Carolingian script.

Humanist sans-serif types have subtle organic shapes and monotone color, balanced by varying letter widths and open counter shapes. The voice of humanist sans-serif types is warm and friendly without the cool directness of realist sans-serif faces like Akzidenz Grotesk or Univers. A readable and friendly face, Myriad works well for both text and display typography.

Since the launch of the eMac in 2002, Myriad has been replacing Apple Garamond as Apple

Computer's corporate font. It is now used in all of their marketing and on their products (See Apple

typography). More recent iterations of the iPod (from the iPod photo onwards) have used Podium Sans,



which has similarities with Myriad (as opposed to Chicago), for their user interface. Another humanist

sans-serif typeface, Lucida Grande is used as the system font for Apple's Mac OS X operating system.

Myriad is also used in the corporate identity of Wells Fargo and Modern Telegraph as their primary headline typeface.

# iPod

*Speed of life*

**Speed of life**

*Speed of life*

**Speed of life**

*Speed of life*

**Speed of life**

*Speed of life*

Speed of life

***Speed of life***

Speed of life

**Speed of life**

*Speed of life*

**Speed of life**

*Speed of life*

**Speed of life**

*Speed of life*

Speed of life

***Speed of life***

Speed of life

***Speed of life***

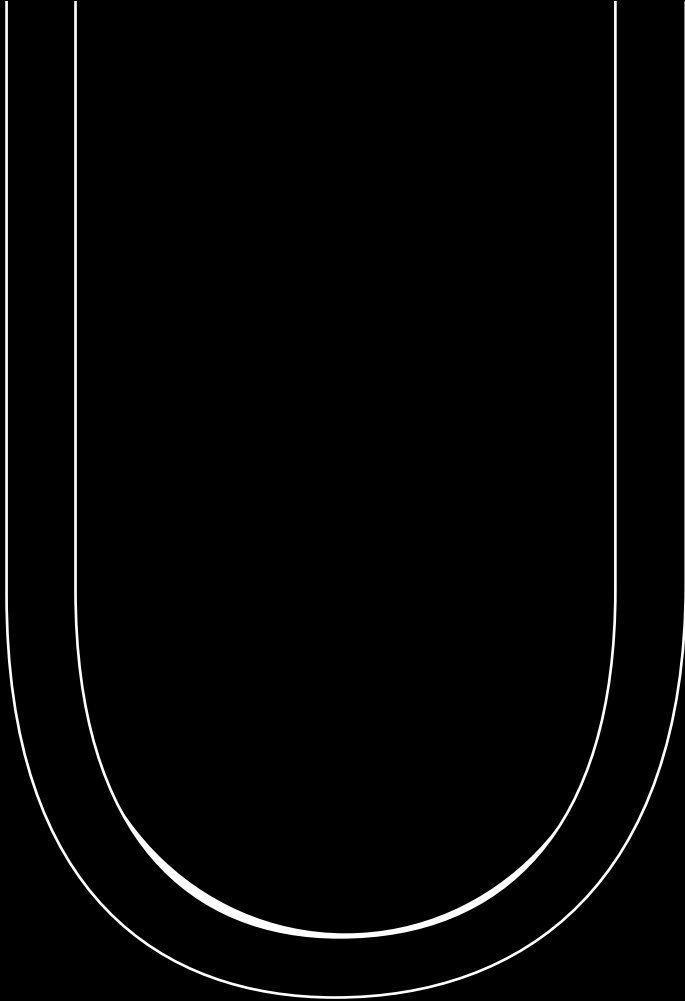


## **An Expanded Type Family**

**Adobe's commitment to the successful implementation of Open-Type technology, as well as the popularity of Myriad, made it a logical candidate for expansion into the Myriad Pro family.**

**Its large glyph set covers a broad range of international requirements, while consolidation of all of Myriad Pro's glyphs into single roman and italic fonts provides users with increased typographic control. The result is a family that gives designers and typographers a powerful set of tools for solving the myriad design problems encountered in modern typography.**

## Asymmetrical Composition

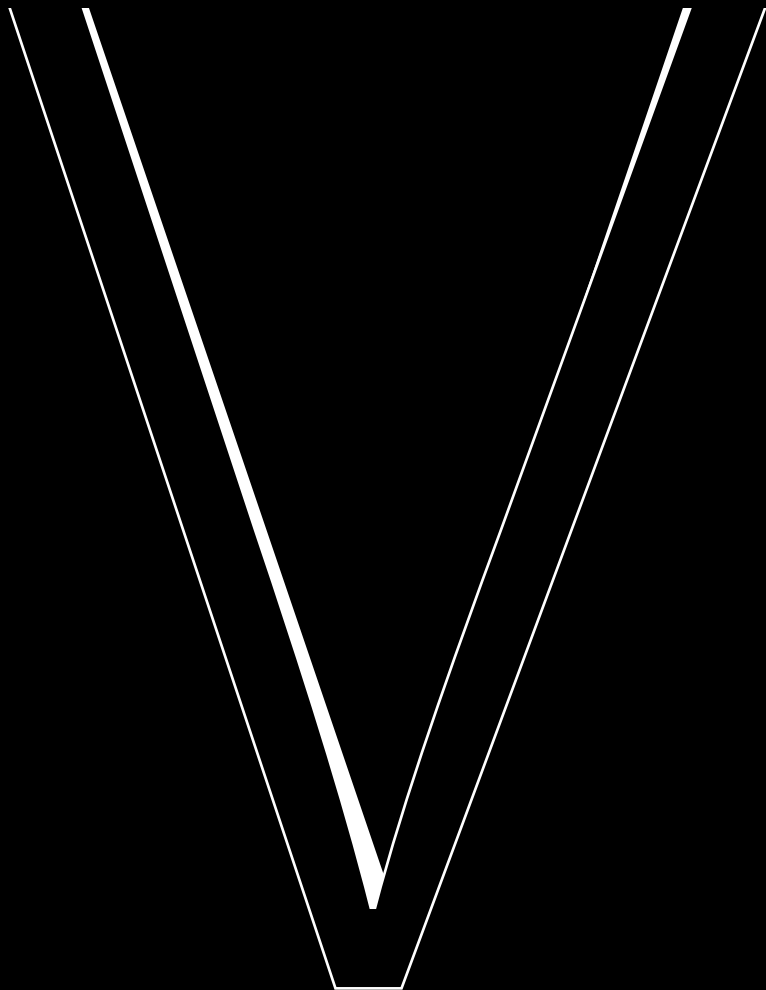


In the world of contemporary sans serif typography, where the ordering of complex information us-

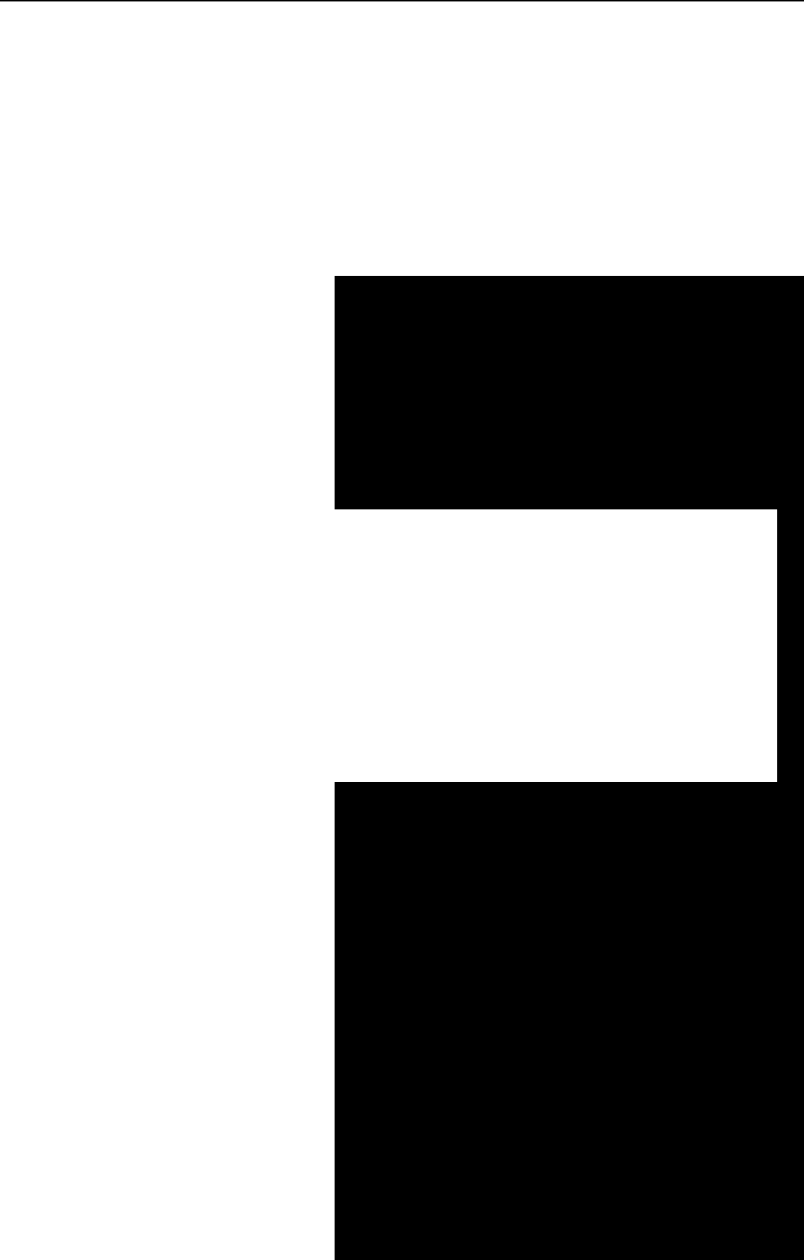
ing multiple weights and widths is common, the different typographic voices of Myriad Pro work

together beautifully. When used in conjunction with other typefaces, Myriad Pro's varied palette offers

dynamic options for typographic expression.



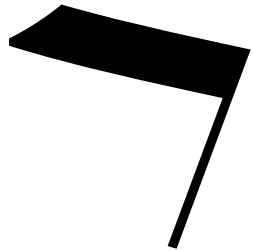
## A Refined Sans Serif Design



The design of Myriad Pro is straightforward and non-idiosyncratic making it ideal for creating sophisticated typographic arrangements where simplicity and clarity are required. Myriad Pro provides a system of fonts that can be applied to a broad typographic spectrum, from corporate identity and web page design to advertising typography and text composition. This highly adaptable family is equally at home for text and display setting. The clean optically balanced shapes, carefully crafted letterforms, precise letterfit, and extensive kerning make this unified family highly readable and give pages an exceptionally even color.



**The Design of Myriad**



f s z

**In 1992, the Myriad design team initially included Adobe's Fred Brady, Robert Slimbach, Sumner Stone and Carol Twombly. The team examined existing sans serif designs and made trial pencil drawings, computer sketches, and test fonts to determine the design direction of Myriad. A collaborative approach helped to ensure that the Myriad family maintained a clear, objective quality, without idiosyncrasies that might be introduced if only one designer worked on the project.**

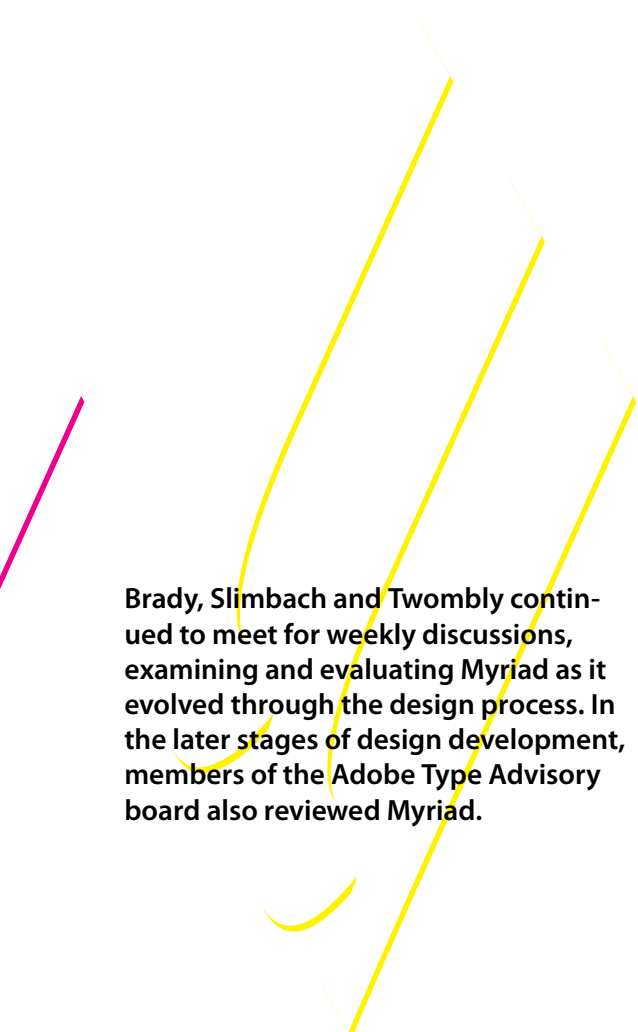


Drawing, digitization, and design work was split between Slimbach and

Twombly and was completed in two years. Each designer was responsible for different designs in the roman and

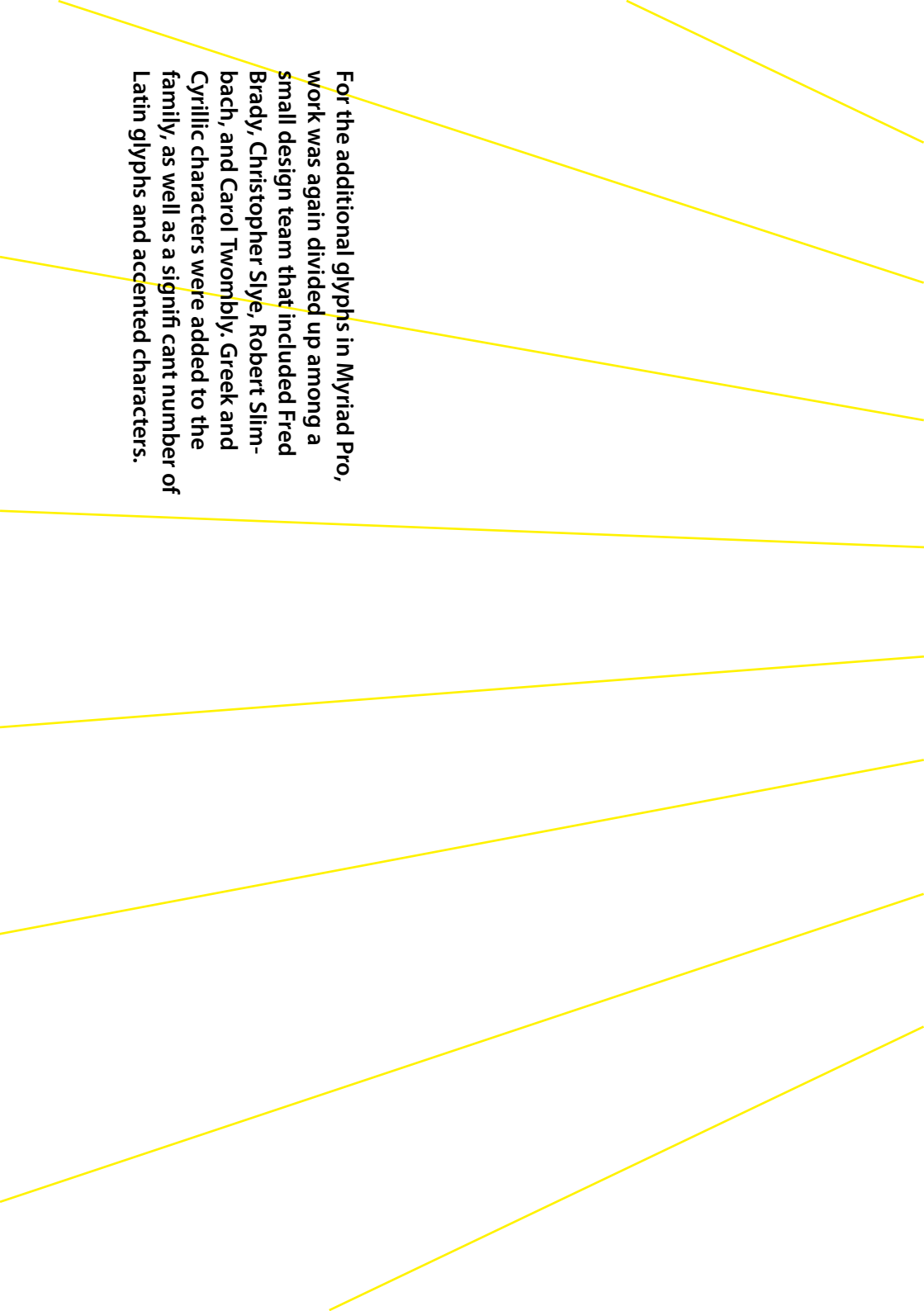
italic fonts; then they exchanged work during the final production stages to give the Myriad family a unified appearance. As the project progressed,



A decorative graphic on the left side of the page. It features a vertical pink line on the far left. To its right, three parallel yellow lines slant downwards from left to right. These yellow lines are partially enclosed by curved yellow shapes that resemble stylized brackets or highlights.

**Brady, Slimbach and Twombly continued to meet for weekly discussions, examining and evaluating Myriad as it evolved through the design process. In the later stages of design development, members of the Adobe Type Advisory board also reviewed Myriad.**



The page features several thin, parallel yellow lines that run diagonally from the top-left towards the bottom-right, creating a sense of movement and structure.

**For the additional glyphs in Myriad Pro, work was again divided up among a small design team that included Fred Brady, Christopher Slye, Robert Slimbach, and Carol Twombly. Greek and Cyrillic characters were added to the family, as well as a significant number of Latin glyphs and accented characters.**

а б в г д е ж

а б в г д е ж

α β γ δ ε ζ η

α β γ δ ε ζ η

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

**...opp-là!**

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**

**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**

**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**

**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**

**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**

**Timoshenko Nikita - Proposal for Myriad pro**  
Book concept: Timoshenko Nikita  
Designed & edited by the same man

SPECIAL THANKS TO: MY MOM (SHE COOKED FOR ME DURING MY WORK ON THIS EDITION) / ROBERT SLIMBACH / CAROL TWOMBLY / THE ADOBE CORPORATION / ANDY WARHOL / JEAN-MICHEL BASQUIAT / VISIONNAIRE.

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