Media77 Condensed

About Media77

Media77 Condensed's weights range from Light to Medium providing a narrower visual texture that can accommodate lots of text in demanding editorial contexts.

A sleeping beauty from the modern Swiss typography tradition, Media has resurfaced in a newly digitalized version, four decades after it was first sketched. Created by the legendary Team'77, the typeface has been dexterously revitalized.

In 1974, André Gürtler, Christian Mengelt, and Erich Gschwind, known as Team'77, were commissioned by Bobst Graphic, in Lausanne, to draw a text typeface specifically for phototypesetting technology. Rather than a constraint, Team'77 thought that the technical parameters of the composing system could result in interesting typographic solutions, detached from historical classifications; not another replica, but the design of a contemporary typeface with a modern purpose. Media was originally released by Bobst Graphic in 1977, after which it was immediately featured in issue № 8/9 of Typographische Monatsblätter (TM).

Forty years later, the redrawing of Media by the original members of Team'77 showcases their mastery: an extraordinarily sophisticated typeface with a unique aesthetic, very legible at small sizes, and full of refined details at display sizes.

→ Released in 2021

Designed by Team'77

Team'77 is André Gürtler, Christian Mengelt and Erich Gschwind's design partnership. Active in type design for more than forty years with international clients and foundries, they have been awarded the Swiss Grand Award for Design in 2015 for their outstanding achievement in typography with the creation of typefaces such as Alpin Gothic, Cyrillic Gothic, Avant Garde Gothic Oblique, Media, Signa, and Unica77.

André Gürtler studied at the Basel School of Design under Emil Ruder. He worked as a letterer for the Monotype Corporation in Salford in 1959 and with Adrian Frutiger at Debergny & Peignot in Paris between 1956 and 1965. Gürtler taught at the Basel School of Design until 2000. He is the founder of the ATypl committee for research and education and has been a long-term collaborator and member of the editorial team of the Typografische Monatsblätter journal.

Christian Mengelt studied graphic design at the Basel School of Design under Armin Hofmann. He collaborated with Karl Gerstner on projects such as Gerstner Programm and Swissair Futura. From 1972 to 2001 he taught type and graphic design at the Basel School of Design and has been head of the Fachklasse für Grafik since 1986. Mengelt has been a guest lecturer and held seminars and schools across Europe, the USA, and Mexico.

Erich Gschwind trained as a compositor and then studied typography and book printing at the Basel School of Design under Emil Ruder. He worked as a typographic designer in various printing houses and was responsible for corporate design at the medical science publisher S. Karger AG in Basel, for which he designed numerous scientific publications.

Media77 Condensed Regular 245 pt

Media77 Condensed Light/Italic 105 pt

Aa

Aa

Media77 Condensed Regular/Italic 105 pt

Media77 Condensed Medium/Italic

105 pt

Aa

Aa

Aa

Aa

Media77 Condensed Family 6 Styles

Media77 Condensed Light

Media77 Condensed Light Italic

Media77 Condensed Regular

Media77 Condensed Italic

Media77 Condensed Medium

Media77 Condensed Medium Italic

Media77 ® Condensed Character Map

Uppercase

Standard and Discretionary Ligatures

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz Lowercase

.:,;...--_()[]{};i!¿¿?""",,,«»‹>*"'/\||••@ Standard Punctuation

> $\&\%\%_0$ ©® \mathbb{P}^{TM} ° $\S\P$ *†\$# \mathbb{N} $^{\underline{0}}\ell$ $\overset{\bullet}{\leftarrow}$ Symbols

> > fiflffifffbfhfkfifflffbffh tt

ffiflffhffifkft Historical Ligatures

0123456789 **Proportional Lining Figures**

> 0123456789 Oldstyle Figures

00 Slashed Zero

Denominators

Superscript/Superiors

Accented Uppercases

Accented Lowercases

Subscript/Inferiors

Ordinals

 $+-\pm\times\div=\neq\approx\sim<>\leq\geq\neg\infty\mu\int\Omega\pi\partial\Delta\Pi\Sigma\sqrt{\Diamond}$ Mathematical Symbols

> \$¢£€¥f¤ Currencies

1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 1/8 12345/67890 Fractions

H0123456789abcdefghijklmnopqrstuvwxyz.,()[]+-= Numerators

> $H_{0123456789abcdefghijklmnopqrstuvwxyz.,()[]+-=$ $\textcolor{red}{\textbf{H}^{0123456789abcdefghijklmnopqrstuvwxyz.,()[]}}$

 $m H_{0123456789abcdefghijklmnopqrstuvwxyz.,()[]$

 $\leftarrow \uparrow \rightarrow \downarrow \Gamma \nearrow \bot \lor$ Arrows

> ÀÁÂÃÄÅÅĀĀĄÆÆÇĆĈĊČÐĎÈÉÊËĒĔĖĘĚĜĞĠĢĤ ĦÌÍÎÏĪĬĮIJĴĶĹĻĽĿŁ∂ÑŃŅŇÒÓÔÕÖŌŎØØŒŔŖŘŚŚŜ ŞŞßŢŤŦŢÙÚÛÜŪŪŬŮŰŲŴWWŴŶŶÝŸŹŻŽÞ

> àáâãäååāāaææçćĉċčðďèéêëēĕeĕġĝġġĥħìíîïīījijjìkĺlľ Hłŋñńnňőòóôööööøøœŕŗřšśŝşşßţťŧţùúûüūūŭůűųŵw

wwŵŷyyzżżb

Alternate at symbol ss01

(a)

Language Support

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda German, Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin,

Kamba, Kikuvu, Kinvardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisven, Moldavian, North Ndebele, Nothern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romany, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu

© 1998-2022 Optimo Sàrl Version 1.000 www.optimo.ch Optimo Latin Extended Character Set

Adobe

Adobe Latin-1

Apple Macintosh

- MacOS Roman (Standard Latin)
- · MacOS Central European Latin
- MacOS Croatian
- · MacOS Iceland · MacOS Romanian
- · MacOS Turkish

ISO 8859

- · 8859-1 Latin-1 Western European
- · MS Windows 1250 Central European Latin 8859-2 Latin-2 Central European · MS Windows 1252 Western (Standard Latin)
 - · MS Windows 1254 Turkish Latin

 - · MS Windows 1257 Baltic Latin

Encoded Glyphs

Microsoft Windows

- Basic Latin
- Latin-1 Supplement
- Latin Extended-A

· Latin Extended Additional

Latin Extended-B

8859-15 Latin-9

8859-9 Latin-5 Turkish

8859-13 Latin-7 Baltic Rim

8859-16 Latin-10 South-Eastern European

-8859-3 Latin-3 South European

· 8859-4 Latin-4 North European

OpenType Features



All Caps [cpsp]



Case Sensitive Forms [case]

This function formats the text in uppercase and adjusts spacing between all capital letters. It also applies the 'Case Sensitive Forms' feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

OFF

All Capitals (278) «Optimo»

 $H@||()[]{};;() \ll ---$

ON

ALL CAPITALS (278) «OPTIMO»

H@|\()[]{}¿i‹›«»----



Tabular Lining Figures [tnum-Inum]



Proportional Lining Figures [pnum-Inum]



Tabular Oldstyle Figures [tnum-Inum]



Proportional Oldstyle Figures [pnum-Inum]

This typeface includes lining and oldstyle figures available in tabular or proportional spacing formats. Lining figures have an invariable height comparatively to oldstyle figures who have varying ascenders, descenders and x-height. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789 H0123456789 H0123456789 H0123456789

H0123456789 H0123456789 H0123456789 H0123456789



Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs,

Stylistic Set 7 [ss07] Historical Ligatures

This feature replaces glyph(s) with stylistic alternate(s).



Stylistic Set 1 [ss01] Alternate at symbol

This feature replaces glyph(s) with stylistic alternate(s).

fiflffiftffbfh fk fj ffl ffb ffh

fiflffiftffbfh fk fj ffl ffb ffh



si sl ss sh ssi sk st

fifffffffkft



(a)

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Version 1.000

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Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4 3/4 3/8 5/8 7/8

1/2 1/3 2/3 1/4 3/4 3/8 5/8 7/8



Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. Spanish, Portuguese and Italian language uses the feminine and masculine ordinal indicators such as 'a' for for 1°, 1°. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2ª 2º 1er



Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmnop Hqrstuvwxyz.,()[]

H0123456789-+=
Habcdefghijklmnop
Hqrstuvwxyz.,()[]



Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmnop Hqrstuvwxyz.,()[] H0123456789-+= Habcdefghijklmnop Hqrstuvwxyz.,()[]



Superscript/Superiors [sups]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmnop Hqrstuvwxyz.,()[] $H^{0123456789-+=}\\ H^{abcdefghijklmnop}\\ H^{qrstuvwxyz.,()[]}$



Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmnop Hqrstuvwxyz.,()[]

 $\begin{array}{l} H_{0123456789^{-+=}} \\ H_{abcdefghijklmnop} \\ H_{qrstuvwxyz.,()[]} \end{array}$



Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.

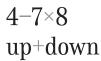
A-B-C-D

A-B-C-D

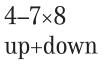


Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.



$$H^{\pm \times \div - = \approx \neq \leq \geq \neg \infty}$$



32×50 cm

$$H + \pm \times \div - = \approx \neq \leq \geq \neg \infty$$



Stylistic Set 20 [ss20]

This feature substitutes the letter "x" into the multiplication sign.



Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.



Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the 'O', this feature substitutes all zeros in a selected text by a slashed form of the zero.

$$32x50 \text{ cm}$$

-> <-

tt

 \rightarrow \leftarrow

tt

0 0

00

Media77 Condensed Light

The car was a boxy late model Ford sedan,

Media77 Condensed Light

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle

Media77 Condensed Light 24 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I

Media77 Condensed Light 12 pt

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Media77 Condensed Light

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Media77 Condensed Light 10 pt

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Media77 Condensed Light

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Media77 Condensed Light Italic

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Media77 Condensed Light Italic 24 pt

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center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn't $pray\ when\ Emily\ died.\ God\ would\ make\ an\ exception.\ He\ would\ let\ her\ into\ Heaven.$ In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. "Cement," he said. It's not that I was being shy. It was just that-well, for one, I don't even remember the event. It's a blank: a white slate, a Heavy hole. I was able to date the occasion with complete certainty because that afternoon I had been sledding with my lifelong friend and enemy, Perry Boy, and we had quarreled, because his new Christmas sled would not go as fast as my old one. Snow was never heavy in our part of the world, but this Christmas it had been plentiful enough almost to cover the tallest spears of dried grass in Mountain Side Park. The following day, my dog was dying. 1 brought her water and food and placed them near her, stood watching intently-but she didn't move. The car was a boxy late model Ford sedan, white over Heavy, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry