

# Media77

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## About Media77

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 N° 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.

→ Second release in 2021  
→ First release in 2015

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## 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 Debergný & Peignot in Paris between 1956 and 1965. Gürtler taught at the Basel School of Design until 2000. He is the founder of the ATypI 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 Regular  
245 pt

Me

Media77 Light/Italic  
105 pt

Aa Aa

Media77 Regular/Italic  
105 pt

Aa Aa

Media77 Medium/Italic  
105 pt

Aa Aa

Media77 Bold/Italic  
105 pt

Aa Aa

Media77 Family  
8 Styles

Media77 Light  
*Media77 Light Italic*  
Media77 Regular  
*Media77 Italic*  
Media77 Medium  
*Media77 Medium Italic*  
Media77 Bold  
*Media77 Bold Italic*

[illegible]

Language Support	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colongian, 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, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romanuv. Rombo, Rundi, Rwa. Samburu.	Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Senu, 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
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Optimo Latin Extended  
Character Set

Adobe <ul style="list-style-type: none"><li>· Adobe Latin-1</li></ul>	ISO 8859 <ul style="list-style-type: none"><li>· 8859-1 Latin-1 Western European</li><li>· 8859-2 Latin-2 Central European</li><li>· 8859-3 Latin-3 South European</li><li>· 8859-4 Latin-4 North European</li><li>· 8859-9 Latin-5 Turkish</li><li>· 8859-13 Latin-7 Baltic Rim</li><li>· 8859-15 Latin-9</li><li>· 8859-16 Latin-10 South-Eastern European</li></ul>	Microsoft Windows <ul style="list-style-type: none"><li>· MS Windows 1250 Central European Latin</li><li>· MS Windows 1252 Western (Standard Latin)</li><li>· MS Windows 1254 Turkish Latin</li><li>· MS Windows 1257 Baltic Latin</li></ul>
Apple Macintosh <ul style="list-style-type: none"><li>· MacOS Roman (Standard Latin)</li><li>· MacOS Central European Latin</li><li>· MacOS Croatian</li><li>· MacOS Iceland</li><li>· MacOS Romanian</li><li>· MacOS Turkish</li></ul>		Encoded Glyphs <ul style="list-style-type: none"><li>· Basic Latin</li><li>· Latin-1 Supplement</li><li>· Latin Extended-A</li><li>· Latin Extended-B</li><li>· Latin Extended Additional</li></ul>


OpenType Features

OFF

ON



All Caps [cpsp]



Case Sensitive Forms [case]


This function formats the text in upper-case 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.

All Capitals  
(278) «Optimo»


H@|!()[]{}¿¡;<>«»---.

ALL CAPITALS  
(278) «OPTIMO»


H@|!()[]{}¿¡;<>«»---.




Tabular Lining Figures [tnum–lnum]



Proportional Lining Figures [pnum–lnum]



Tabular Oldstyle Figures [tnum–lnum]



Proportional Oldstyle Figures [pnum–lnum]

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



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.

fi fl ffi ft ff fb fh

fk fj ffl ffb ffh

fi fl ffi ft ff fb fh

fk fj ffl ffb ffh



Stylistic Set 7 [ss07]  
Historical Ligatures


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

s

si sl ss sh ssi sk st

f

fi fl ff fh ffi fk ft




Stylistic Set 1 [ss01]  
Alternate at symbol

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

@

@




 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 1º, 1ª. Ordinals are designed to match the weight of the typeface.

2a 2o 1er


2ª 2º 1<sup>er</sup>

 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.,()[]


H<sup>0</sup>123456789–+=  
H<sup>a</sup>abcdefghijklmnop  
H<sup>q</sup>qrstuvwxyz.,()[]

 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.,()[]


H<sub>0</sub>123456789–+=  
H<sub>a</sub>abcdefghijklmnop  
H<sub>q</sub>qrstuvwxyz.,()[]

 Superscript/Superiors [sup]

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<sup>0</sup>123456789–+=  
H<sup>a</sup>abcdefghijklmnop  
H<sup>q</sup>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.,()[]

H<sub>0</sub>123456789–+=  
H<sub>a</sub>abcdefghijklmnop  
H<sub>q</sub>qrstuvwxyz.,()[]

 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.

4-7×8  
up+down

H+±×÷-≡≈≠≤≥¬∞

4-7×8  
up+down

H+±×÷-≡≈≠≤≥¬∞



Stylistic Set 20 [ss20]

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

32x50 cm

32×50 cm



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.

-> <-  
tt

→ ←  
tt



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.

0 0

0 0

Media77 Light  
60 pt

The car was a  
boxy late mod-  
el Ford sedan,

Media77 Light  
36 pt

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

Media77 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

Media77 Light  
12 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 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 shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like

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6 pt

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Media77 Light Italic  
60 pt

*The car was a  
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36 pt

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24 pt

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6 pt

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36 pt

*The car was a boxy late  
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