good's

THE **RIGHT** WAY TO LOOK AT **THINGS**

Font collection

uNIQ
UEN
Ess

THERE'S BEAUTY IN IMPERFECTION

The charm of craftmanship lies in imperfections. Therefore, any minor flaws testify to the frames being handcrafted.

Our unique, 90-piece limited-edition collection capsules are inspired and driven by our everlasting passion for history, art and architecture.

Our frames are entirely made by the masterful hands of Italian craftsmen of the Cadore Valley and require up to 60 manufacturing steps.

Milling and details are handcrafted. Cores (anime) are inserted into the frames' temples by hand.

Good's frames are intended as valuable artefacts

- made with dedication and outstanding craftsman-ship - inherently refined yet smart as Neapolitan style can be.

LIMITED EDITION

90 piece capsule collections

cONSCiOusNess

OUR COMMITMENT

Being environmentally conscious is at the heart of our choices here at Good's; therefore, we have been taking action to reduce our carbon footprint by concentrating our production chain in Italy. Sustainability is at the core of our design process: we take pride in holding our resource and supply chain to a strict, environmentally aware and sustainability-driven protocol.

A MATTER OF MATERIALS

Our frames are made in Mazzucchelli M49 hand-polished bio-acetate, which is fully recyclable and biodegradable. Bio-acetate is hypoallergenic and provides an enjoyable, warm, and smooth feel to the touch.

FULLY MADE IN ITALY
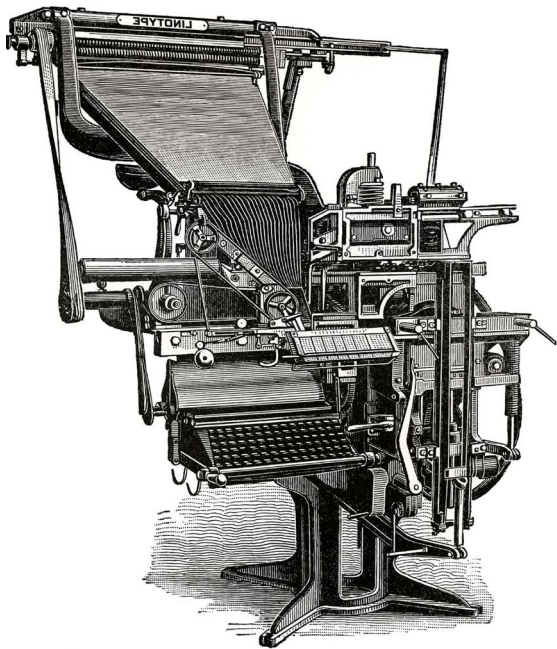
the **right** way to look **at** things

FUTURA HELVETICA GOTHAM BODONI
GARAMOND FRUTIGER BRADLEY

the **right** way to look at **things**

MORE ABOUT OUR *CORES*

The temple cores of the **Font Collection** frames are inspired by the world of traditional typography, enhancing the design concept of the collection, and are engraved with Good's payoff, composed of a selection of different fonts

the right way to look at things

The engraving is developed from right to left, as the lead lines produced by the Linotype typographic machine, invented by the German watchmaker Ottmar Mergenthaler in 1886, which revolutionised the world of printing and was therefore defined by Thomas Edison as *The Eighth Wonder of the World.*
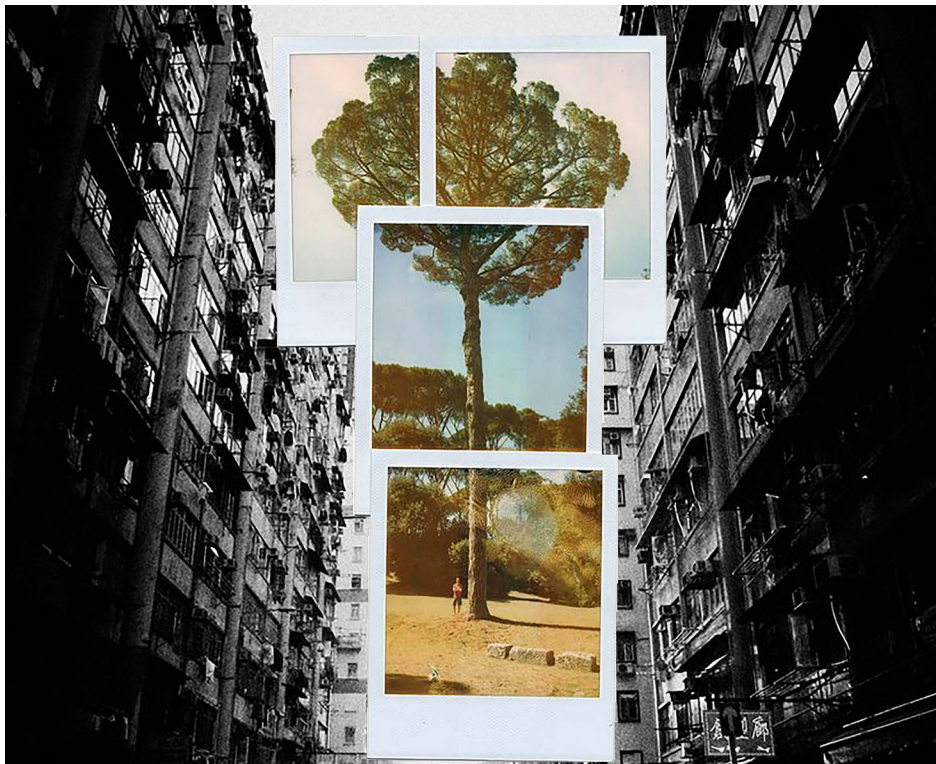
BIO-ACETATE

Mazzucchelli's M49 acetate is fully recyclable, biodegradable, and free of chemical agglomerates to reduce the risk of allergic reactions.

Its natural origin is also revealed to the touch with a pleasant, warm and silky effect.

THE TECHNOLOGY BEHIND OUR COULRWAYS

Our two-tone frames are achieved through a double-layer, glue-free M49 cellulose bio-acetate extrusion featuring an 80/10 front consisting of a 10/10 opaque top layer and a 70/10 transparent base.

Bespoken colours

The two-tone slabs are exclusively made for Good's by Mazzucchelli Labs to accommodate the specifics of the design concept of each collection.

OUR INSPIRATION

The colours and colour combinations created exclusively for the Font Collection are inspired by the pigment materials used in the production of manuscripts: a link between the mastery of the amanuensis and typography in its early days.
Semi-precious stones, minerals, weeds and lichens were pulverised and used as ink.

After extensive research, Good's creative team carefully designed the colour combinations that characterise the two-tone acetates used in the new
Font Collection frames:

Nerofumo
Calligraphy
Chiaroscuro
Azurite
Malachite
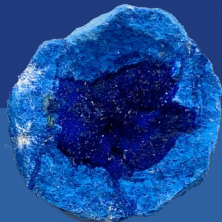Chrozophora
Vermillion/Orcein
Burnt Umber/Orpiment

Saint Augustine De civitate Dei
It is known to be the first volume ever printed in Italy
(circa 1467)
Biblioteca Storia Patria in Castel Nuovo, Naples

AZURITE

The Egyptians and Romans regarded **azurite** as sacred as it was believed to allow contact with divinities and guarantee new, prosperous experiences.

MALACHITE

Malachite was associated with three mythological deities: Hator, Isis and Persephone.
In Ancient Egypt, the noblest families used to adorn the headgear of pharaohs and crush it to use as a cosmetic pigment. It was often used as an amulet to protect children's and pregnant women's health.

BURNT UMBER - ORPIMENT

Burnt umber is widely used in figurative arts to achieve chiaroscuro effects and is here combined with orpiment.
The ancients erroneously believed that **orpiment** was made out of traces of gold and was, therefore, used in paintings of high symbolic value.

VERMILLION - ORCEIN

Vermilion, obtained initially from powdered cinnabar, has been known and used since Neolithic times yet was popularized by the Greeks, Romans, and Egyptians. In China, it was used to paint emperors' chariots and as a calligraphic ink exclusive to emperors. Here, it is combined with the bright pink hue of **orcein**, obtained from crushed lichens.

CROZOPHORA

Chrozophora tinctoria is an invasive plant that thrives in uncultivated fields. In medieval times, it was used to extract *litmus* (the Latin name derives from the plant's characteristic of turning towards the sun), a dye used for illuminated manuscripts, and as a food colouring.

NEROFUMO

Nerofumo (*carbon black*), the precursor of ink 4,000 years ago, was a mixture of ash and water collected in a special container.
In 400 AD, Indian ink was first obtained in China by mixing soot with bonds of vegetable and animal origin.

FONT COLLECTION

In the **Font collection**, each frame style is inspired by a font and *reinterprets the history and characteristics of its namesake*, re-proposing the proportion of the thicknesses and the curvatures of the letters.

Graces and sticks, body and eyelet, ascending and descending temples, arms and legs, bellies and tails, all the peculiarities of each font are studied, interpreted and re-proposed in the design process for each frame, without, however, compromising our usual attention to the wearability of the glasses, one of the peculiar characteristics of Good's frames, *always striving for balancing functionality and aesthetics.*

The Font collection includes two limited edition capsules:

Sans Serif

Serif

What's NEW?

Garamond

Demure and refined

EYE: 49 mm
BRIDGE: 19 mm
TEMPLE: 145 mm

C1 - nerofumo
Silver Core
360° view

C2 - calligraphy
Golden Core
360° view

C3 - azurite
Silver Core
360° view

Garamond
Aa Qq Rr
Aa Qq Rr
TRIANON
abcdefghijklm
nopqrstuvwxyz
0123456789

Francia
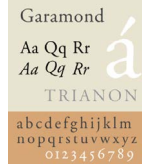
First designed in: **1530**
Designer: **Claude Garamond**
Producer: **vari**
Style: **Serif – old style**
Feature: **demure and refined**

Inspiration

The **Garamond** frame style is inspired by the namesake font, regarded as one of the most famous and influential typefaces in the history of typography. It identifies a series of typefaces designed in Paris in the second half of the 1500s by the typographer Claude Garamond, as commissioned by Francis I of France, inspired by the calligraphy of the court librarian Angelo Vergecio. It is a graceful Renaissance-style typeface, refined but composed, denoted by high legibility.

Fun facts

Garamond is among the most sustainable fonts to print, as its letterforms use less ink than others. Garamond is part of the serif family, although it features a pretty unpronounced serif with a slight slant in the letters, making for a very interesting typeface. Because of this, Garamond shares some of its references with other classical sources such as Bodoni, and it has always been a favourite font among writers of classical novels who desire to offer an influential and neat feel to their works.

C4 - malachite
Golden Core
360° view

C5 - chrozophora
Silver Core
360° view

C6 - vermillion/orcein
Silver Core
360° view

C7 - burnt umber/orpiment
Golden Core
360° view

Frame style ID

Frame front: the front was designed by re-proposing the proportions of the inspiration typeface, reproducing its pleasantly soft line and the lively thickness interplay between ascenders and descenders. The result is a graceful yet delicately poised front. The opaline top interacts with the translucent base in an interesting trompe d'oeil effect that lightens the frame's perceptual weight by concealing some of its functional elements, such as the bridge, which becomes partially translucent.

Temples: the *sail-style* temples owe their name to the shape that resembles a rudder tiller. The earpiece temple tip is pierced with an "O" inspired by Good's logo.

Core: visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - *the right way to look at things* developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World*.
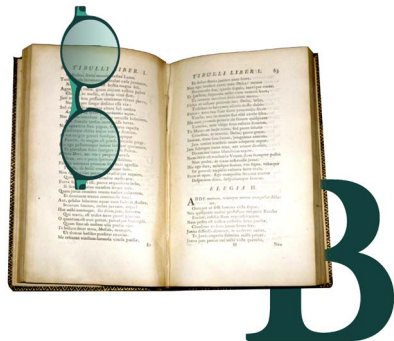
Baskerville

Distinguished and smart

EYE: 50 mm
BRIDGE: 19 mm
TEMPLE: 145 mm

Inghilterra

First designed in: **1757**
Designer: **John Baskerville**
Producer: **Monotype, Linotype**
Style: **Serif**
Feature: **distingushed and smart**

C1 - nerofumo
Silver Core

360° view

C2 - havana tobacco
Golden Core

360° view

C3 - azurite
Silver Core

360° view

Inspiration

Our **Baskerville** frame style is inspired by the typeface of the same name, designed in 1757 in Birmingham by English calligrapher John Baskerville. This typeface was explicitly designed to suit the project of creating high-quality books printed with the finest inks and printing methods using the most cutting-edge and efficient printing presses. From his genius, thus sprang one of the most elegant and legible character sets in the entire history of fonts. Baskerville's work was not immediately appreciated, but it was much valued abroad, inspiring famous typographers such as Fournier, Bodoni, and even Benjamin Franklin, who brought this font into popularity.

Fun facts

"I do not desire to print many books, but only those that are important or of intrinsic merit and of assured fame, which the public may be pleased to see in elegant typeset and to buy at a price that will compensate for the extraordinary care which must necessarily be provided for them."

(Title page for Baskerville's edition of Milton's Paradise Lost)

C4 - malachite
Golden Core
360° view

C5 - chrozophora
Golden Core
360° view

C6 - vermillion/orcein
Silver Core
360° view

C7 - burnt umber/orpiment
Golden Core
360° view

Frame style ID

Frame front: the front of this frame style was designed by re-proposing the inspiration typeface proportions and maintaining its uniquely elegant features with the soft lines of clear calligraphic inspiration, which still make Baskerville one of the most beloved fonts today. The opaline top interacts with the translucent base in an interesting trompe d'oeil effect that lightens the frame's perceptual weight, and the dual colour is enhanced by the special millings in the bridge and snouts.

Temples: the *sail-style* temples owe their name to the shape that resembles a rudder tiller. The earpiece temple tip is pierced with an "O" inspired by Good's logo.

Core: visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - ***the right way to look at things*** developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World.*

Sans serif

Sans Serif

The first capsule is inspired by **sans serif** fonts,
those without terminal strokes: precise and clean letters constructed only via curves and sticks.

The capsule consists of five frame styles

with a classic taste and a delicately *retro-futuristic appeal*:
serious but not severe,
elegant but not pretentious,
young but not childish,
simple but not bland,
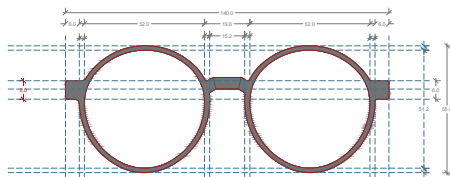and contemporary yet timeless.

Helvetica

The ultimate neutral

EYE: 53 mm
BRIDGE: 18 mm
TEMPLE: 145 mm

Helvetica

C1 - black/crystal gray
Silver Core

360° view

C2 - opaline orange/crystal coral
Golden Core

360° view

C3 - gradient red
Silver Core

360° view

🇨🇭 Svizzera

First designed in: **1957**
Designer: **Max Miedinger**
Producer: **Haas'sche Schriftgießerei**
Style: **Sans serif - neo grotesque**
Feature: **versatile and neutral**

Inspiration

The **Helvetica** frame owes its proudly linear design to the Helvetica font, created in Switzerland in 1957 by the designer Max Miedinger as a reinterpretation of Akzidenz-Grotesk (1896).

Helvetica is a *highly balanced, versatile, and neutral font*, traits that made it - as early as the 1960s - THE font of choice for many designers and sealed its international success.

It remains among the most loved and used fonts in Western typography.

Fun facts

In 2007, to celebrate the 50th anniversary of its invention, the font was featured in a documentary of the same name, directed by Gary Hustwit. In the same year, an exhibition, *50 Years of Helvetica,* was dedicated to the iconic font at the Museum of Modern Art in New York.

Massimo Vignelli, when interviewed for the documentary, stated:

'There are people who think that typeface has to be expressive. I have a different point of view.'

C4 - gold turtle
Golden Core
360° view

C5 - sand/crystal clay
Silver Core
360° view

C6 - sky blue/crystal traffic red
Silver Core
360° view

C7 - skydiver
Golden Core
360° view

Frame style ID

Frame front: The front design follows the original font's clear aesthetic perspective, continuously developing vertically or horizontally, never diagonally.

The proportion between the vertical and horizontal lines and the radii of curvature are reconstructed directly from the original font.

The result is a linear, clean, elegant, versatile frame style that suits a variety of face shapes.

Temples: the *sail-style* temples owe their name to the shape that resembles a rudder tiller.

The earpiece temple tip is pierced with an "O" inspired by Good's branding.

Core: Visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - ***the right way to look at things*** developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World.*

Futura

Efficiency made cool

EYE: 53 mm
BRIDGE: 18 mm
TEMPLE: 145 mm

Futura

C1 - black/crystal gray
Silver Core

360° view

C2 - traffic red/crystal garden green
Silver Core

360° view

C3 - sky blue/crystal traffic red
Silver Core

360° view

Germania

First designed in: **1927**
Designer: **Paul Renner**
Producer: **Graphische Berufschule**
Style: **Sans serif – geometrico**
Feature: **semplice ed efficiente**

Inspiration

Our **Futura** frame style draws inspiration from the Futura typeface by the German designer Paul Renner (1928). It is inspired by the Bauhaus principles of rationalism and functionalism and developed starting from elementary geometric shapes such as equilateral triangles, circles and squares. The result is an *elegant*, *simple*, *efficient* and *highly readable* font: a perfect balance of tradition and innovation.

Fun facts

Futura rose to fame thanks to the Apollo 11 expedition. The plaque left on the moon in July 1969 after the first moon landing was engraved in this very character, which read in capital letters: *Here men from the planet Earth first set foot upon the Moon July 1969, A. D. We came in peace for all humankind.*

Frame style ID

Frame front: The design of the frame re-proposes the key proportional ratios of the original typeface, striving for the simplicity and linearity that have made Futura so iconic and immortal. The controlled thickness of the horizontal and vertical lines makes this frame style *compact* and *pleasingly tapered*.

Temples: the *sail-style* temples owe their name to the shape that resembles a rudder tiller.

The earpiece temple tip is pierced with an "O" inspired by Good's branding.

Core: Visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - *the right way to look at things* developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World.*

C4 - havana tobacco
Golden Core
360° view

C5 - gradient green copper
Silver Core
360° view

C6 - gold turtle
Silver Core
360° view

C7 - opaline orange/crystal turtle
Silver Core
360° view

FUTURA   HELVETICA   GOTHAM   BODONI

the **right** way to look at **things**

GARAMOND   FRUTIGER   BRADLEY

the **right** way to look at things

Gotham

The feisty one

EYE: 54 mm
BRIDGE: 20mm
TEMPLE: 145 mm

Gotham

Stati Uniti

First designed in: **2000**
Designer: **Tobias Frere-Jones**
Producer: **Hoefler & co**
Style: **Sans serif – geometrico**
Feature: **fresco e geometrico**

C1 - black/crystal gray
Golden Core
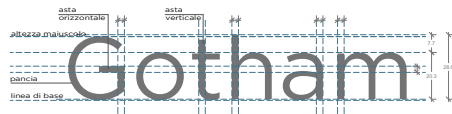
360° view

C2 - sand/crystal grey
Silver Core

360° view

C3 - Black turtle
Silver Core

360° view

Inspiration

Our **Gotham** frame style is inspired by the homonymous typeface designed by Tobias Frere-Jones for Hoefler & Frere-Jones in 2000 and made undisputedly popular by Barack Obama's 2008 presidential campaign.

In the making of Gotham, Frere-Jones captured the aesthetics of old city signs, such as the one placed on the entrance to the New York Port Authority Bus Terminal, creating a fresh, geometric font that is *harmonious* yet *assertive*.

Fun Fact

Frere-Jones took thousands of photographs of decaying urban signs when designing this font, recovering and rescuing them from going lost.

Frame style ID

Frame front: Our Gotham frame style is intended to echo the bold yet essential and geometric look of the original font used by Obama. The result is thus a frame with a decidedly *born-in-the-US* taste, which nods to the iconic aviator teardrop glasses with a double bridge.

Temples: the *sail-style* temples owe their name to the shape that resembles a rudder tiller.

The earpiece temple tip is pierced with an "O" inspired by Good's branding.

Core: Visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - *the right way to look at things* developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World.*

C4 - gold turtle
Golden Core

360° view

C5 - gradient green copper
Silver Core

360° view

C6 - skydiver
Silver Core

360° view

C7 - crystal honey
Silver Core

360° view

FUTURA   HELVETICA   GOTHAM   BODONI

the **right** way to look at **things**

GARAMOND   FRUTIGER   BRADLEY

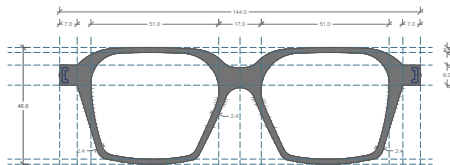the **right** way to look at **things**

Frut*ig*er

Distinctively harmonious

EYE: 52 mm
BRIDGE: 16 mm
TEMPLE: 145 mm

Frutiger

Aa Ee Rr
Aa Ee Rr
Accès aux avions
abcdefghijklm
nopqrstuvwxyz
0123456789

Svizzera

First designed in: **1975**
Designer: **Adrian Frutiger**
Producer: **Linotype**
Style: **Sans serif – humanist**
Feature: **armonico e riconoscibile**

C1 - black/crystal gray
Silver Core
360° view

C2 - sky blue/crystal traffic red
Silver Core
360° view

C3 - gradient green copper
Silver Core
360° view

Inspiration

Our **Frutiger** frame style is inspired by the Frutiger typeface, created in France in 1975 by the skilful hands of the Swiss Adrian Frutiger, as a typeface to be adopted for the signage of the newly established Charles De Gaulle Airport in Paris. The key feature of Frutiger's typeface is its high readability, even on a very small scale, thanks to the large kerning and the very prominent ascending and descending rods. *Essential*, *authoritative*, but *pleasingly harmonious*, it has an exquisitely contemporary character.

Fun Fact

Frutiger stated that a *letter follows the same canons of beauty as a face: a beautiful letter is perfect in proportions. If the bar of a 'T' is set too high, or if the curve of an 'A' is set too low, this disproportion jars like a long nose or a small chin*

C4 - havana tobacco
Silver Core
`360° view`

C5 - traffic red/crystal garden green
Silver Core
`360° view`

C6 - opaline orange/crystal coral
Golden Core
`360° view`

C7 - gold turtle
Golden Core
`360° view`

Frame style ID

Frame front: The frame front reproduces the original font design in proportion to the thicknesses between the relatively homogeneous horizontal and vertical temples and the inclination of the ascending and descending temples. The resulting frame has a *delicately retro-futuristic taste*, linear but not lacking in character.

Temples: The temple is attached to the front via a *UPN hinge* through two riveted rivets, leaving the metal hinge visible. The perforated 'O' from the Good's branding is reproduced at the edge of each temple.

Core: Visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - *the right way to look at things* developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World*.

Mo*nt*se*rr*at

Current and refined

EYE: 49 mm
BRIDGE: 21 mm
TEMPLE: 145 mm

Montserrat
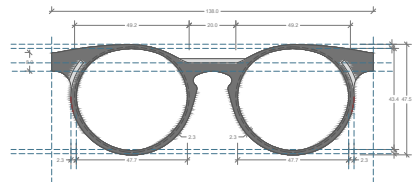
C1 - nerofumo
Silver Core

360° view

C2 - calligraphy
Golden Core

360° view

C3 - azurite
Silver Core

360° view

Argentina

First designed in: **2010**
Designer: **Julieta Ulanovsky**
Producer: **Zkysky**
Style: **Sans serif – geometrico**
Feature: **elegante e moderno**

Inspiration

Our **Montserrat** frame style is inspired by the Montserrat typeface, designed by Julieta Ulanovsky in 2010.
It recaptures and reproduces the 1920s and 1950s typefaces found on street signs, posters, painted windows and cafés in the historic Montserrat neighbourhood of Buenos Aires. Characterised by a *great height*, *short descenders* and *large openings*, Montserrat achieves high legibility even on a small scale.

Fun Fact

As urban development changes this place, it will never return to its original form. It will forever lose the designs that are so special and unique, as old signage and bus shelters are irretrievable once they are replaced. To design the letters, I rely on examples of lettering in urban spaces. Each selected example produces variations in length, width and height proportions, each added to the Montserrat family.

Julieta Ulanovsky

C4 - malachite
Golden Core
360° view

C5 - chrozophora
Golden Core
360° view

C6 - vermillion/orcein
Silver Core
360° view

C7 - burnt umber/orpiment
Golden Core
360° view

Frame style ID

Frame front: The frame front has been designed by re-proposing the original **Montserrat** proportions, characterised by short descenders and wide openings that deliver a *soft*, *delicately sinuous* and *well-proportioned* line. The opaline top interacts with the translucent base in a *trompe d'oeil* effect that lightens the perceptual weight of the frame, and the special milling in the bridge and snouts enhances the double colour.

Temples: the *sail-style* temples owe their name to the shape that resembles a rudder tiller.

The earpiece temple tip is pierced with an "O" inspired by Good's branding.

Core: Visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - *the right way to look at things* developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World*.

Serif

Serif

The second capsule collection is inspired by **serif** typefaces, which feature small elongations at the end of a letter, providing an enhanced handwriting feel.

The eyewear in this capsule is designed in a ***trompe d'oeil*** perspective, concealing certain functional elements from view to lighten the perceptual weight of the frame and enhance the *ton sur ton* bichromatic effect of the bi-extruded acetate.

The colourways nod to the pigments used in the first season of traditional typography.
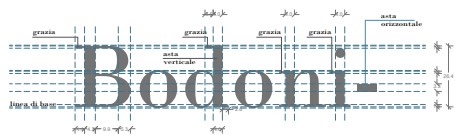
Bodoni

The essence of quiet luxury

> *An alphabet must have five fundamental virtues: regularity, beauty, sharpness, good taste, and grace. The more beautiful a character is, the more regularity, sharpness, good taste, and grace it has*
>
> Giovanni Battista Bodoni

EYE: 50 mm
BRIDGE: 19 mm
TEMPLE: 145 mm

Bodoni
Aa Qq Rr
Aa Qq Rr
HORATII
abcdefghijklm
nopqrstuvwxyz
0123456789

Italia

First designed in: **1798**
Designer: **Giovanni Battista Bodoni**
Producer: **ATF**
Style: **Serif – bodoniano**
Feature: **sobrio e austero**

C1 - nerofumo
Golden Core

360° view

C2 - chiaroscuro
Golden Core

360° view

C3 - azurite
Silver Core

360° view

Inspiration

Our **Bodoni** frame style is inspired by the homonymous typeface designed by Giovanni Battista Bodoni in 1798; *it masterfully represents made in Italy* and is one of the best-known and best-loved typefaces in the world. Its salient features make it easily recognisable: a strong contrast between thick and thin lines, thin and perpendicular serifs to the primary stroke, and a sober and vaguely austere appearance.

Fun Fact

The rigour of the proportions Bodoni sought for the font he created for the Duke of Parma made its manufacture particularly complex and costly, which helped to give it a powerful visual impact and refined allure from its earliest versions, earning it a reputation as the *font of luxury.*

C4 - malachite
Silver Core

360° view

C5 - chrozophora
Silver Core

360° view

C6 - vermillion/orcein
Golden Core

360° view

C7 - burnt umber/orpiment
Golden Core

360° view

Frame style ID

Frame front: Bodoni features a *compact* and *geometric yet not excessively sharp design*.

The milling enhances colour interplay and the contrast between real and perceived volume.

The opaline top interacts with the translucent base in a *trompe d'oeil* effect that lightens the perceptive weight of the frame by concealing some of its functional elements, such as the bridge, which is partially transparent.

Temples: the *sail-style* temples owe their name to the shape that resembles a rudder tiller.

The earpiece temple tip is pierced with an "O" inspired by Good's branding.

Core: Visible from the outside due to the subtle transparency of the acetate and made to an exclusive Good's design, it reproduces - with an engraved inscription - *the right way to look at things* developed from right to left, like the lead lines produced by the traditional Linotype typographic machine, invented in 1886 and defined by Thomas Edison as *The Eighth Wonder of the World.*

FUTURA HELVETICA GOTHAM BODONI
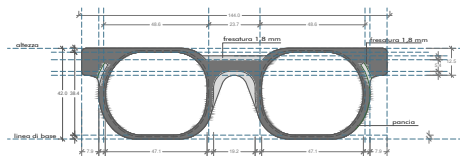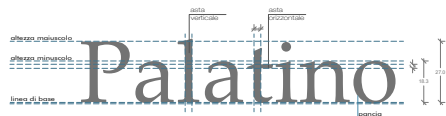the right way to look at things
GARAMOND FRUTIGER BRADLEY

Palatino

Bold yet playful

EYE: 49 mm
BRIDGE: 23 mm
TEMPLE: 145 mm

Palatino

Germania

First designed in: **1948**
Designer: **Hermann Zapf**
Producer: **Linotype**
Style: **Serif – old style**
Feature: **aggraziato e potente**

C1 - nerofumo
Golden Core
360° view

C2 - chiaroscuro
Silver Core
360° view

C3 - azurite
Silver Core
360° view

Inspiration

Our **Palatino** frame style is inspired by the Palatino typeface, designed by Herman Zapf in 1948 and highly appreciated for its legibility.

It is named after Giambattista Palatino, a calligraphy master who lived around the same time as Leonardo da Vinci. Palatino is a typeface based on the classical forms of the Italian Renaissance and has become a ***modern classic***, popular among professional and amateur graphic designers alike.

Fun Fact

Palatino's distinct readability made it ideal for publications on low-grade paper used for newspapers and magazines after World War II.

C4 - malachite
Silver Core
360° view

C5 - chrozophora
Silver Core
360° view

C6 - vermillion/orcein
Golden Core
360° view

C7 - burn umber/orpiment
Golden Core
360° view

Frame style ID

Frame front: Our **Palatino** frame style draws inspiration from the original font's design, imitating its light features and proportions. *This frame is decisive yet playful*. The opaline top interacts with the translucent base in a *trompe d'oeil* effect that lightens the perceptive weight of the frame by concealing some of its functional elements, such as the bridge, which is partially transparent.

Temples: The temple is attached to the front via a **UPN hinge** through two riveted rivets, leaving the metal hinge visible. The perforated 'O' from the Good's branding is reproduced at the edge of each temple.

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good's

THE **RIGHT**
WAY
TO LOOK
AT
THINGS

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