

The ultimate visual encyclopaedia of type, featuring more than 1,500 typefaces, with a foreword from Tobias Frere-Jones

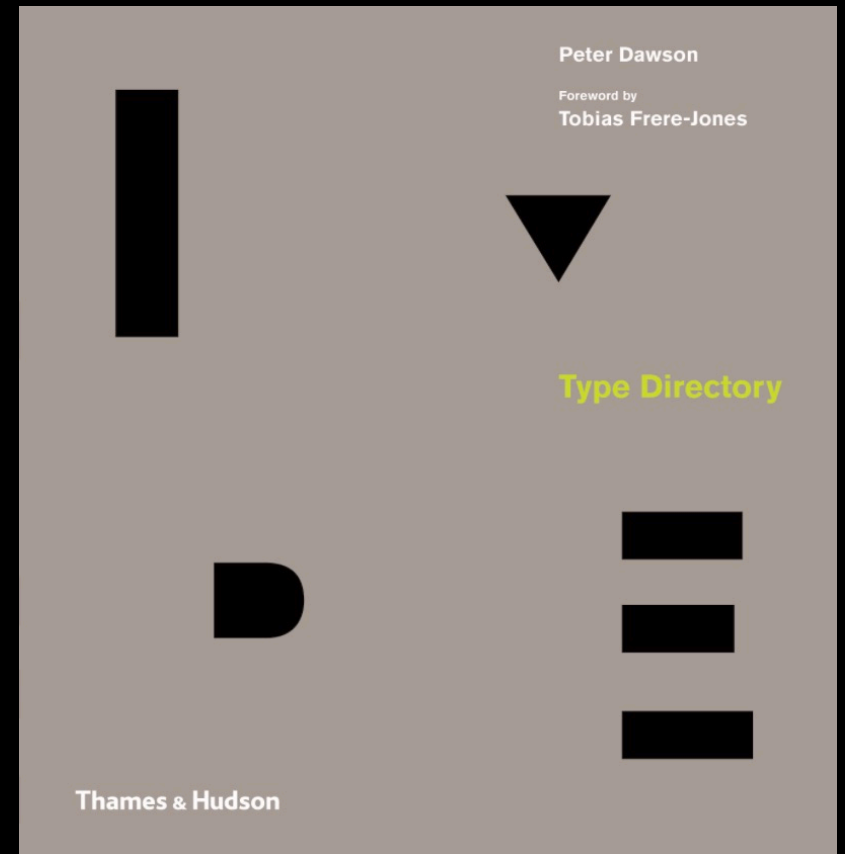
# Type Directory

Peter Dawson

Over 2,000 illustrations  
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A4

Book



## Key Sales Points

- A comprehensive reference, covering a full range of periods and styles
- Each of the 1,500 typefaces is presented as full alphabet in uppercase, lowercase and numeric, with key punctuation characters
- Features visual examples from the world's leading typeface designers and type foundries, past and present
- Key designs showcase real-world applications by a selection of international designers
- In the same style and format as *Pattern Design* (978 0 500 021484)

## Berthold Akzidenz Grotesk

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 !@#?;,"\*~&

Often referred to as the 'original' sans serif Akzidenz-Grotesk's clean lines and forms can mean its often mistaken for Helvetica (p.000) or Univers (p.000). However, Akzidenz-Grotesk dates to a period of design much further back than the aforementioned 1950s typefaces. Its subtle varying stroke weights, more circular counters and bowls gives it a warmer and slightly softer appearance over its rivals.

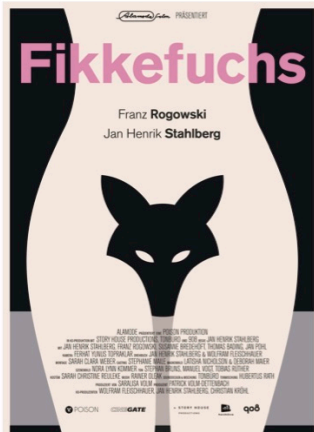
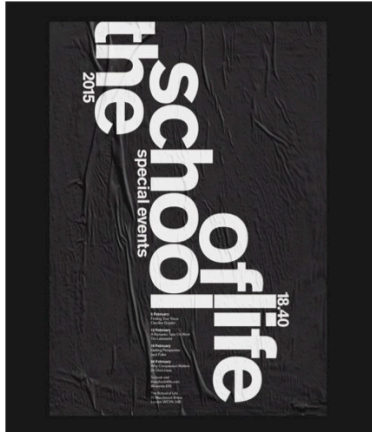
The original design for Akzidenz-Grotesk is believed to date back to the 1880s where it was understood to have been developed from Walbaum/Didot types with the serifs removed. With their serifs removed the proportions are similar to be developed into a sans serif font resembling Akzidenz-Grotesk.

As the years passed Akzidenz-Grotesk became a collection of differing grotesque types carrying the same name until the 1950s, when Art Director for renowned German type foundry Berthold, Günter Gerhard Lange, revised and improved upon the existing arrangement of designs to the version of Akzidenz-Grotesk that we know and see today. His efforts in increasing legibility and flexibility with a variety of weights led Akzidenz-Grotesk to become one of the most widely used and successful typefaces in the world today as well as an instant classic.

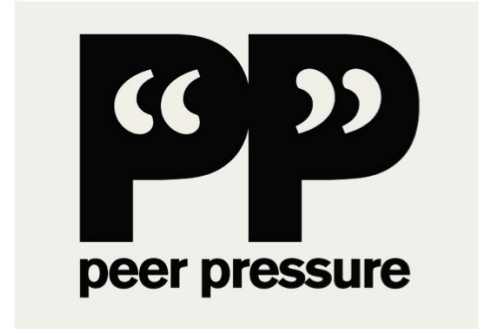
**Name:** Akzidenz-Grotesk  
**Foundry:** H. Berthold AG  
**Designer:** Günter Gerhard Lange  
**Country of Origin:** Germany  
**Date:** 1958

**Below left.** The School of Life special events poster designed by Tako Chabukiani.

**Below.** *Fikkefuchs* movie poster by Johannes Stoll employing Akzidenz-Grotesk and its condensed variant.

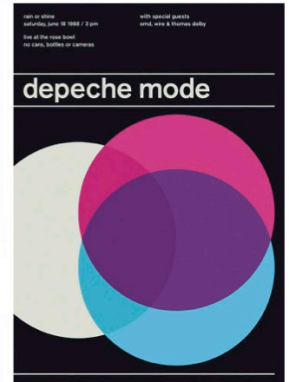


**Above.** The Contemporary Theatre Collection is a growing series created by the publishing house Javali with the goal of publishing affordable paperbacks that celebrates contemporary authors. Design: Vitor Carvalho and Amanda Goveia.



**Above.** Identity for Film and TV production company Peer Pressure by Bite Design, Ireland.

**Below.** Part of series of posters, entitled *Swisted*, an ongoing project by US graphic designer Mike Joyce. Each poster is designed around lowercase Berthold Akzidenz-Grotesk medium and the designer's love of punk rock and Swiss Modernism.



## Ayita Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;:’\*’&

Available in seven weights (from thin to fat), Ayita Pro is a cheeky sans serif with a Cherokee name which means ‘first in dance’. Conceived as an

upright italic, it has a distinctive bowed uppercase ‘A’ and features a Latin character set and decorative patterns and ornaments.

**Foundry:** Ascender  
**Designer:** Jim Ford / Steve Matteson  
**Nationality:** USA  
**Date:** 2010

## Bariol

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;:’\*’&

A rounded, uncomplicated and slightly condensed sans serif which is free (for regular and italic) or whatever you can afford for the full set, this

accessible typeface has proved very popular with students and anyone who prefers not to pay for typefaces.

**Foundry:** Atipo  
**Designer:** ???  
**Nationality:** Spain  
**Date:** ???

## Berling Nova Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;:’\*’&

This redesign of Karl Erik Forsberg’s classic newspaper font was created using much of his original source material from Linotype and is

available in four weights – from light to extra bold. It has an increased x-height, as well as the addition of small caps and old style figures.

**Foundry:** ???  
**Designer:** Karl-Erik Forsberg / Orjan Nordling / Fredrik Andersz  
**Nationality:** Sweden  
**Date:** 2004

## Big Vesta

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;:’\*’&

Originally designed as a possible sans serif for the Rome 2000 project, Unger later expanded the family to create Big Vesta. A larger x-height than

the original Vesta, as well as shorter ascenders and descenders and tighter letter spacing, make it ideal for use at large sizes.

**Foundry:** Linotype  
**Designer:** Gerard Unger  
**Nationality:** Netherlands  
**Date:** 2011

## Bliss

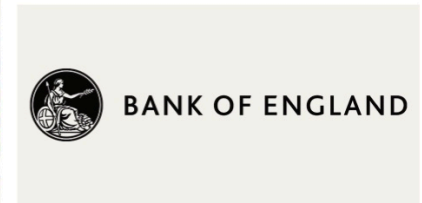
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;:’\*’&

Acclaimed independent British type designer Jeremy Tankard drew from the writings and ideas put forward by Edward Johnston to develop the sans serif humanist face Bliss. In 1906 Edward Johnston (seen as one of the founding fathers of modern calligraphy and Eric Gills’ teacher and mentor) published his seminal book *Writing & Illuminating & Lettering*. His ideas revived the interest in calligraphy and upon closer examination, Tankard’s Bliss possesses details that pay tribute to this refined craft. One of Johnston’s key ideas was a belief that a block sans serif form could be made more harmonious and acceptable if it were derived from the proportions of the Roman Square capital letter. This concept of the ‘Essential Forms’ of letters underpins the structure of Bliss.

Bliss since its launch in 1996 has grown to be one of the most popular and widely-used humanist sans in recent years, being employed from publishing applications to identities for international organisations. Its minimal stroke contrast, angled cuts on extenders such as uppercase E and F, large apertures and open counters all work towards creating a highly legible and flexible typeface with a softness that makes it accessible and friendly to the reader. Bliss’s humanist appearance also carries a certain ‘Englishness’ to it reflecting the influence of Johnston whose own classic, the sans serif Johnston (p.000) is employed to this day on London’s underground system and to a degree Eric Gill’s Gill Sans (p.000).

**Name:** Bliss  
**Foundry:** Jeremy Tankard  
**Typography**  
**Designer:** Jeremy Tankard  
**Country of Origin:** UK  
**Date:** 1996

**Below, clockwise from top left.** Identity for the Royal National Lifeboat Institution; Bulk Powders food packaging; Identity for the UK’s Bank of England; signage at the University of Worcester.



## Estricta

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

With a name which translates as 'Strict', Estricta is a very constrained, mechanical looking typeface with sharp angles and edges. This geometric sans serif is available in six weights, from light to black with complimentary italics and small caps.

**Foundry:** Graviton  
**Designer:** Pablo Balcells  
**Nationality:** Argentina  
**Date:** 2017

## Eurostile LT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

Following on from his previous typeface Microgramma, this is Linotype's version of Aldo Novarese's popular and quintessentially 60s design. Available in eleven weights including an outline version, it combines square shapes with rounded corners to give a modern, technological feel.

**Foundry:** Nebiolo / Linotype  
**Designer:** Aldo Novarese / Linotype Studio  
**Nationality:** Italy  
**Date:** 1962 / 2009

## Eurostile Next

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

A redrawn and expanded version of Novarese's design, this references the original metal types and reinstates the subtle curves lost in previous digital cuts. There are five weights from ultra light, to bold, and all weights also have condensed and extended versions.

**Foundry:** Linotype  
**Designer:** Aldo Novarese / Akira Kobayashi / Terrance Weinzierl  
**Nationality:** Japan / USA  
**Date:** 2016

## Fluctuation

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

Taking inspiration from cutting edge technology (such as remotes, game controllers and synthesizers), while its square M N and W shapes were once considered difficult to read, now – thanks to a generation raised on video games and low res displays – they can blend smoothly into a

**Foundry:** Typodermic  
**Designer:** Ray Larabie  
**Nationality:** Japan  
**Date:** 2013

## Foundry Monoline

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

Designed for the various requirements of editorial and advertising design, Foundry Monoline is a squared sans serif produced in seven weights. Quay's design combines a structured grid system with optical adjustments to create the look of linear, single-thickness strokes.

**Foundry:** The Foundry  
**Designer:** David Quay  
**Nationality:** UK  
**Date:** 2000

## Francker

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

With its curves based on the 'super ellipse', a mathematical shape between an ellipse and a rectangle, Francker is available in nine weight and two widths. Its lowercase letterforms 'a', 'b', 'n', and 'u', have no spurs – this serves to emphasise the simplicity of their construction.

**Foundry:** Linotype  
**Designer:** Anders Francker  
**Nationality:** Denmark  
**Date:** 2010

## From the Internet

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

Canadian type designer Ray Larabie began his career in the videogame industry, and released freeware typefaces for several years before establishing his foundry, Typodermic, which is now based in Japan. From the Internet is a rectangular sans with a distinctly futuristic feel.

**Foundry:** Typodermic  
**Designer:** Ray Larabie  
**Nationality:** Japan  
**Date:** 2011

## From the Stars

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\*%&

A departure from the more decorative, stylised display typefaces for which Ray Larabie is perhaps best known, this square sans serif design is available in seven weights with corresponding italics. Larabie designed the typeface in collaboration with his wife Chikako.

**Foundry:** Typodermic  
**Designer:** Ray Larabie, Chikako Larabie  
**Nationality:** Japan  
**Date:** 2010



## GT Sectra

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 !@#?,:;"'\*&

Originally created for use in the publication *Reportagen*, a global events journal, GT Sectra combines the calligraphic influence of the broad nib pen with the sharpness of the scalpel knife. *Reportagen* was designed by Zürich-based studio Moiré, and they required a typeface that was flexible and extensive in weights following investment in their start-up journal. At first the magazine used Times Bold for headlines and a typewriter typeface for texts but once funding was achieved a typeface was commissioned that worked with the many hierarchies and sizes being employed in the magazine which was nearly all typographic. As such this sole use of text throughout was also at the core of the magazine's visual identity from the cover through to the articles within. The first beta-version, designed by Grilli Type foundry in Switzerland, had the sharpness of its

design strongly influenced by blackletter forms. Their influence can be seen reflected in the typeface's 'edgy' appearance and distinctive cut calligraphic forms, which led to its naming, Sectra, derived from the Latin for cutting secure. Following many iterations since its inception in 2011, Moiré joined forces with Noël Leu from Grilli Type to further refine and develop the concept behind Sectra with the typeface being improved upon with every issue of *Reportagen*. Initially the letterforms possessed a softer and more traditional feel but over time curves were replaced by cuts, resulting in simpler, more straightforward shapes and forcing the design into having a sharper and more defined presentation, with a high legibility factor and unique visual character with its strong angular lines. The family contains 15 weights divided into 3 subfamilies.

**Foundry:** Grilli Type  
**Designer:** Noël Leu (Grilli Type), Marc Kappeler (Moiré), Dominik Huber (Moiré)  
**Nationality:** Switzerland  
**Date:** 2014

Below. Text.



Above. Text.  
 Left Text

## FS Benjamin

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@#?;:”\* &

Designed by leading London foundry Fontsmith (see 000) senior type designer Stuart Rozario, with creative direction from Fontsmith founder and creative director Jason Smith, FS Benjamin is Rozario's tribute to the capital city he calls home. Inspired by the sounds and contrasts of the city and named after the origins of 'Big Ben', the nickname given to the Great Bell in the Elizabeth Tower at the north end of the Palace of Westminster (Houses of Parliament), FS Benjamin is a highly versatile design, an elegant flared serif which possesses a high degree of legibility, coming in six weights with matching italics.

Despite its elegant and 'delicate' nature on closer inspection the design features 'brutal' chiselled angles reflecting on the traditional roots of the craft its inspired by. However, this is no retrospective design and is purposely designed to work in a contemporary setting. Its classic proportions in regard to its x-height and cap height and ascender to descender ratio mean that this is a design that is accessible and highly legible across a wide variety of media.

**Foundry:** Fontsmith  
**Designer:** Stuart de Rozario / Jason Smith  
**Nationality:** UK  
**Date:** 2018

Below. Text.



## Friz Quadrata

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@#?;:”\* &

This distinctive, display-friendly serif was designed by Ernst Friz for a competition held by phototypesetting foundry Visual Graphics

Corporation. It was reissued by ITC in 1974 with the addition of a bold cut by Victor Caruso; Puyfoulhoux contributed italics two decades later.

**Foundry:** Visual Graphics Corporation  
**Designer:** Ernst Friz/Victor Caruso/Thierry Puyfoulhoux  
**Nationality:** Switzerland/USA  
**Date:** 1965

## FS Maja

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@#?;:”\* &

FS Maja was developed by Fontsmith for a commission from Channel 4, who briefed the foundry to create a new typeface for their Freeview

channel, E4. Rounded and approachable, it is designed to work well in both physical and screen-based contexts, and at a variety of scales.

**Foundry:** Fontsmith  
**Designer:** Jason Smith  
**Nationality:** UK  
**Date:** 2013

## Icone

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@#?;:”\* &

The inscriptional style of this expansive font family features swollen, flared serifs, inspired by carved stone type found in northern France and Ireland. It

was designed by Frutiger to explore the intersection of classical type styles with developing digital type technology.

**Foundry:** Linotype  
**Designer:** Adrian Frutiger  
**Nationality:** Switzerland  
**Date:** 1980

## ITC Barcelona

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@#?;:”\* &

Type designer and jazz musician Ed Benguiat has designed over 600 typefaces over the course of his career; he is widely renowned for his work both

at PhotoLettering (PLINC) and at ITC. His design for ITC Barcelona features wedged brackets and distinctive curled curve terminals.

**Foundry:** ITC  
**Designer:** Edward Benguiat  
**Nationality:** USA  
**Date:** 1981

## Jante Antiqua

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

Designed with newspaper usage in mind by graphic designer and writer Poul Sørensen, who studied in Copenhagen then at the Imprimerie Nationale in

Paris under José Mendoza, Jante Antiqua was the second completed Danish typeface. Its large x-height makes it ideal for body text.

**Foundry:** ITC  
**Designer:** Poul Sørensen  
**Nationality:** Denmark  
**Date:** 1992

## Kalix

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

Named after a town in Northern Sweden, Kalix was designed by Italian born Franko Luin who suggests that it be used 'mainly for books and magazines'. A

transitional serif, with many reference points, Kalix comes in 3 weights; roman, semi-bold and bold, with italics and small caps.

**Foundry:** Linotype  
**Designer:** Franko Luin  
**Nationality:** Sweden  
**Date:** 1994

## Kis

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

Kis is a digital revival by the foundry Bitstream of Miklós Tótfalusi Kis' old-style serif Janson. Kis was a Hungarian printer working in late 17th century

Amsterdam and was revealed as the originator of the font, not Anton Janson, thanks to the work of type scholars in 1964.

**Foundry:** Bitstream  
**Designer:** Miklós Tótfalusi Kis / Franko Luin  
**Nationality:** USA  
**Date:** Digitised 1985

## Kis Classico

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

Another revival of Janson, Kis Classico was the work of Luin at the Swedish company Omnibus Typografi and comes in 5 styles; roman, italic, small

caps, bold and bold italic. Zapf produced a metal version of Janson at Stempel from the original matrices during the fifties.

**Foundry:** Omnibus Typografi  
**Designer:** Miklós Tótfalusi Kis / Franko Luin  
**Nationality:** Sweden  
**Date:** Digitised 1993

## Lapidary 333

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

A Bitstream release of Perpetua, Lapidary 333 comes in 5 styles. It's small angled serifs were inspired by Eric Gill's background in stone carving

inscriptions. Perpetua was first commissioned by Stanley Morison of Monotype who wanted a new roman by Gill suited to use in books.

**Foundry:** Bitstream  
**Designer:** Eric Gill  
**Nationality:** UK  
**Date:** 1929

## Laurentian

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

Created by Canadian designer Rod McDonald originally as a commission from the magazine *Maclean's* who wanted a new masthead, plus a

neutral custom type family. Usage in tight columns meant Laurentian needed slightly narrow, while economical printing meant contrast had to be modest.

**Foundry:** Monotype  
**Designer:** Rod McDonald  
**Nationality:** Canada  
**Date:** 2001

## Lector FSL

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

Started for use on scientific publications at the foundry Typoart but never released due to upheaval in the GDR, roman typeface Lector is now available

from Leipzig-based Forgotten Shapes, whose Reymund Schröder worked closely with Wunderlich for 3 years prior to release in 2018.

**Foundry:** Typoart  
**Designer:** Gert Wunderlich  
**Nationality:** Germany  
**Date:** 1963

## Levato

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 !@#?;,"\* &

German designer Bonge's debut font, which grew out of studies at the University of Applied Sciences Hamburg under Jovica Veljović, Levato took

inspiration from Renaissance Antiqua's. It comes in 5 weights with a cursive italic, many ligatures and swatch options for some letters.

**Foundry:** Monotype  
**Designer:** Felix Bonge  
**Nationality:** Germany  
**Date:** 2011



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