FONTS DISPLAY

FROM A TO Z

Interview with

Alex Slobzheninov

Alex Slobzheninov is a type designer and graphic designer based in Czech Republic. He loves clever ideas, booming colors and good people.

1. What's your background? What got you interested in type design?

Back in my school days in Russia, a guy showed me his hand-drawn lettering copy for "Need for Speed: Most Wanted" game cover. It was fascinating to see the "rough" sketches on a piece of paper. It felt totally different from the perfect digitized game cover. So I was inspired and then it got me into graffiti and skateboarding culture. Later I found out that there are people who make a living by working with graphic and type, so I decided to learn it. Self-learning played a big role for me.

2. You've already designed various typefaces. Would you share us the process? Do you start the design process with sketches or directly on screen? And how long does it take to create a typeface?

My process has evolved over these years. From my experience, the best way is to start with some references—historical typefaces. It's really important to keep the new fonts connect to the classic. After then comes the drawing stage. I usually have an idea in mind and start on screen right away.

Usually it takes a few months to design a font family. In 2018, I did an experiment. I designed a font in one single day, which included Basic Latin, digits, some punctuation and even spacing and kerning. Then it took me two days more to extend the language support, add more punctuation and math symbols and even Cyrillic. So, it's possible to build a proper font in three days. But I wouldn't recommend anyone to try this unhealthy way.

3. You're not only specializing in type, but also brand identities and everything related. How do you balance between these fields?

Typography is a really big and important part of graphic design. Any graphic designer should master it in order to communicate clearly and relevantly. I'm that kind of person who interested in many things and could never do just one thing. Typography seems to be a good core that connects everything and doesn't limit me in any way.

4. What takes the most time in a typeface design, and what takes the least?

Good question! The basic alphabet can be roughly drawn in just a couple of days if the idea is clear. If not, experiments of searching for new letter forms can take some time. Refinement can take forever. "Fonts are never finished," some designers say. It seems like there are still some mechanical and non-creative processes that could potentially be automated. For instance, "W," "Y," "A," "v," "w," "y" could automatically built from the "V," at least their basic shapes enable the designer to improve. Auto spacing and kerning are not quite there yet. But I believe and hope that we'll develop those technologies in the near future.

5. How much research did you do before designing a typeface?

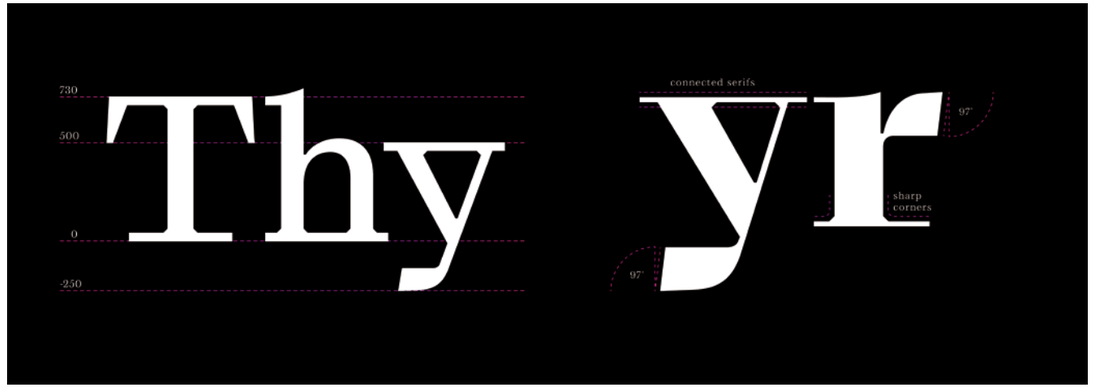
Research is one of the key factors for a good typeface. Beginners often see letter forms as building blocks, which is too naïve. By studying classic fonts, you will learn how letters are actually formed, after some experiences you will know the basics, and research purpose will transform to find good ideas and draw inspiration from classical works.

6. In your opinion, what makes for a great typeface?

I'd say it is the wide usage possibilities, but that's not accurate. A great typeface should be of high quality and bring something new to the world and be relevant to its era.

7. Where do you see yourself going? Are you working on a new typeface?

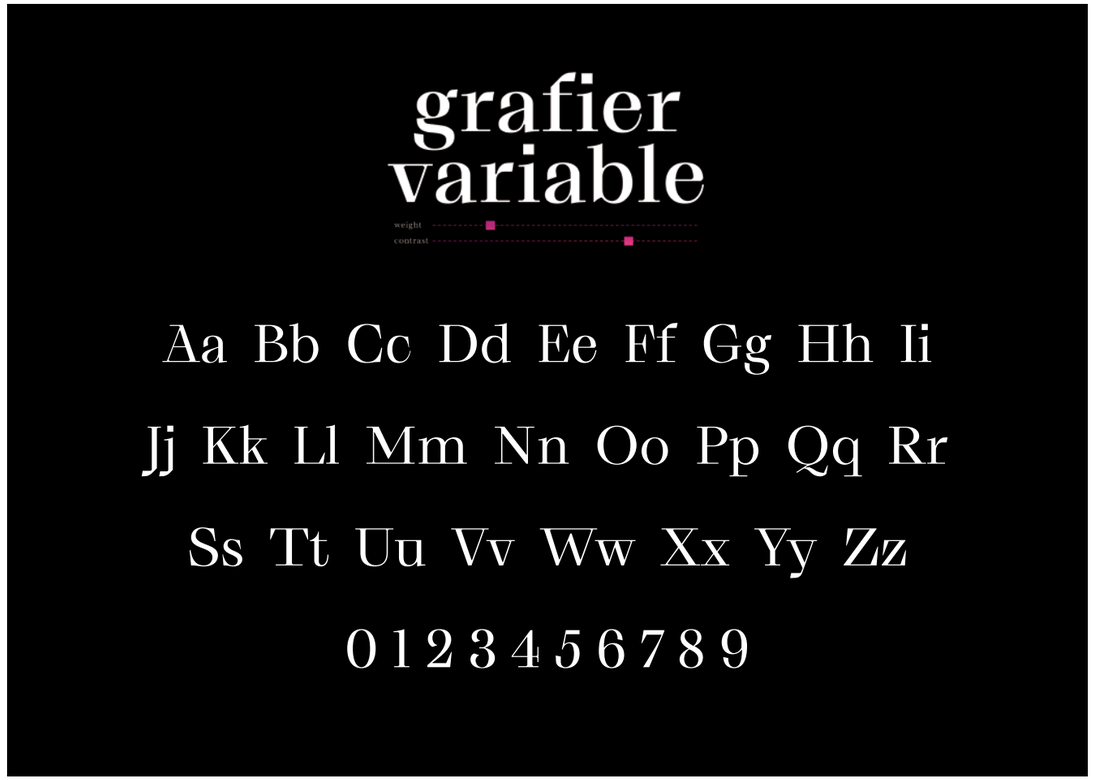
I've been actually saying "Ok, this is the last one" after every font family I made. But still, I have a few ideas for the new ones. It seems like my typefaces are going to be more and more futuristic and sophisticated. Apart from endlessly fonts and brand identities works, I want to turn to new technologies, like augmented reality, interactive design, coding. It's quite interesting to see how technologies change our world and what role does design play in it.



Grafier Variable Font

Grafier is a timeless serif typeface that brings drastic contemporary aesthetics to classic design. It was designed as homage to good old Baskerville, an English typeface from the 18th century. Grafier features fresh and precise digital curves, square dots and long connected serifs. Turn on the OpenType stylistic alternatives to disconnect them. The font family comes in 5 weights from regular to black and 2 optical sizes—readable text and elegant display. Grafier supports almost 200 Latin-based languages, includes math symbols, punctuation, arrows, currencies and other symbols.

Design: **Alexander Slobzheninov**



Basic Latin	A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q R r S s T t U u V v W w X x Y y Z z
Extended Latin	Á á Ă ă Â â Ä ä À à Ā ā Ą ą Å å Ã ã Æ æ Ć ć Č č Ç ç Ċ ċ Đ đ Ď ď É é Ĕ ĕ Ê ê Ě ë Ė ė È è Ē ē Ę ę Ğ ğ Ģ ģ Ġ ġ Ħ ħ Í í Î î Ï ï İ ı Ì ì Į į Ī ī Ķ ķ Ł ł Ĺ ĺ Ļ ļ Ł ł Ń ń Ņ ņ Ň ň Ŋ ŋ Ñ ñ Ó ó Ô ô Ö ö Ō ō Ő ő Ò ò Ø ø Õ õ Œ œ Þ þ Ŕ ŕ Ř ř Ŗ ŗ Ś ś Š š Ş ş Ș ș ß Ŧ ŧ Ť ť Ţ ţ Ț ț Ú ú Ū ū Ü ü Ù ù Ű ű Ų ų Û û Ů ů Ẃ ẃ Ŵ ŵ Ẅ ẅ Ẁ ẁ Ý ý Ŷ ŷ Ÿ ÿ Ỳ ỳ Ź ź Ž ž Ż ż
Stylistic Alternatives	A Á Ā Â Ą À Ă Ä Å Ã Æ H h Ħ ħ K k Ķ ķ M m n ń ň ņ ŋ ñ R Ŕ Ř Ŗ U u Ú ú Û û Ū ū Ù ù Ű ű Ų ų Ü ü Ů ů V v W w Ẃ ẃ Ŵ ŵ Ẅ ẅ Ỳ ỳ X x Y y Ý ý Ŷ ŷ Ÿ ÿ Ỳ ỳ
Punctuation	. , ! ¡ ? ¿ : ; … · ▪ - – — _ / \ | ¦ * ({ [ ] }) ‘ ’ ‚ “ ” „ « ‹ › » " '
Digits	0 1 2 3 4 5 6 7 8 9
Maths	+ − × ÷ = ≠ < > ≤ ≥ ± ≈ ~ ¬ ° ∅ % ‰ ^ ◊
Symbols	$ ¢ € £ ¥ & @ © ® ™ § ¶ † ‡ #
Arrows	↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

every glyph matters

brackets	questions	at sign	copyright	per mille	ampersand
({[	¿?	@	©	‰	&
euro sign	**diacritical marks**	**arrows**	**daggers**	**section**
€	ŋŕęãü	↕↗	†‡	§

language support

Michał Świątczak	Jiřina Šťastná
Žydrūnas Krikščiūnas	Nâzım Çağlar
Günther Heißenbüt-	Åsta Øyehaug
José Piñera	Željko Đurković
Hélène Gonçalves	Pär Bååth

MW

Men And Women
Men And Women

ÆAHKRUVWXY
hkmnuvwxy

ÆAHKRUVWXY
hkmnuvwxy



text
Regular
Medium
Bold
Heavy
Black

display
Regular
Medium
Bold
Heavy
Black

short punctuation guide

wrong	right	
It's a John's friend	It’s a John’s friend	apostrophe
"Great news"!	“Great news!”	quotation
	Check-in	hyphen
LA - NYC flight	LA–NYC flight	en dash
Verdict - guilty!	Verdict—guilty!	em dash



default Ranked Guy
grotesk Ranked Guy
geometric Ranked Guy

Agrandir Variable Font

Agrandir is a contemporary sans-serif type family that celebrates the beauty of being imperfect. It was designed to be a brave antipode to neutral modernist fonts. Agrandir accepts its own shapes as they are—unaligned, quirky and funky. It celebrates humanity, not machines. The type family consists of 35 fonts: 7 weights × 5 widths. Each font features a fairly good number of OpenType stylistic alternatives, which can be turned on for individual letters or as overall presets—Default, Grotesk and Geometric. With its wide variety of flavours and super tight spacing Agrandir is doing a good job for big size headlines, websites, logos and posters.

Design: **Alexander Slobzheninov**

Agrandir-Regular Font Size: 20pt

Aa Bb Cc Dd Ee Ff Gg Hh Ii

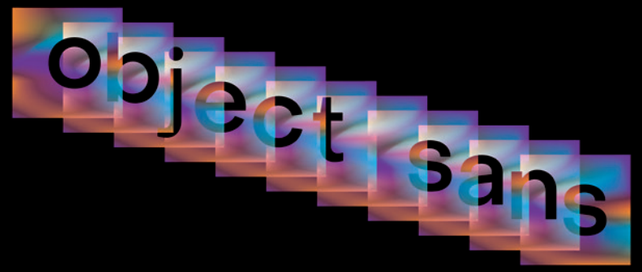
Jj Kk Ll Mm Nn Oo Pp Qq Rr

Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9

	tight	narrow	normal	wide	grand
thin	most	most	most	most	most
light	most	most	most	most	most
regular	most	most	most	most	most
medium	most	most	most	most	most
bold	most	most	most	most	most
heavy	most	most	most	most	most
black	most	most	most	most	most

Basic Latin	A a a ɑ B b C c D d E e F f G G g H h I i J j K K k k L l M m N n O o P p Q q R R R r S s T t U u u V v W w X x Y y y Z z
Extended Latin	À à à ȁ Á á á á Â â â â Ä ä ä ä Å å å å Ā ā ā ā Ă ă ă ă Ą ą ą ą Ã ã ã ã Æ æ Æ æ Ć ć Ĉ ĉ Ċ ċ Č č Ç ç Ď ď Đ đ È è É é Ê ê Ë ë Ē ē Ĕ ĕ Ė ė Ě ě Ę ę Ĝ Ĝ ĝ Ğ Ğ ğ Ġ Ġ ġ Ģ Ģ ġ Ì ì Í í Î î Ï ï Į į Ĩ ĩ İ ı Ī ī Ĳ ĳ Ĵ ĵ J Ķ Ķ ķ ķ Ľ ľ Ĺ Í Ł ł Ļ ļ Ň ň Ń ń Ñ ñ Ò ò Ó ó Ô ô Ő õ Ö ö Ő ő Ø ø Ø ø Ō ō Ŏ ŏ Œ œ Ŕ Ŕ Ŕ ŕ Ř Ř Ř ř Ŗ Ŗ Ŗ ŗ Ś ś Ŝ ŝ Š š Ş ş Ș ș Ť ŧ Ţ ţ Ț ț Ù ù ù Ú ú ú Û û û Ü ü ü Ũ ũ ũ Ū ū ū Ŭ ŭ ŭ Ů ů ů Ų ų ų Ű ű ű Ẁ ẁ Ẃ ẃ Ẅ ẅ Ŵ ŵ Ỳ ỳ ỳ Ý ý ý Ŷ ŷ ŷ Ÿ ÿ ÿ Ź ź Ż ż Ž ž ß
Punctuation	. , : ; ! ¡ ? ¿ … · · ‘ ’ , “ ” „ – — — _ ([{ }]) / | \ « ‹ › »
Digits	0 1 2 3 3 4 5 6 7 8 9
Math Symbols	+ − ± × ÷ = ≠ < ≤ ≥ > ^ ¬ ° ″ ′ % ‰
Other Symbols	$ ¢ £ £ ¥ € ¤ © ® @ ™ # * ~ ¶ § &
Arrows	↙ ← ↖ ↑ ↗ → ↘ ↓



Object Sans-Regular

Font Size: 20pt

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

0 1 2 3 4 5 6 7 8 9

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¿ – — ‘ ’ , “ ” „ † ‡ · … ‰ ‹ › $ ^ ` ç £ ¤ ¥ ¦ § ¨ © ® ¯ ° ´ ¶

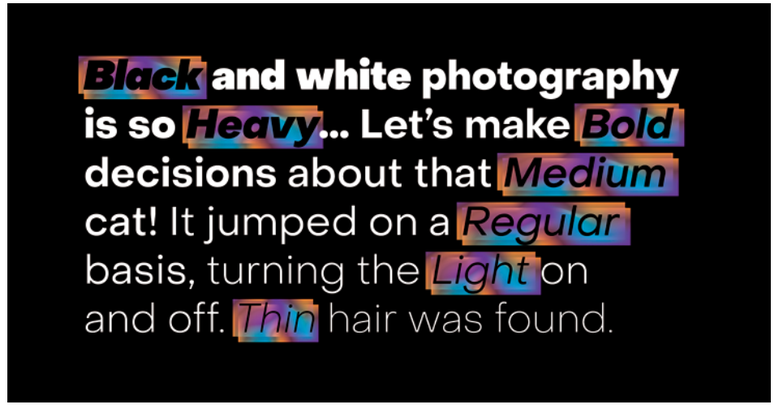
¸ ˇ ˙ ˚ ˛ ˜ ˝ £ € № ™ ´ ˇ ¨ ˙ ` ˝ ˚ ~

↖ ↗ ↘ ↙ ← ↑ → ↓ + < = > | ~ ¬ ± × ÷ − ≠ ≤ ≥

Object Sans

Object Sans is a contemporary type family that puts together the best qualities of Swiss neo-Grotesque and geometric fonts. It’s a multifunctional workhorse designed to work best in any printed and on-screen contexts, including logo design, brand identities, websites, packaging, posters and headlines; regular weight is carefully tuned for small sized body text. The typeface comes in 7 weights, upright and slanted each.

Design: **Alexander Slobzheninov**







Interview with

Production Type

Based in Paris, Production Type is a digital type design agency. Its activities span from the exclusive online distribution of its retail type for design professionals, to the creation of custom typefaces for the industrial, luxury, and media sectors.

1. What's your background? What got you interested in typography?

Our team is diverse and consistent at the same time. I have a background in graphic design and typeface design, and that is the case for most people here. I got interest in typography in the 90s when I was a teenager and received my first computer. Scrolling down the fonts menu was a pastime for me. Later on, I worked with typesetting for small high school projects. And eventually, I studied graphic design and learned more about typeface. This medium brought me the best results, and after a while of using intensively type in my graphic design assignments, I started to make my own type.

2. You've already designed several typefaces. Would you share us the process?

There isn't a fixed process. Many commission-based projects start with a client's will, sometimes a brief. So sketches take the form of a few letters, a logotype, or a partial prototype. We iterate a lot. For in-house initiated projects, an art direction is most often stated, and from this, we can elaborate on the shapes we would like to see being used for a specific design. It can be both loose and precise at the same time, because we mainly use a specific vocabulary.

3. What takes the most time in a typeface design, and what takes the least?

The idea takes the least and also the most. For one given idea, it takes amount of time to finalize, and we have lots of ideas. An idea may only be a sparkle of inspiration, the importance lies in how to bring it into reality. Naming the font is rather fast, while correcting errors and second-guessing during the process take more time.

4. Where does your creative inspiration come from?

The world is our inspiration. For instance, we look out for everything which is not included in books: signs, paintings, engraving… Some product designers are huge inspirations as well.

5.In your opinion, what makes for a great typeface?

A great typeface is both good and interesting. A good typeface understands and informs contemporary aesthetics and is able to bring something different to the table. It's difficult to achieve both.

6. Production Type has collaborated with different brands and media. How do you feel when you see your typefaces in action?

It depends on how the type is used! We're always surprised about the diversity and creativity of the usages we see out there. No matter how specific some designs are intended, there will always be a designer to think sideways! We are rather lucky that our customers are composed of powerful users and people with an in-depth knowledge of type.

7. What is your favourite typeface and why?

Let me quote this: "If you ask a shepherd which sheep is his favorite, and he answers: 'I like this sheep for its wool, this one for its meat, and this third one for its milk,' then you know he's a good shepherd. If he says: 'I like that cute little one over there,' you can be sure he's not fully at his job." Typefaces are the numerous facets of design, as practiced by Production Type and its designers.

8. Where do you see yourself going? Are you working on a new typeface?

We are working on about a dozen typefaces at all time, with various levels of activity. Right now, we are looking forward to managing the growth of the foundry in all directions: a broader language support, new recruitments, new typeface releases, and new offices in Paris and Shanghai.



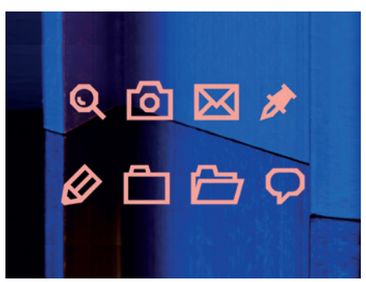
Kreuz

Angular and bulky, Kreuz is undeniably a display typeface of industrial roots. The overlaps between faceted and smooth shapes convey a sense of "fun machinery", while calling for intricate settings and adventurous rotations. In Kreuz, the visual metaphor of nuts and bolts that is playful in short paragraphs, reveals its full potential when typeset in large sizes. Kreuz is as straightforward as it gets. It won't shy away and will even get intimidating if pushed far enough.

Design: **Production Type**



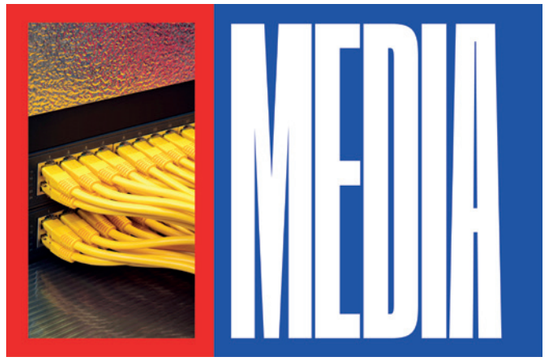


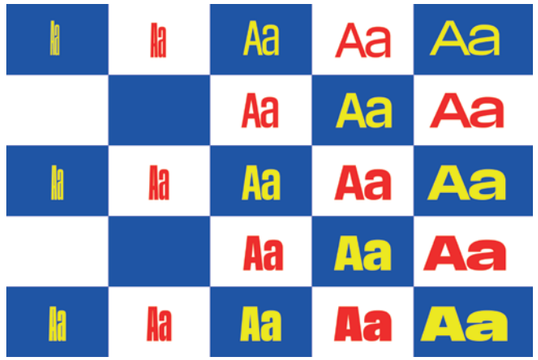


Media Sans

Media Sans is a compact design, with a colossal lowercase. Where large x-heights are usually incorporated for small text readability, in Media Sans it is conceived as a display feature. The family proves most functional at large sizes where horizontal space is scarce, thus forcing the letters to occupy any space allowed. That is why the collection encompasses three different condensed styles, but only one normal width and one extended width. The vertical proportions remain identical throughout all styles so they can be mixed within a line. The very short ascenders and descenders are specifically meant for tight line-fitting in lowercase, creating a dense texture within the rhythm of the page.

Design: **Production Type**





ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789

Mars

Packaged in a set of two cuts—an extended and a condensed, Mars makes no compromises and encourages specific design choices. Mars calls for intricate typesetting and loud, visible type: just like a beefed-up, fit and tight version of the typeface Venus, its distant reference. Mars is the first commercial release of Alaric Garnier. His design practice produces a small collection of explorative typefaces. Despite the traditional sign painting training he received in the U.S., Garnier's typography avoids mimicking brush strokes or casual lettering structures. In Mars, the remaining effect is a compound of its author's gesture, energy and freshness.

Design: **Production Type**







Sainte Colombe

Sainte Colombe is a new serif typeface available in a range of five weights, from extra light to bold. Decidedly not driven by geometry or symmetry, Sainte Colombe is actually just the opposite—expressive, like music, but also with a repressed shell trying to contain that expression. It's not afraid to move, as long as that movement happens in subtle ways. There are lovely details designers will immediately notice: the lowercase italic "g", its notched stem curving into itself—a flat note in the company of sharps. The lowercase "a" across all the styles are beautifully stern and the firm buoyancy across the caps give gravitas to titling settings.

Design: **Production Type**









PVC

PVC is a rambunctious display family that celebrates lively display faces of the '70s and delivers some stunning hat-tricks: banner, promo and menu. While envisioning the Lab department of Production Type, the team was seeking innovative and audacious designs to set the tone for the new collection. As soon as they stumbled upon Hélène Marian's body of work, it was a no-brainer: with a diverse mixture of editorial design, bespoke type design, and painted letterings Marian dug into her prolific archives to select some of her signature forms and gestures—extracting the DNA for the PVC family. PVC now consists in four super-varied styles, all of which share a hearty backbone while flaunting very different shapes.

Design: **Production Type**



Body Text and Body Grotesque

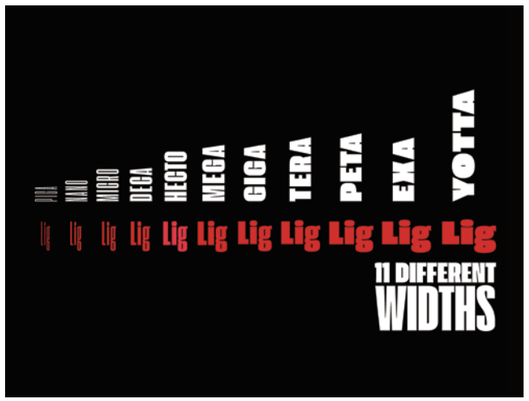
Body is a type family designed for Zetafonts by Cosimo Lorenzo Pancini with Andrea Tartarelli. Conceived as a contemporary alternative to modernist super families like Univers or Helvetica, Body tries to maximize text readability while providing a wide range of options for the designer. It comes in two variants (Body Text and Body Grotesque), each in four widths and four weights: regular and bold for basic typesetting, light and extra bold for display use. All the 64 fonts in the Body superfamily include a complete Latin extended character set with small caps for over seventy languages, Russian Cyrillic, open type positional numbers, stylist sets and alternate forms.

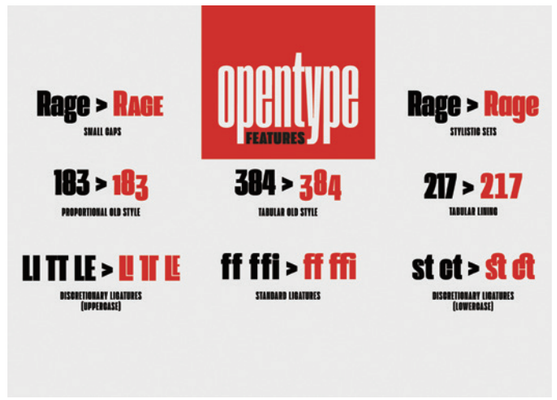
Design: **Zetafonts Type Foundry**







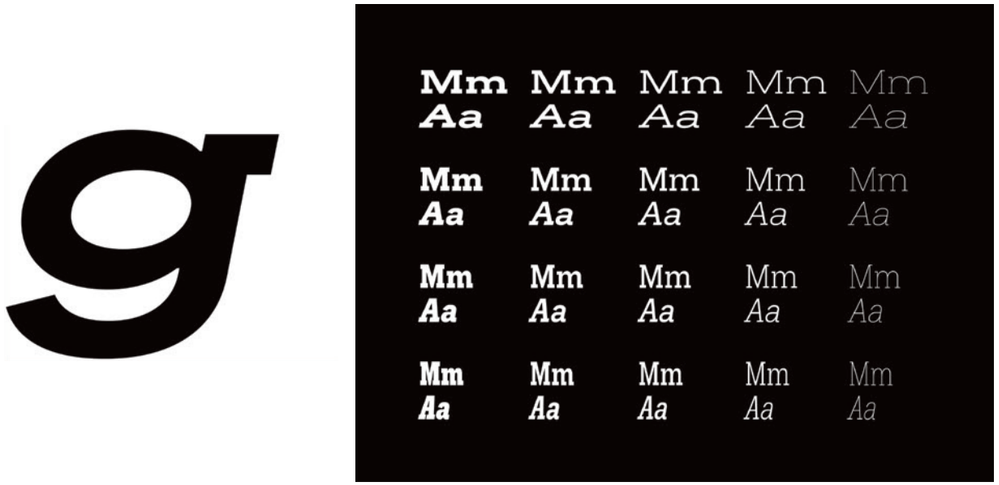




Extenda

Extenda is a variable width sans-serif type family designed by Francesco Canovaro with Andrea Tartarelli and Cosimo Lorenzo Pancini. It is created to provide a fine-grained range of widths to choose from, allowing maximum control in display editorial uses, and proportional size variation in logo design, keeping consistent appearance and readability. From the vertical, ultra-condensed and thin Pica, Nano and Micro weights to the wide and ultra-bold Peta, Exa and Yotta weights, all Extenda fonts include an extended character set covering Latin languages as well as ones using Cyrillic and Greek for a coverage of 200+ languages. The 11 weights family is complemented by the Extendable special weight that uses OpenType scripts to create a dynamically scaling typeface where each letter becomes automatically tighter or wider than the previous one.

Design: **Zetafonts Type Foundry**

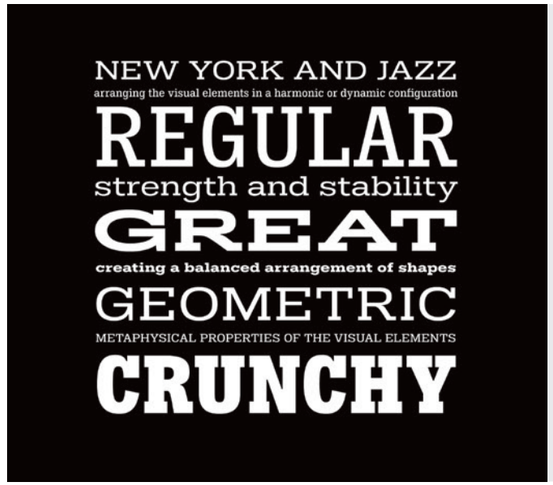


Hefring

Hefring Slab is a geometric slab serif type family. Based on simple geometry, it has minimal stroke contrast, solid serif presence and a uniform thickness of strokes. The family consists of 20 fonts: 5 weights in 4 widths, each in roman and italic. Inspired by the work of the renowned Margaret Vivienne Calvert, Hefring Slab is robust, clear and functional. OpenType features include alternative characters, arrows, tabular figures, ligatures and fractions.

Design: **The Northern Block**









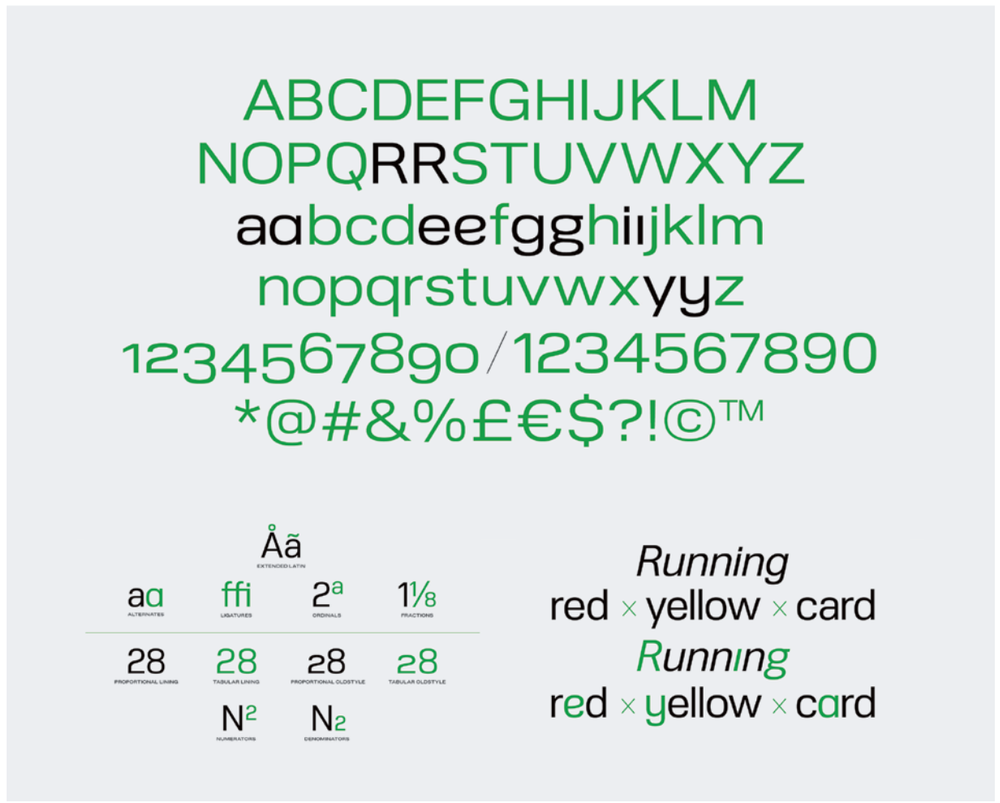


Moret

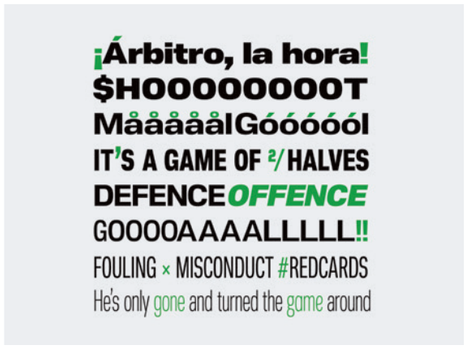
Moret is a serif display type family inspired by 20th century European sign painting. It blends several calligraphic concepts to create a unique, dynamic and emphatic typeface. Available in 5 weights and 2 styles (upright and oblique), Moret is well equipped to provide clear solutions for a variety of situations and settings such as editorials and headlines. With 466 glyphs per font, Moret supports 94 different languages. OpenType features include inferiors, superiors, fractions, tabular figures, and ligatures.

Design: **The Northern Block**









Nuber Next

Nuber Next is a modern geometric sans influenced by the popular neo-grotesque of the 1950s including Helvetica and Univers. Carefully remastered from the original Nuber type family to improve letter shape, overall uniformity and introduce a flexible width system capable of handling a wider variety of modern typographic methods. Details include 573 characters, nine weights, five widths with matching italics, alternative uppercase “R”, alternative lowercase “a”, “e”, “g”, “l” and “y”. OpenType features include five variations of numerals, numerators, denominators, fractions and language support covering Western, South and Central Europe.

Design: **The Northern Block**

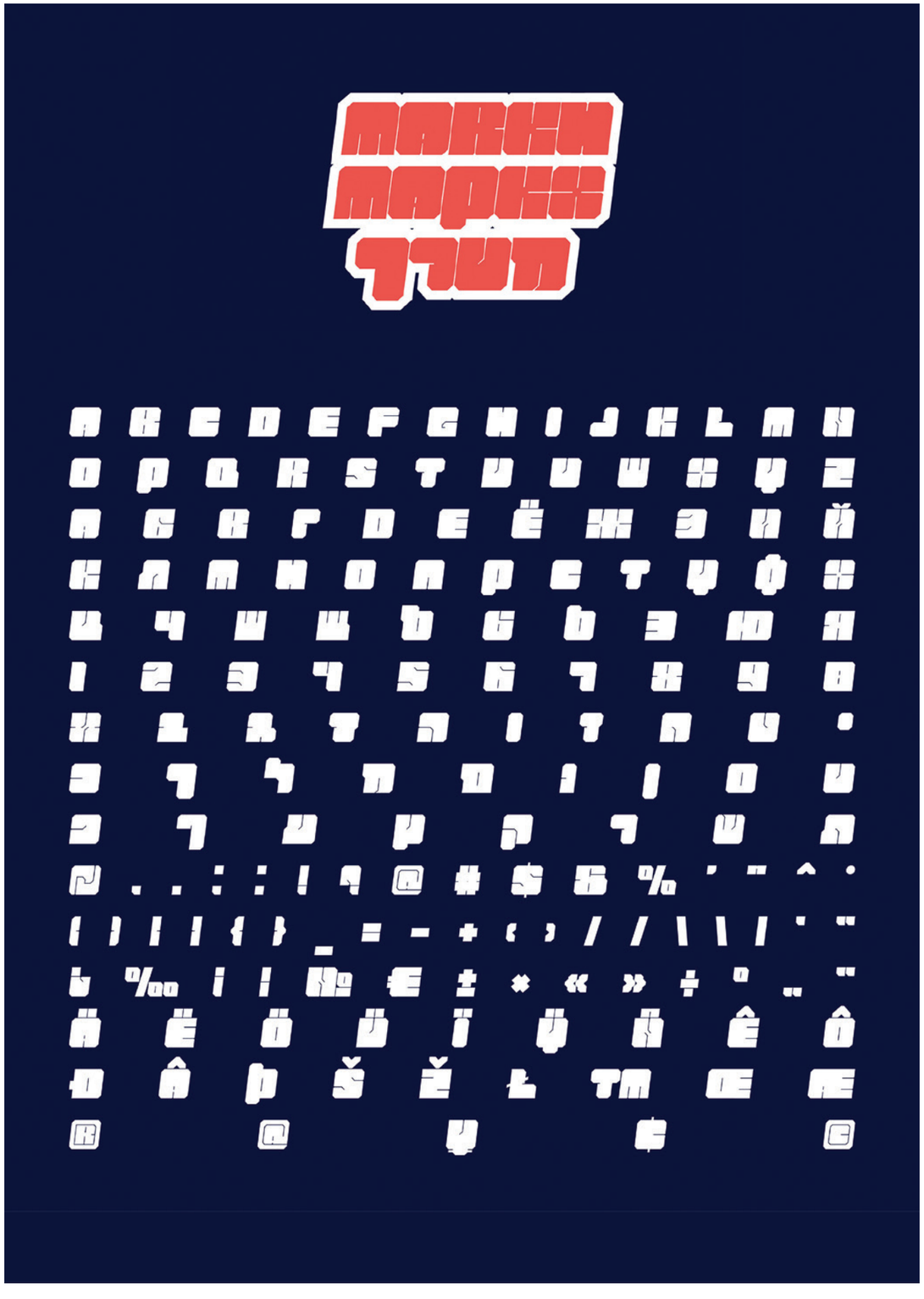
Markh

Markh is an extremely heavy weight sans-serif with many unique characters. Perfect for big titles, advertising, labelling, packaging and anything that needs a big impactful typeface.

Design: **Tikhon Reztcov**








START


31


MOVE
RIDE
ALIGN
ELMNT


BLNCE
RIDE
ALIGN
ELMNT
MOVE
RIDE
ALIGN
MVMNT
MOVE
RIDE


LOFT
Yoga
Mouvement
Barre
COVE
Spinning
Douche
cabine vestiaire
1

WeMedia

This project was a research for the brand identity of Wemedia, a new Belgian media actors group. A physical paper toolbox was developed to deliver a creative and powerful communication tool. To build and generate impactive and inspiring visuals based on the synthesis of content symbols.

Design: **Hoet & Hoet** Photography: **Vébé**

Neuzeit Grotesk Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Neuzeit Grotesk Bold

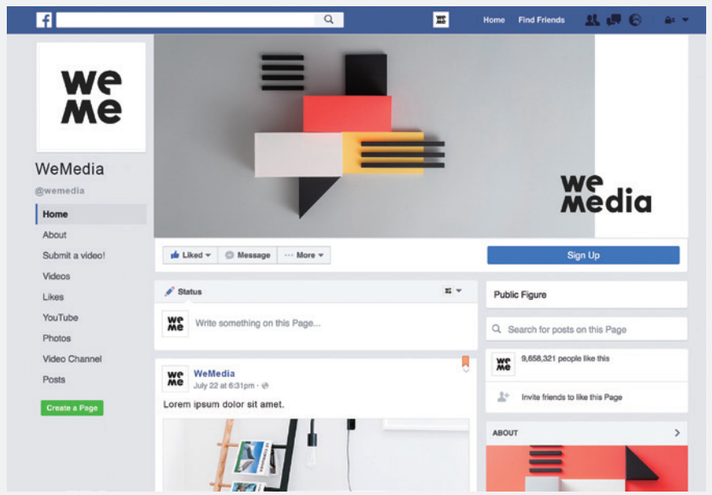
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Neuzeit Grotesk Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Neuzeit Grotesk Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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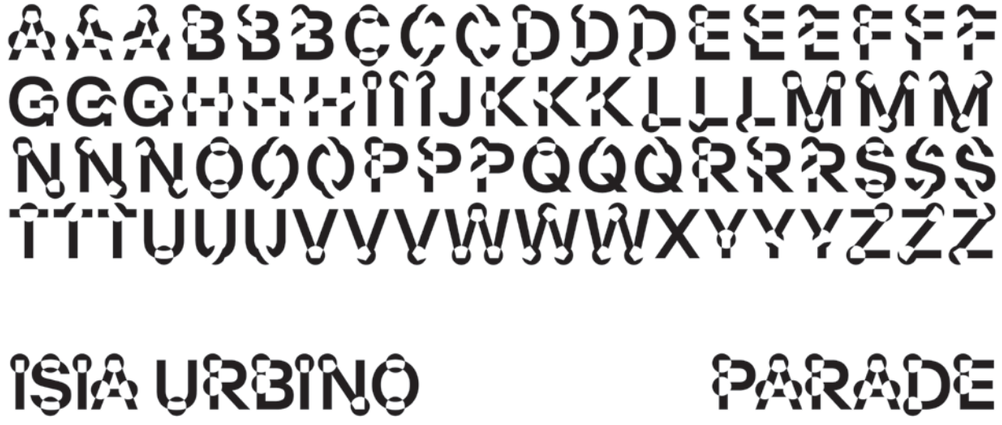




Kreuz

Radial is a emotionally charged geometric-turned-humanist sans serif of 5 weights and infinite variable sub-instances. It's informal geometry and wide span of tonal variety, spreads over conventional barriers of traditional sans-serif typography. It resonates in dramatic personality range, that performs flawlessly on both muscular display and small font sizes.

Designer: **© Brando Corradini** Art Director: **Fatih Hardal**



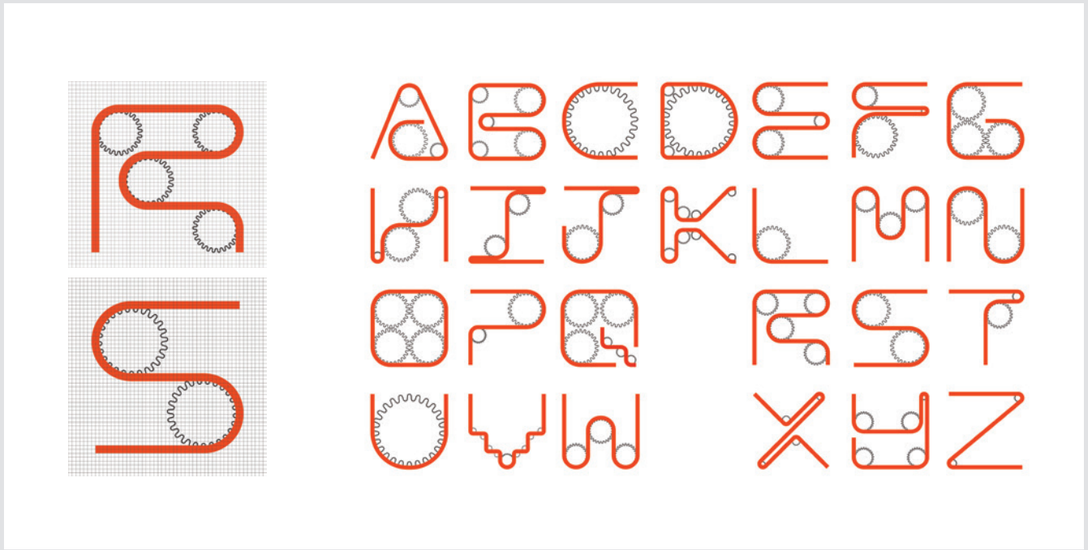








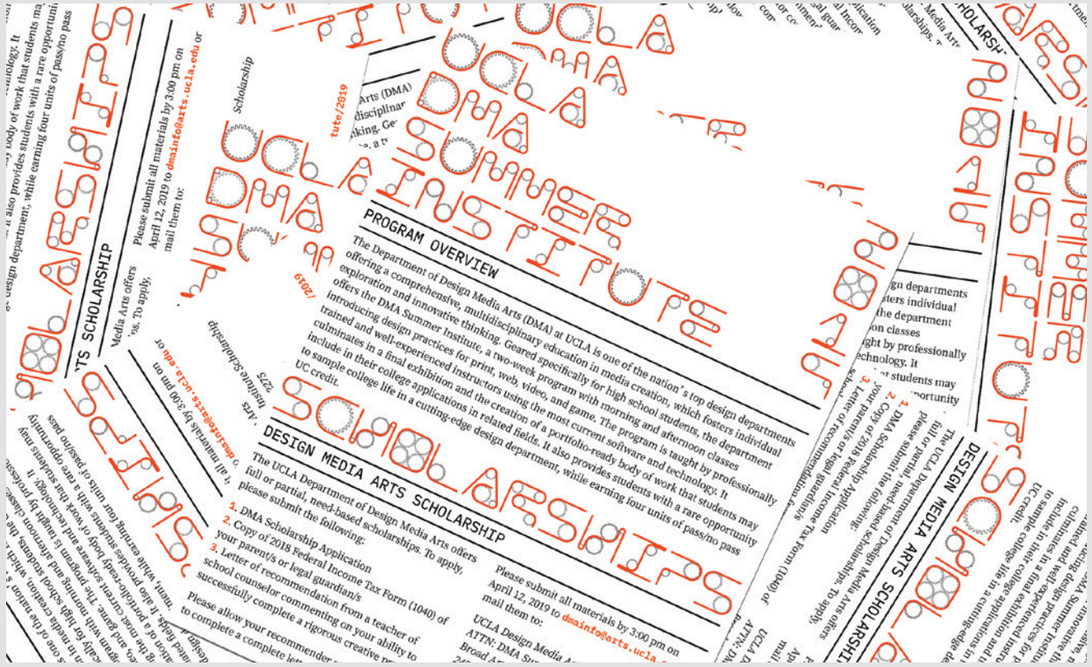


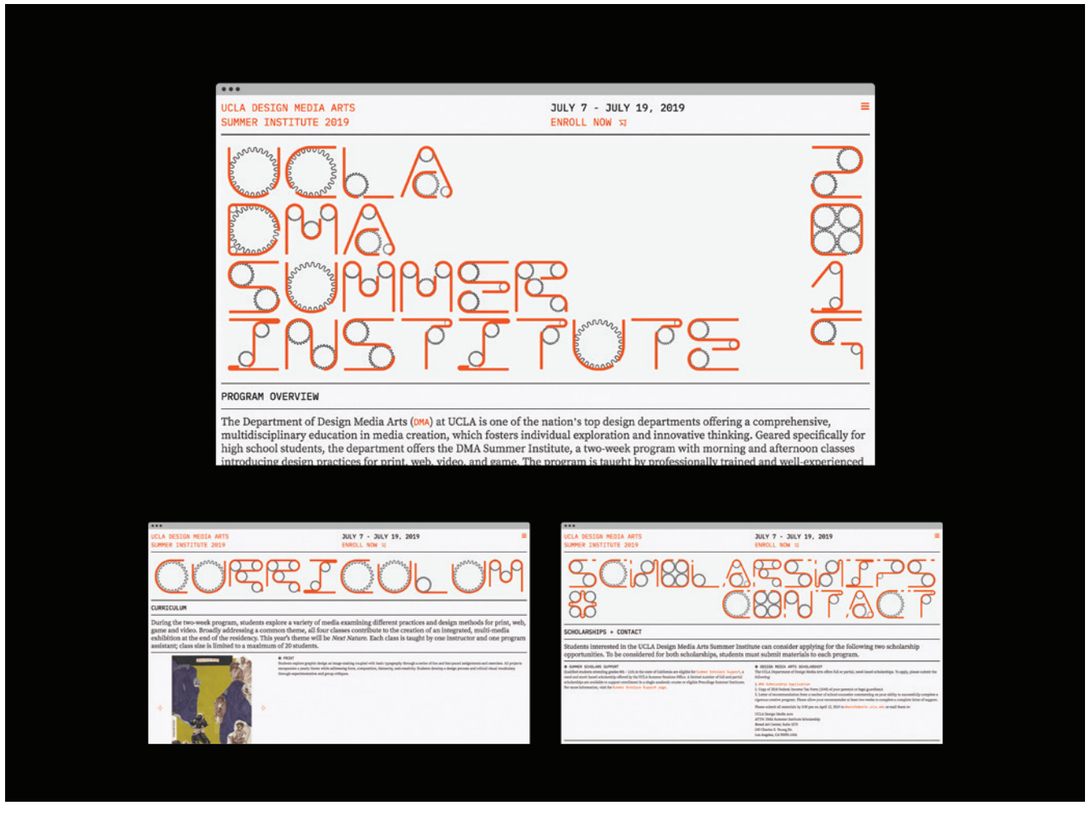


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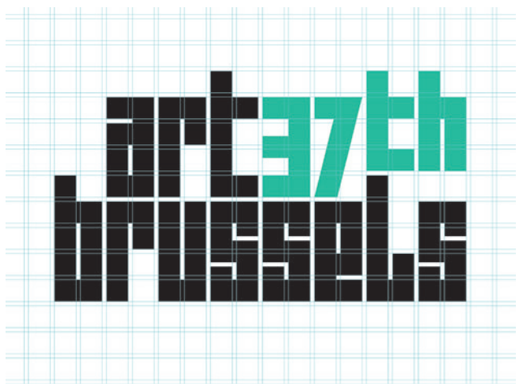


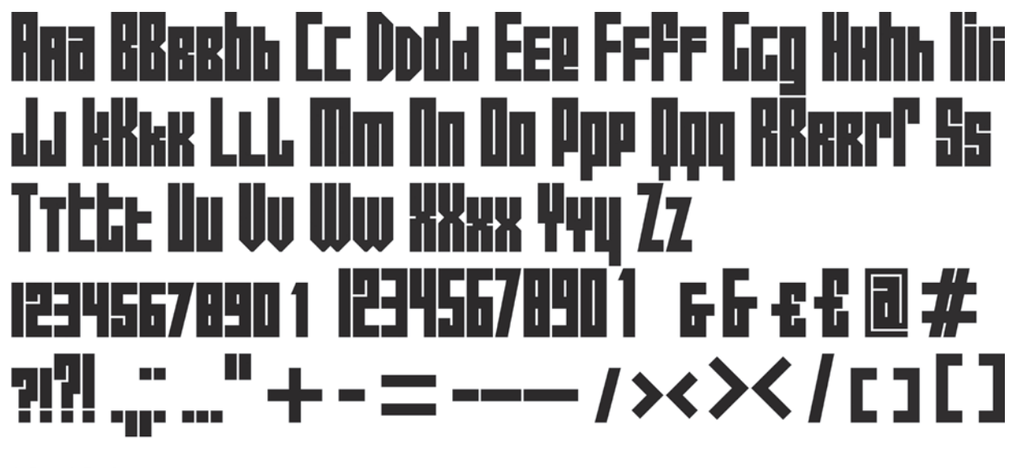
Art Brussels

The Art Brussels fair specializes in discovering new artists, whether they are young, emerging talents or older artists that have been overlooked. Art Brussels needed a fresh graphic image to match its international status and to stand out as a strong signage system in the crowded environment of the fair. As a result, Base created a modular typographic system that is easy to implement in digital and print applications—an identity with an impact that will evolve with future editions.

Design: **Base Design**

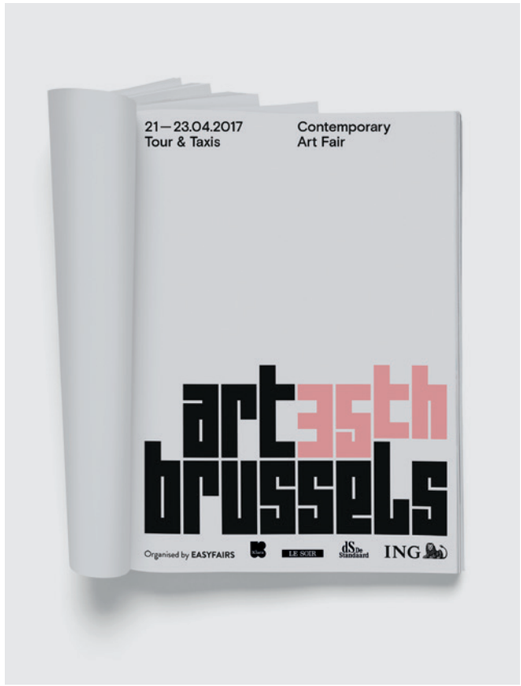


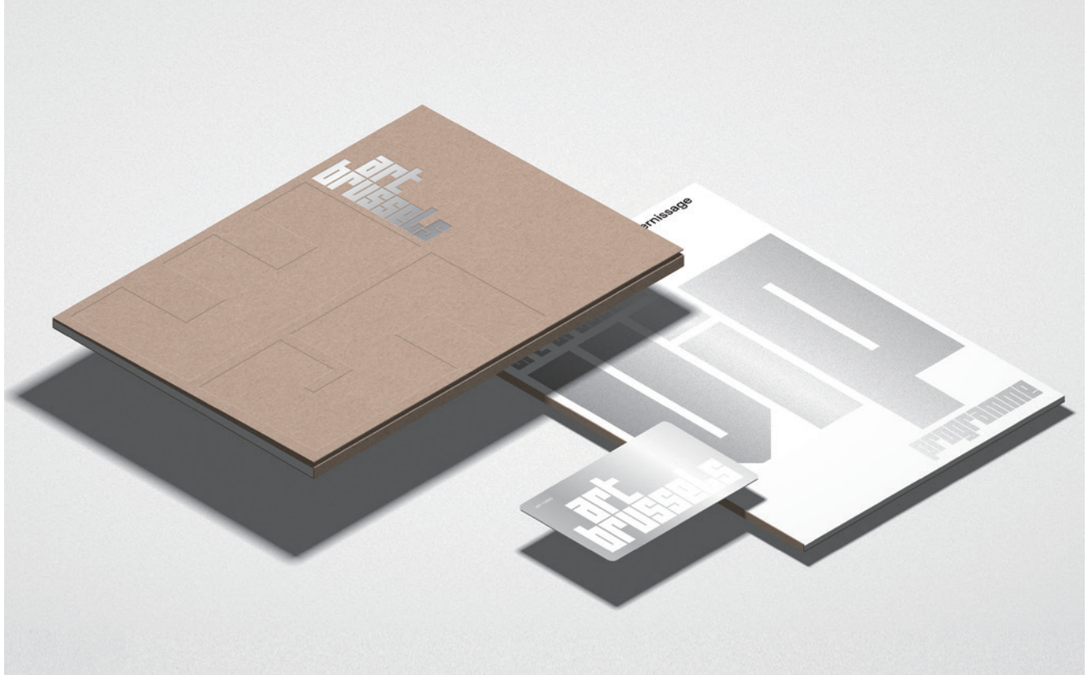


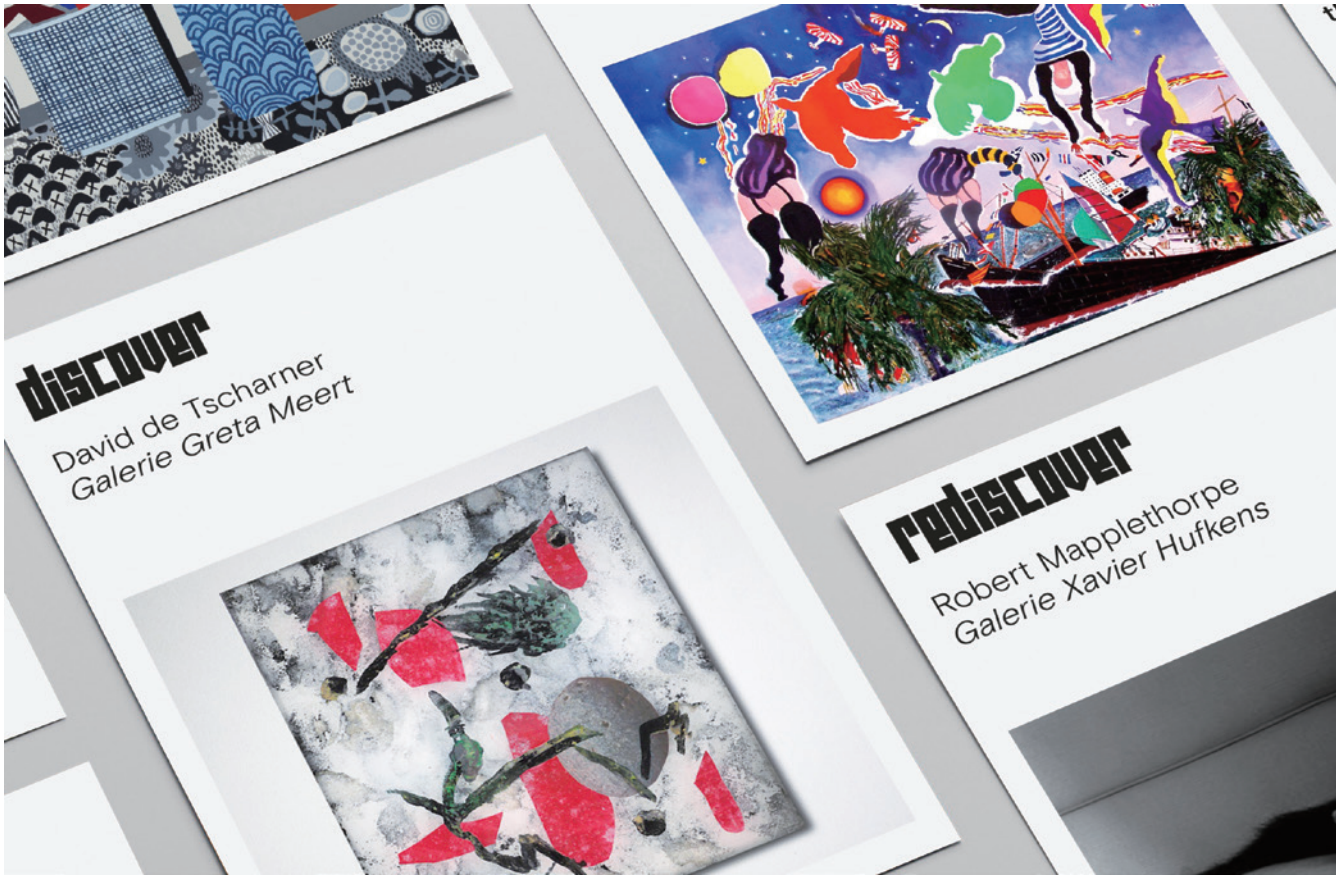


ArtBrussels Typeface








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