

# Trevor

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Both kindly and commanding, a neighbourly slab serif that sees the best in others, by Teo Tuominen

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## ABOUT THE TYPEFACE

Teo Tuominen's Trevor took its first breath as a revival of an 18th century antiqua, but culminated in an entirely new and good-natured family. Trevor is an affable slab serif in nature: both heavy and kind. Known for their familiarity and their dark colour, the terminals of slab serifs put additional weight along the line to maintain an inky presence. Their clunky forms reveal slight immaturity and arouse the reader's sympathy for the subject at hand. Trevor connects with others by consciously riding the line between being personal and commanding.

One goal with Trevor was to pair the robust nature of a low contrast slab serif with more sophisticated elements, such as the ball terminals. So wherever one looks in Trevor, rounded corners rule the day, softening the overall appearance by mimicking ink spread made by old metal type. The easygoing look is tempered by very few inktraps and sharp corners, mostly to the inside of characters and in acute angles.

Whatever Trevor is paired with, it has an altruistic outlook in that it sees the best in others. It's the neighbourly type family

— the neighbour you actually want. Trevor's almost monolinear weight and high x-height give it a typewriter look in the extralight and light weights, but the whole family was made to work with many other font styles, design work, and information structures. It certainly finds its home in packaging and advertising, its sturdy verticality and narrowness fit the needs of headlines and intro text, and its seven weights are primed for plays and involved text needing many layers of distinction. The black weight is treated like a separate display style with altered ball terminals and serifs to capitalise on the added heft.

Trevor's seven roman weights cover the Latin A Extended glyph set to bring its kindly and commanding outlook to your projects. Along with alternate version of the 'R' in the black weight, its OpenType features include both tabular and proportional lining and oldstyle figures, ligatures, and fractions. The complete Trevor family, along with our entire catalogue, has been optimised for today's varied screen uses.

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## STYLES & SCRIPTS

Trevor Extralight

Trevor Light

Trevor Regular

Trevor Medium

**Trevor Bold**

**Trevor Extrabold**

**Trevor Black**

**typetogether**

Å B C D E F Ĝ H I J K L M

N O P Q Ŕ S T U V W X Y Z

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€ £ \$ ¥ 1 2 3 4 5 6 7 8 9 %

£ 0 1 2 3 4 5 6 7 8 9 H<sub>2</sub> 1/3 2/3 1<sup>a</sup> 2<sup>o</sup>

Internationalité

18th Century Antiqua Reinterpreted

Rutàcea

JUEZ ¿Quién mató, villano, al señor Comendador? TODOS ¡Fuenteovejuna!

William Austin Burt

Set your scale: ½ em to 30 ems

REAL NEWS

Onwijs Opzij Parijs Pijpen Prijs Radijs Ravijn Rij, pero sin frijoles

**HERNANDEZ & FERNÁNDEZ**

‘**Extravaganza Macabre** - A Tale of Villainy & Valour in Victorian London’

‘Hi Trevor’ – this is Teo

30 PT (EXTRA LIGHT)

A Journey through Science Fiction

30 PT (LIGHT)

A Journey through Science Fiction

30 PT (REGULAR)

A Journey through Science Fiction

30 PT (MEDIUM)

A Journey through Science Fiction

30 PT (BOLD)

**A Journey through Science Fiction**

30 PT (EXTRA BOLD)

**A Journey through Science Fiction**

30 PT (BLACK)

**A Journey through Science Fiction**

24 PT (EXTRA LIGHT)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (LIGHT)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (REGULAR)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (MEDIUM)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (BOLD)

**Yankee Hotel Foxtrot or Sky Blue Sky?**

24 PT (EXTRA BOLD)

**Yankee Hotel Foxtrot or Sky Blue Sky?**

24 PT (BLACK)

**Yankee Hotel Foxtrot or Sky Blue Sky?**

18/24 PT (EXTRALIGHT)

‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or

18/24 PT (LIGHT)

‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or

18/24 PT (REGULAR)

‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or

18/24 PT (MEDIUM)

‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or

18/24 PT (BOLD)

**‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or**

18/24 PT (EXTRA BOLD)

**‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or**

18/24 PT (BLACK)

**‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or**

10/13 PT (LIGHT)

How to set a screenplay: 1) Character names appear in capitals indented to around the middle of the page, but not centered. A character is designated by either their first or last name, but a role designation may be used instead with personal titles abbreviated. The designated character name should remain consistent throughout the entire script.

2) Dialogue appears directly under the character name in upper and lower case text 3) If scene action interrupts a character's speech on the same page... Then you must begin a new character cue when continuing the dialogue. Para-

10/13 PT (REGULAR)

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10/13 PT (BOLD)

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12/15 PT (LIGHT)

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12/15 PT (REGULAR)

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11/14 PT (LIGHT)

To nejalterantivnější, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti. Koncept divadla pro celou rodinu se o něco podobného pokoušeli

11/14 PT (REGULAR)

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11/14 PT (LIGHT)

Si les Français n'ont pas eu la gloire d'inventer l'imprimerie et de l'avoir pratiquée les premiers, ils ont eu celle de s'être distingués les premiers dans cet art & de l'avoir porté jusqu'au point de sa dernière perfection. Cet éloge est de Chevillier, bibliothécaire de la Sorbonne. Dès l'origine, l'orfèvre Nicolas Jenson

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Gregors Blick richtete sich dann zum Fenster, und das trübe Wetter – man hörte Regentropfen auf das Fensterblech aufschlagen – machte ihn ganz melancholisch. „Wie wäre es, wenn ich noch ein wenig weiterschliefe und alle Narrheiten vergäße,“ dachte er, aber das war gänzlich undurchführbar, denn er

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ALL CAPS

¿para texto?  
1708 a-b [ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

LIGATURES

ff fi fl fk fb fh fj ffi ffl tt

ff fi fl fk fb fh fj ffi ffl

PROPORTIONAL OLD STYLE

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0123456789£\$¢€¥

PROPORTIONAL LINING

0123456789£\$¢€¥

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TABULAR OLD STYLE

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TABULAR LINING FIGURES

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0123456789£\$¢€¥

NUMERATOR / DENOMINATOR

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FRACTIONS

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

¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞

ARBITRARY FRACTIONS

0123456789/0123456789

0123456789/0123456789

SUPERIOR / INFERIOR

H<sub>2</sub>O B<sub>8</sub> y<sup>35</sup> N<sub>7</sub>

H<sub>2</sub>O B<sub>8</sub> y<sup>35</sup> N<sub>7</sub>

ORDINALS

2a 1o

2<sup>a</sup> 1<sup>o</sup>

TURKISH/AZERI/CRIMEAN TATAR

findik, FINDIK

findik, FİNDİK

ROMANIAN/MOLDOVIAN

Muțumesc, MULȚUMESC  
Timiș, TIMIȘ

Muțumesc, MULȚUMESC  
Timiș, TIMIȘ

CATALONIAN

novel·la, CAL·LIGRAFIA

novel·la, CAL·LIGRAFIA

CONTEXTUAL ALTERNATES

g̃j

g̃j

STYLISTIC SET 01 (BLACK ONLY)

**R**

**R**





**SUPPORTED LANGUAGES INCLUDE (LATIN):**

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Serbian (Latin), Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Vunjo, Welsh, Zulu ...

**EXTENDED TYPOGRAPHIC FEATURES:**

Basic ligatures, 4 sets of figures (lining, tabular lining, old-style, tabular old-style), arbitrary fractions, superiors & inferiors, ordinals, class kerning, case sensitive characters, contextual alternates, localised forms ...

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**THE DESIGNER**

*Teo Tuominen* (1983) is an independent type designer and letterer living and working in Helsinki, Finland. He draws type and lettering for a variety of briefs ranging from custom and retail type to logos and more illustrative assignments. He also works as a freelance teacher of typography and type design.

Teo has an MA degree in type design from Type and Media, which is held at the Royal Academy of Art, The Hague, The Netherlands. Prior to that he studied graphic design at the Lahti Institute of Design in Finland.

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**Trevor**, Type Design:

*Teo Tuominen*

[WWW.TYPE-TOGETHER.COM/TREVOR](http://WWW.TYPE-TOGETHER.COM/TREVOR)

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