

“WHICH TYPEFACE(S) COULDN'T YOU LIVE WITHOUT, AND WHY?”



MARIA DOREULI

TYPE DESIGNER
www.mariadoreuli.com

“As a type designer, I wouldn't be able to live without Lexicon, Eames and Caslon. I love these designs and they influenced a lot the projects I've been working on so far. As a graphic designer, I would have answered differently though...”



LISA HEDGE

TYPEFACE DESIGNER
www.lisahedge.com

“There are a number of typefaces I rely heavily upon. I don't think I'd be able to live without a really practical sans serif, such as Gotham. It's such a reliable workhorse and pairs with almost everything. It has a real graphic regularity that I love.”



MARK RICHARDSON

FOUNDER, SUPERFRIED
www.superfried.com

“I don't often use existing type as I'm usually developing bespoke characters for identities, typefaces or typographic illustrations. But since most of our typefaces are based on geometric forms, as a reference, I regularly come back to Avant Garde or Futura (in caps).”



JONATHAN QUINTON

FOUNDER OF SAWDUST
www.madebysawdust.co.uk

“That would have to be Kombinations-Schrift by Josef Albers. I have chosen this rather unorthodox typeface because of its important influence to my own personal development. I have always been drawn towards the creation of expressive letterforms rather than more traditional styles, meaning that without typefaces like Kombinations-Schrift, I wouldn't be doing the work I do today.”



ANDREW MORLEY

HEAD OF ART, LANGLAND
www.langland.co.uk

“As for something that genuinely makes a difference to my daily working life, as opposed to a font with a great 'R', then it has to be Knockout. The reason is 100 per cent practical, and 100 per cent about working with healthcare brands.

Every pharmaceutical product must be clearly labelled with the active ingredient(s), so brand names have to run with with the generic name alongside (think Nurofen and ibuprofen). The regulation minimum x height for a generic name is 2mm, and you can find yourself in a position where it runs to 40 characters.

If we want to keep our brand names and logos to a sensible size on our layouts, we need a font that's legible at small sizes. Knockout gives us the x height we need, with flexibility of cut. Plus it's a great font in its own right (I love the 'R').”



HARRY BINGHAM

DESIGNER, ROSE DESIGN
www.rosedesign.co.uk

“Professionally I find it hard to pinpoint a single typeface that I am wedded to. I prefer finding the right font for the job in hand. However, Avenir is a personal favourite. Similar to Futura, but with shorter ascenders and descenders, it is very versatile.”

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@WJITZE
Dynamo Bold for the super-tasty numerals.



@ANDYANIMATION
Comic Sans, because it's the best value joke ever!



@FOLLOWOLF
Goudy Old Style: a reminder of the best of the creative advertising era. To kern well, start with a Goudy.



@CHIPSHOPFORKS
Google's Roboto is quickly becoming the new Helvetica - stylish, functional, but easier to read than Helvetica.



@DAN_SWEENEY
Univers: it's endlessly enduring and completely versatile. Adrian Frutiger at his best.



@ZAINABMARVI
ITC Avant Garde. Every time I use it or see it somewhere, I pause for a few minutes in breathless admiration.



@BRIANJANMIGA
Open Sans, like a perfect blend of Helvetica and Arial. I (ab)use it everywhere.