

Trevor

Both kindly and commanding,
a neighbourly slab serif that sees
the best in others.

DESIGNED BY

Teo Tuominen

YEAR

2017

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.

STYLES

Extralight

Light

Regular

Medium

Bold

Extrabold

Black

Internationalité

18th Century Antiqua Reinterpreted

Rutácea

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

On your side

Ink

Személyiség

Sharp

Altruistista

Information

Publicity

Etiketti

BLACK 55PT

Rhythm & Reaction

BLACK 50PT

Rhythm & Reaction

BLACK 45PT

Rhythm & Reaction

BLACK 35PT

Rhythm & Reaction

BLACK 30/36PT

‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.

EXTRALIGHT 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand.

LIGHT 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand.

REGULAR 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my

MEDIUM 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my

BOLD 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my

EXTRABOLD 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my

BLACK 25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel stick in my

EXTRALIGHT 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her yoga exercises,

LIGHT 18/22PT

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EXTRALIGHT 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present – the kingbird, the phoebe, the wood pewee, and the least flycatcher – and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on

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BOLD 10/13PT

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GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são os exemplos mais

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani ücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret dili” ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notað eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag,

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus,

NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommunikas exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata betydelser; dels

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso de símbolos, señales

CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrutu, nejranější záznamy o kodifikaci liturgického

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arretramento dell'ugola ha reso l'essere umano capace di espri-

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta:

ALL CAPS

Para texto
1708 A-b [Ende] H@I

PARA TEXTO
1708 A-B [ENDE] H@I

LIGATURES

Affiliate, nutty, fjord, bottle

Affiliate, nutty, fjord, bottle

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ%‰

0123456789\$€¢£¥ƒ%‰

TABULAR OLDSTYLE

0123456789\$€¢£¥ƒ

0123456789\$€¢£¥ƒ

TABULAR LINING

0123456789\$€¢£¥ƒ

0123456789\$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

³⁴⁵/₆₇₈, ⁸⁹/₁₂₀

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼₆ ⅕₇ ⅔₈

SUPERIOR/INFERIOR

H₂O x_b y³⁺⁵

H₂O x_b y³⁺⁵

ORDINALS

1^o 2^a

1^o 2^a

HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (BLACK ONLY)

R

R

TURKISH/AZERI/CRIMEAN TATAR

findik, FINDIK

findik, FİNDİK

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CALLIGRAFIA

CONTEXTUAL ALTERNATES

g̃j

g̃j

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

Case sensitive forms, standard ligatures, discretionary ligatures, 4 sets of figures (old style numerals, lining figures, proportional figures, tabular figures), superscript, inferiors, numerators, denominators, fractions, alternative fractions, ordinals, localised forms, contextual alternates, historical forms, stylistic sets (SS01), ...

THE DESIGNERS

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.

CREDITS

Lead design and concept

Teo Tuominen

Engineering

Joancarles Casasin

Quality assurance

Azza Alameddine

Graphic design

Roxane Gataud

Elena Veguillas

Copywriting

Joshua Farmer

AWARDS

-Ed Awards 2019 finalist

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TREVOR

Design Teo Tuominen
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TEXT CREDITS

As I walked out one midsummer morning,
by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.