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ABOUT G-TYPE

Fontworks and CPS are delighted to publish this, the first catalogue of the exclusive G-Type collection.

After releasing the Penguin family and Dartagnon with other foundries, Nick Cooke decided he would rather issue all future releases through his own G-Type foundry, launched in November 1999 in order to develop innovative, original, but most importantly, usable typefaces.

Nick started as a lettering artist in London in 1982 crafting type by hand for book jackets, but doesn't miss the pre-digital age and puts his success down to "obsession, perseverance, thought and effort". He controls every aspect of the creative process with particular emphasis placed on consistent character shapes, accurate positioning and extensive kerning, explaining his

attention to detail: "Before digitization, every character is hand-drawn and redrawn with a 9H pencil on 120gsm organic tracing vellum which is specially imported from a small town in Switzerland".

Most of the G-Type collection comprises families in a useful range of weights with true italics; Chevin, Houschka, Nubian and the Sans & Serif Precious families. Houschka has an Alternate version with hanging numerals and non-rounded A, W and w. "For those people troubled by the W's resemblance to part of The Average White Band logo".

Legibility is of prime importance to Nick and he has designed most of his fonts to work equally well as both text and display types. This duality is qualified by Nick's advice on spacing:

"for smallest text I would suggest an overall track of 2 or 3, and for large display sizes I would use minus tracking dependent on size".

The multi-purpose suitability of G-Type fonts is borne out by the variety of environments they're used in, from national newspapers (Mail on Sunday) to supermarket signage (Tesco), album sleeves (Peter Gabriel) to Corporate Identity (Royal Mail), magazines (New Woman, Garden Answers) to branding (Scottish Power, Cadbury-Schweppes, Birmingham Selfridges).

Dotted throughout this catalogue are a number of Nick's anecdotal text settings, which should help you decide which font suits your own design project best.



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Accent Graphic was developed as a corporate font for a design company in 1997. The starting point was the word 'accent' in lower case. Accent Graphic is available in 3 weights – Light, Medium and Bold. It is a sans typeface with the thick/thin contrast of a serif. This is the only family in the G-type collection that was designed for a client.

ACCENT GRAPHIC



TYPEFACE
Amulet
CLASSIFICATION
Single weight

Light
Medium
Bold

AMULET

TYPEFACE
Accent Graphic
CLASSIFICATION
3 weights

I WENT ON HOLIDAY to Ireland and started this single weight display face when I came back. It has a Celtic calligraphic influence which must have subconsciously come from looking at ancient manuscripts and THE BOOK OF KELLS in Trinity College, Dublin.



Creative opportunity
After leaving Blackpool College I moved back to my parents' house in Southport. Not wishing to be a financial burden, I went to the local job centre and found a position for a photographer's assistant advertised. Immediately thinking that this could be the first step on the ladder to becoming the new David Bailey I made an appointment to meet the 'photographer' on Southport Pier.
'A bit cloak and dagger' I thought whilst walking towards the pier, whereupon I spotted a man holding a camera. He introduced himself as the photographer, so I asked what the job entailed, he replied "Put this on", handing me a rather grubby looking Pink Panther costume, "and go and find some kids so I can photograph you together". Needless to say the opportunity went unseized.

[8 on 10.5pt Chevin Demi Bold]

a b c d e f

thin
light
medium
demi bold
bold
extra bold

TYPEFACE
Chevin
CLASSIFICATION
6 weights plus italics

thin italic
light italic
medium italic
demi bold italic
bold italic
extra bold italic

Chevin

Chevin is a rounded type family which has been designed with functionality, legibility and elegance in mind. With it's excellent legibility, open counters and slightly condensed style, Chevin can be used for text and it would be particularly suited to signage.

A B C D E
a b c d e
F G H I J
f g h i j
K L M N
k l m n
O P Q R S
o p q r s
T U V W
t u v w
X Y Z
x y z

Digitalis

CREATED FROM A DESIRE TO MAKE AN

ÆSTHETICALLY PLEASING ROUNDED TYPEFACE USING

THE MINIMUM OF STROKES, EACH CHARACTER HAS BEEN REDUCED TO ONLY THE MOST ESSENTIAL ELEMENTS

YET RETAINS ITS OWN BEAUTY AND ELEGANCE.

TYPEFACE
Digitalis
CLASSIFICATION
Single weight

Considering the unusual nature of all characters in this alphabet, it is surprisingly legible when set as text. For a fine flourish of typographical expertise use the fi & fl ligatures.



Geetype

Inspired by a piece of cigarette pack lettering by A. M. Cassandre, Geetype evokes the 1920's & 30's and is an unusual, eye-catching display face, (featured on the front of this catalogue).

TYPEFACE
Geetype
CLASSIFICATION
Single weight

Gizmo was created by writing with a brush pen, selecting the best characters, scanning and tracing exactly to maintain maximum character integrity. Extensive kerning

TYPEFACE
Gizmo
CLASSIFICATION
Single weight

ensures an even flow when set as text, so the font appears as quickly-written handwriting. Gizmo works especially well at large sizes when the characteristically uneven edges become evident.



Gizmo

Houschka

Thin Thin Italic
Light Light Italic
Medium Medium Italic
Bold Bold Italic
Black Black Italic
Heavy Heavy Italic

Houschka has the humanist qualities reminiscent of Gill and Johnston but is quite unique. It is more monolinear, with rounded corners giving it a softer appearance, and has a few interesting character quirks like the capitals A, G, Q, W and lower case u and w. The alternate version is without the rounded A, W and w and with old-style numerals.

TYPEFACE
Houschka
CLASSIFICATION
6 weights plus italics & Alternate versions

HOUSCHKA

Eccentric budgie breeder

When I was 11 I had a paper round. The newsagent I used to work for was called Stan Jones and he was as mad as a hatter. Every time I went in his shop he'd say 'Ah! Clarry Cooke' – named after Clarence the cross-eyed lion in Daktari, I don't know why, being neither cross-eyed nor a lion.

Stan was trying to create a black rose as he said there was a prize of £5000. Whether this was true or one of his fanciful notions I don't know. He also used to breed budgies in an aviary in his back garden. He had many wise sayings, one of which was 'Nothing succeeds like a budgie with no teeth'.

'To be or not to be? that is the question'
WILLIAM SHAKESPEARE - 1601
'What would you rather be or a wasp?'
STAN JONES - 1972

[9 on 13.5pt Houschka Alternate Medium]

STANDARD CHARACTER SET IN ALL TYPEFACES

!#\$%&'()*+,-./0123456789:;<=>?@ABCDEFGHIJKLMN OPQRSTUVWXYZ[\]_`
a b c d e f g h i j k l m n o p q r s t u v w x y z { | } Æ Å Ç È Ñ Ò Û ä å ä å ä ç é è ë ì í î ï ñ ò ó ô õ ö ù ú û ü ÿ º ¸ € £ § ¨
ß © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ù ú û ü ÿ º ¸ € £ § ¨

Houschka – coloured characters indicate alternates in each typeface

!#\$%&'()*+,-./0123456789:;<=>?@ABCDEFGHIJKLMN OPQRSTUVWXYZ[\]_`
a b c d e f g h i j k l m n o p q r s t u v w x y z { | } Æ Å Ç È Ñ Ò Û ä å ä å ä ç é è ë ì í î ï ñ ò ó ô õ ö ù ú û ü ÿ º ¸ € £ § ¨
ß © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ù ú û ü ÿ º ¸ € £ § ¨

Houschka Alternate – coloured characters indicate alternates in each typeface

NUBIAN thin

NUBIAN light

NUBIAN medium

NUBIAN demi bold

NUBIAN bold

NUBIAN thin italic


NUBIAN light italic

NUBIAN medium italic

NUBIAN demi bold italic

NUBIAN bold italic

NUBIAN
 CLASSIFICATION
 5 weights plus italics



Nubian

I'M IN WITH THE DIM CROWD

My family moved to Lancashire when I was thirteen. The town where we lived was in the grim industrial hinterlands of the Blackburn, Accrington area with row upon row of blackened terraces, populated by hard men and an overgenerous share of village idiots.

I soon befriended a local boy called Geoff, and one day we were sauntering down the street looking pretty suave; Geoff was short and fat with a shock of frizzy hair, dressed in a Chenille bomber jacket, thigh flairs much too tight around the waist and shy of his imitation leather platform shoes. I was tall and skinny with my hair carefully brushed to hide my protruding ears, sporting a turquoise anorak and a hideous pair of deeply unfashionable yellow ochre crimplene trousers with sewn in creases made for me by my mother, and those Clarks shoes that looked like Cornish pasties. The overall effect being pretty much akin to a latter day Laurel and Hardy.

Geoff was always keen to impress upon me that he was well in with the tough guy fraternity, and upon spotting a knuckle-dragging Neanderthal across the road he became quite animated: 'Hey! it's Jimmy Clegg!'

'Wow! impressive', I thought.

So Geoff shouted out 'Alright Jimmy?'

Quick as a flash Jimmy replied

'Aye, I'm alright, who the f*** are you?'

Jimmy immediately went up in

my estimation for his succinct use

of Northern plainspeak.

[8 on 12.5pt Nubian Light]



An elegantly proportioned, crisply modern 5 weight sans serif family, with true italics and two sets of figures (lining and old-style numerals).



Precious Sans

PRECIOUS

consists of two families of typefaces:

Precious Sans covers eight weights including; Thin, Light, Book, Medium, Demi Bold, Bold, Black and Ultra Black. *Precious Serif* covers six weights including; Book,

Medium, Demi Bold, Bold, Black and Ultra Black. Each weight has its own true italic.

PRECIOUS has a fairly large x-height and open counters for maximum clarity when set in small text sizes.

It can be used effectively in both text and display setting. For extra typographic interest why not try mixing

PRECIOUS SANS & PRECIOUS SERIF together? The two families have been designed to complement each other.

Each Sans font shares the same proportions of x-height, stem thickness and height of ascenders and descenders as

its corresponding Serif.



Country Roads

My family and I were on a car journey.

My father was driving – hurtling along a narrow country road with a ditch on either side at about 60mph. He always used to race everywhere like a maniac speed freak, and my grandad commented upon this to me when my parents had gone to a garden centre, to which I replied 'Yes, he is a bit of a James Hunt isn't he'. My grandad said 'Now when I was a young man it always used to be Frank Hunt'.

'I meant James Hunt the racing driver' I said.

That my grandad didn't bat an eyelid that I might be calling my father something unmentionable just for driving fast gives an indication of what he thought of my dad.

[8 on 12.5pt Precious Sans Medium]



Each Sans font shares the same proportions of x-height, stem thickness and height of ascenders and descenders as its corresponding Serif.

PRECIOUS
 Precious Sans
 CLASSIFICATION
 8 weights plus italics



Book Medium Demi Bold **Bold Black Ultra Black**
Book Italic Medium Italic Demi Bold Italic Bold Italic Black Italic Ultra Black Italic



Precious Serif

SOMEbody MAY BE WATCHING OVER ME

One day I found an old film in a drawer. I had no idea what might be on it, so I popped it into a shop in Harrogate to be developed.

A close friend of mine, Mike, had died two years previously. His brother Peter had told me about a pub he used to visit when he was in town, so I called in for a pint to honour his memory.

Later, I picked up the mystery photographs and they were of Mike and me when we had taken a holiday at Peter's house eight years before.

Der der der der, Der der der der, (intro to The Twilight Zone).

[8 on 12.5pt Precious Serif Medium]



PRECIOUS
 Precious Serif
 CLASSIFICATION
 6 weights plus italics



The G-Type collection so far...

- Accent Graphic Light
- Accent Graphic Medium
- Accent Graphic Bold
- amulet
- Chevin Thin
- Chevin Light
- Chevin Medium
- Chevin Demi Bold
- Chevin Bold
- Chevin Extra Bold
- Chevin Thin Italic
- Chevin Light Italic
- Chevin Medium Italic
- Chevin Demi Bold Italic
- Chevin Bold Italic
- Chevin Extra Bold Italic
- Digitalis
- Gcetype
- Gizmo
- Houschka Thin + Alternate version
- Houschka Light + Alternate version
- Houschka Medium + Alternate version
- Houschka Bold + Alternate version

- Houschka Black + Alternate version
- Houschka Heavy + Alternate version
- Houschka Thin Italic + Alternate version
- Houschka Light Italic + Alternate version
- Houschka Medium Italic + Alternate version
- Houschka Bold Italic + Alternate version
- Houschka Black Italic + Alternate version
- Houschka Heavy Italic + Alternate version
- Nubian Thin
- Nubian Light
- Nubian Medium
- Nubian Demi Bold
- Nubian Bold
- Nubian Thin Italic
- Nubian Light Italic
- Nubian Medium Italic
- Nubian Demi Bold Italic
- Nubian Bold Italic
- Precious Sans Thin
- Precious Sans Light
- Precious Sans Book
- Precious Sans Medium
- Precious Sans Demi Bold

- Precious Sans Bold
- Precious Sans Black
- Precious Sans Ultra Black
- Precious Sans Thin Italic
- Precious Sans Light Italic
- Precious Sans Book Italic
- Precious Sans Medium Italic
- Precious Sans Demi Bold Italic
- Precious Sans Bold Italic
- Precious Sans Ultra Black Italic
- Precious Serif Book
- Precious Serif Medium
- Precious Serif Demi Bold
- Precious Serif Bold
- Precious Serif Black
- Precious Serif Ultra Black
- Precious Serif Book Italic
- Precious Serif Medium Italic
- Precious Serif Demi Bold Italic
- Precious Serif Bold Italic
- Precious Serif Black Italic
- Precious Serif Ultra Black Italic

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TYPE

Catalogue

A collection of original typefaces
 produced by G-Type, available exclusively
 through Fontworks UK Ltd.