
Sans

abc

Renaissance Inspired
Humanistic Sans
Calligraphic Element
Modern Appearance
Classical Proportions
Universally Appealing
Versatile Realist
Calligraphic Element
Discerning Designer

Introduction

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing.

The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction.

The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London.

Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family.

Light

b l & w h

Medium

Imaggo

Medium Italic

Minus

Extra Bold

Bold!

Light

Humanistic Sans

Normal

Renaissance Idea

Normal Italic

Garamondesque

Medium

Grandiloquente

Medium Italic

Classical Forms

Demi

Übersetzungen

Demi Italic

Binne Littéraire

Bold

Etymologically

Extra Bold

Philosophisch

Light

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer

Normal

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer

Normal Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer

Medium

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at

Medium Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at

Demi

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while

Demi Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while

Bold

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax

Extra Bold

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the

Light

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design

Normal

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design

Normal Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design

Medium

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed for

Medium Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed for

Demi

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface.

Demi Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface.

Bold

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the

Extra Bold

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the

Light

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining

Normal

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining

Normal Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining

Medium

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry.

Medium Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry.

Demi

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal

Demi Italic

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal

Bold

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a

Extra Bold

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes

8pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs</p>	<p>construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; he inspiration for Foundry Sans comes from the proportions of</p>
9pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double</p>	<p>storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with</p>
10pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic</p>	<p>influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development</p>
12pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions</p>	<p>of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the</p>

8pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs</p>	<p>construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; he inspiration for Foundry Sans comes from the proportions of</p>
9pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double</p>	<p>storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with</p>
10pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic</p>	<p>influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design</p>
12pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions</p>	<p>of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the</p>

8pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs

construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; he inspiration for Foundry Sans comes from the proportions of

9pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double

storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with

10pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic

influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design

12pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions

of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the

8pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text</p>	<p>typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax</p>
9pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in</p>	<p>contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda</p>
10pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as</p>	<p>Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind</p>
12pt	<p>Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for</p>	<p>Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are</p>

8pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text

typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax

9pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in

contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda

10pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as

Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind

12pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for

Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are

8pt Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the

old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed

9pt Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written

letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics

10pt Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his

blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font

12pt Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface

family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive

8pt *Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the*

old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed

9pt *Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written*

letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics

10pt *Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his*

blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font

12pt *Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface*

family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive

8pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied

lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with

9pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes

that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light,

10pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry

Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David

12pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypl in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's

very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The

8pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast,

along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally conceived as a family of four weights, Book, Medium, Demi and Bold with a corresponding Book Italic weight. Since then, Light, Extra Bold have been created to the Roman styles and an additional Medium and Demi Italics added complete the nine weight font family. Foundry Sans, developed by David Quay and Freda Sack is a humanistic

9pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist

sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. The original Foundry Sans drawings were sketched in late 1989, first by David and then by Freda, both working in tandem, side by side, in the hustle and bustle of their studio in Archer Street, Soho, London. Foundry Sans now in its 30th year, and the second typeface to be released by The Foundry in 1990. Originally Medium,

10pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal

favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and thin strokes that are low in contrast, along with a classic proportions. The double storied lowercase 'a' and 'g' are distinctive glyphs and follow the old style principles of text typefaces which are very easy to read owing to the proportions and sensitive nature to the designs construction. Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface.

12pt

Foundry Sans, developed by David Quay and Freda Sack is a humanistic sans serif typeface. The idea behind this design came from a conversation that David Quay had with renowned type designer Hans Eduard Meyer, the designer of the Syntax font family, while at ATypI in Paris, 1989. Meyer revealed that Sabon, designed by Jan Tschichold, was the inspiration behind his Syntax typeface. This approach formed the basis for the design

development of The Foundry's very first sans serif typeface family; the inspiration for Foundry Sans comes from the proportions of Stempel Garamond, a long standing personal favourite of the designers at The Foundry Types. Hans Eduard Meyer gave his blessing. The defining characteristics of a humanist sans such as Foundry Sans are strong calligraphic influences, shapes that flow on from the hand written letterform, thick and

Language support

Abenaki,	Croatian,	Ido,	Manx,	Sami Lule,	Tsonga,
Afaan Oromo,	Czech,	Ilocano,	Maori,	Sami Northern,	Tswana,
Afar,	Danish,	Indonesian,	Marquesan,	Sami Southern,	Tumbuka,
Afrikaans,	Dawan,	Interglossa,	Meglenoromanian,	Samoaan,	Turkish,
Albanian,	Delaware,	Interlingua,	Meriam Mir,	Sango,	Turkmen,
Alsatian,	Dholuo,	Irish,	Mirandese,	Saramaccan,	Tuvaluan,
Amis,	Drehu,	Istroromanian,	Mohawk,	Sardinian,	Tzotzil,
Anuta,	Dutch,	Italian,	Moldovan,	Scottish Gaelic,	Ukrainian,
Aragonese,	English,	Jamaican,	Montagnais,	Serbian,	Uzbek,
Aranese,	Esperanto,	Javanese,	Montenegrin,	Seri,	Venetian,
Aromanian,	Estonian,	Jerriais,	Murrinhpatha,	Seychellois,	Vepsian,
Arrernte,	Faroese,	Kala Lagaw Ya,	Nagamese Creole,	Shawnee,	Volapuk,
Arvanitic,	Fijian,	Kapampangan,	Ndebele,	Shona,	Voro,
Asturian,	Filipino,	Kaqchikel,	Neapolitan,	Sicilian,	Wallisian,
Atayal,	Finnish,	Karakalpak,	Ngiyambaa,	Silesian,	Walloon,
Aymara,	Folkspraak,	Karelian,	Niuean,	Slovak,	Waraywaray,
Bashkir,	French,	Kashubian,	Noongar,	Slovenian,	Warlpiri,
Basque,	Frisian,	Kikongo,	Norwegian,	Slovio,	Wayuu,
Belarusian,	Friulian,	Kinyarwanda,	Novial,	Somali,	Welsh,
Bemba,	Galician,	Kiribati,	Occidental,	Sorbian Lower,	Wikmungkan,
Bikol,	Ganda,	Kirundi,	Occitan,	Sorbian Upper,	Wiradjuri,
Bislama,	Genoese,	Klingon,	Oshiwambo,	Sotho Northern,	Wolof,
Bosnian,	German,	Kurdish,	Ossetian,	Sotho Southern,	Xavante,
Breton,	Gikuyu,	Ladin,	Palauan,	Spanish,	Xhosa,
Cape Verdean,	Gooniyandi,	Latin,	Papiamento,	Sranan,	Yapese,
Catalan,	Greenlandic,	Latino Sine,	Piedmontese,	Sundanese,	Yindjibarndi,
Cebuano,	Guadeloupean,	Latvian,	Polish,	Swahili,	Zapotec,
Chamorro,	Gwichin,	Lithuanian,	Portuguese,	Swazi,	Zulu,
Chavacano,	Haitian Creole,	Lojban,	Potawatomi,	Swedish,	Zuni
Chichewa,	Han,	Lombard,	Qeqchi,	Tagalog,	
Chickasaw,	Hawaiian,	Low Saxon,	Quechua,	Tahitian,	
Cimbrian,	Hiligaynon,	Luxembourgish,	Rarotongan,	Tetum,	
Cofan,	Hopi,	Maasai,	Romanian,	Tok Pisin,	
Corsican,	Hotcak,	Makhuwa,	Romansh,	Tokelauan,	
Creek,	Hungarian,	Malay,	Rotokas,	Tongan,	
Crimean Tatar,	Icelandic,	Maltese,	Sami Inari,	Tshiluba,	

OpenType features

Small Caps
Ligatures
Fractions
Numerators
Denominators
Inferiors
Superiors
Ordinals
Proportional Lining Figures
Proportional Old Style Figures
Tabular Lining Figures
Tabular Old Style Figures

Light

Soufflé Soufflé

Normal

flowing flowing

Normal Italic

Muffins Muffins

Medium

Latijns Latijns

Medium Italic

Deftly Deftly

Demi

Ijverig Ijverig

Bold

finnish finnish

Extra Bold

fjordic fjordic

Sans

x y z