Veto is a functional font with a very wide application range. It tends to be considered a cool and slightly masculine font that is more closely related to Frutiger™ than to the warm and more feminine appearing Univers™.

This is how Adrian Frutiger described Veto in 1994: "It is not easy to make a sans serif look original without drifting into the category of fantasy fonts. But Marco Ganz has succeeded: this font has many new characteristics, yet is still classic." I will allow myself the liberty here of attempting to describe the essence of Veto by comparing it with Frutiger.

Frutiger was released in 1976, Veto in 1994, almost twenty years later. At the time, Frutiger represented a great step forward. Today, people like to say that everybody everywhere was instantly enthusiastic, but that is not how I remember it. In Switzerland, at least, graphic designers remained skeptical for quite a while, saying it hadn’t been developed as well as Univers. It was years before I understood what a milestone Frutiger actually was. Some things just take time.

more...

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Veto™ Font Family (Linotype Library)
- consisting of 8 font weights
Character set features:

ABCDEFabcdef12345$€@

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Less raw material

Veto owes the way its letters remain open to Frutiger. When you compare Univers to Frutiger, you see that, for want of a better expression, Frutiger uses less "raw material," meaning shorter lines, to create the alphabet.

Adrian Frutiger's milestones Univers (1957) and Frutiger (1976) in comparison with the 20 year younger Veto (1994).

If you then compare the typesets of Frutiger and Veto, you'll see a similar change: by eliminating many small forms, Veto has moved to the next level in terms of reduction – rather like a fabric that is more loosely woven.

Veto's forms were created on paper, not on a computer screen. Because they were drawn intuitively, they have individual characteristics. Each character was first sketched by hand, then refined repeatedly until it became the finished artwork. After that, I asked Günther Gerhard Lange to run his legendary eye over the Veto designs to see if he could spot any problems. Not even the tiniest detail escaped his merciless analysis. This, together with the great care taken in production, is what has made Veto a font with a future.

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About Linotype Veto

An innovative concept

Veto also has unusual characteristics. For instance, it breaks the rule that says upper and lower case letters must always share the same proportions: Veto is remarkable in the way it combines normal-width minuscules with decidedly slim caps. As far as I know, this is a new concept, yet it works surprisingly well. It makes the font more economical, and the slim caps are well suited to printing in all caps.

Various proportions, especially in capitals: Frutiger at the top, Veto below, with the same capital height.

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Available Format / Platform:

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Especially recognizable letters

In bold weights, lines that meet at sharp angles (like those in W and X) automatically pose problems with lumpiness. Veto introduced an innovative way of tackling this problem by making the diagonal lines considerably steeper. The letters thereby become smaller, more compact and the triangular indentations are deeper than usual. The typical distinguishing feature of Veto – slightly conical, additionally tapered outside edges – is found within many letters. This arose out of formal considerations, but also as a way to make specific characters easier to recognize – by emphasizing the original design of their negative shapes. It makes the bolder Veto weights ideal for unique headlines and keeps the font unusually legible and open even in the smallest point sizes.

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Character set features:

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About Linotype Veto
The future is italic
The conception of italics give type designers one of the few remaining options they have of designing work that will actually stand out from past typefaces. At one time, italics were used almost exclusively to highlight individual words in a text. In the future, dynamic companies may well use nothing but italic weights for their corporate identity. One thing is certain: the older italics get, the more their value equals that of the uprights. They must have perfect legibility and look nimble and dynamic, as opposed to sluggish.

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In my view, definitely not as stiff as Helvetica and its formal relations, whose slanted letters seem pretty clumsy by modern standards. Genuine italic versions, as in roman fonts, definitely have their place. But there is a danger of calligraphic kitsch here, of shapes that actively contradict the progressive ideas that led to sans serifs in the first place. A moderate rhythm seems to be the best solution. Consistent italic shapes with precisely set lines – dynamic, yet factual.

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What shape should the lowercase g have? There are two kinds of sans serifs: one with a simple g, and another with something resembling an asymmetrical pair of glasses. What a remarkable form! It might suit the formal complexity of a roman font, but it looks out of place in the simplicity of a modern sans serif. The lowercase g reveals the intentions of the sans serif designer: if he were going for a clear break with the past – meaning romans – obviously there would be no pair of spectacles. This is true of Futura, Helvetica, Univers, Frutiger – and Veto.

Above: Janson Text™, a humanist serif, compared with News Gothic™ (1909), Optima™ (1958) and Syntax™ (1968). Below: Futura® (1928), Univers™ (1957) and Veto™ (1994).

more...

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Futura is a registered trademark of Bauer Types SA.

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About Linotype Veto

Unmistakable

Veto is a font that is easy to recognize. Many letters are quite different than usual, and thereby unmistakable. This is especially apparent in the bold weights.

In these letterforms, Veto can be recognized especially well.

Top row: highly simplified forms in the letters a, t, f and sharp-s, a typical i point, an s whose middle is tapered, a "u" without an end stroke, distinct negative forms in k and x, and a rounded off, almost flowing z.

Middle row: G without a horizontal bar, J with descenders, M with slanted outer flanks, distinct Q, and an R with a straight stroke originating at the stem.

Lower row: radically simplified forms for &, £ and §, rounded off elements similar to Z’s in the numbers 2, 3, 4 and 7.

Veto defies the trend towards ever bigger and ever more confusing font families with their endless Expert Sets. A consciously chosen characteristic of Veto is that it leaves out everything superfluous and concentrates on the essentials: there are no unnecessary font weights and especially no old style figures or small caps. An excerpt from the sales text for Veto sums it up like this: “Dynamic, functional, and unencumbered by the past, Linotype Veto has no frills but everything that makes a font suitable for modern use.”

Veto was first released in 1994 under a different name, by a company that now no longer exists. Fortunately, Linotype Library has adopted the family, and has been marketing Veto since 2001.

Marco Ganz, 2005. © ProLitteris

Read more about how Veto was created – and how to use it – in an interview with Marco Ganz.

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**Veto™ Font Family** (Linotype Library)

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Character set features: ABCDEabcde12345$€@

**Available Format / Platform:**

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