

RHINO



- › “GOOGLE TYPOGRAPHY” ISSUE
- ›› JAEGER COUNTER: ON THE GOOGLE LOGO DESIGN
- ›› GOODGLE FONTS: GOOGLE FONTS CURATED

Jaeger counter (1982-2012)

Gustav Jaeger (1925-2010) is unintentionally and indirectly associated with the identity of one of the most famous international wordmark. Since 1999, at the initiative of the designer **Ruth Kedar**, **Google** uses for its logo the **Catull** typeface by this German typographer and type designer. The *Catull* typeface was published by Berthold in 1982.

30 years after the release of *Catull*, it seemed interesting to discover the work of G. Jaeger. At the end of the text, we will talk about the use of *Catull* by Google.

Born in 1925, Gustav Jaeger is the son of a printer. He studied at the Hochschule für Gestaltung Offenbach am Main¹.

He was soon spotted by Konrad F. Bauer (1903-1970) and Walter Baum (1921-2007) and joined the prestigious Bauer typefoundry² in order to design type specimens. We can presume that Jaeger worked for the promotion of **Folio**, **Volta** or **Impressum** typefaces³, all co-created by Bauer and Baum during the 50s and 60s. Jaeger possibly remained in that position until the death of Bauer or until the end of the foundry in 1972.

Encouraged by Bauer, Jaeger had fortunately started his retraining and be-

gan to create his own typefaces. Jaeger was a typographer, he became a type designer, he started making titling typefaces for the prestigious Berthold typefoundry. In 1973, he published his first typefaces: *Jumbo*, *Pinocchio*, *Mark Twain* and *Sacher*. Follow the *Komet* and *Semin-Antiqua*, both published in 1976⁴.

1977 is a year of transition, at 52 (!), Gustav Jaeger publishes his first text typeface **Seneca**. With three exceptions (**Becket** in 1980 for Linotype, **Aja** in 1981 and **Bellevue** in 1986), Jaeger would only design from then text typefaces. In the 80s, he published his major works: **Cosmos** and **Catull** in 1982, **Jaeger-Antiqua** in 1984⁵ and **Chasseur** in 1988.

His career seems to have stopped in 1990 with the publication of **Donatus** and **Prado**.

In 1993, Berthold typefoundry went bankrupt. In 1991, Berthold had signed a distribution agreement with Adobe for a portion of its typefaces. In 1997, Hunt recovered the full Berthold type collection. Since 2008, Linotype also distributes some Berthold typefaces. The distribution agreement between Adobe and Berthold probably helped the memory of the Berthold legacy. Presumably the presence of *Catull* among the fonts distributed by Adobe, a company for which Ruth Kedar works regularly when she was approached by Larry Page and Sergey Brin on the campus of Stanford, had significant impact on her choice. The use of *Catull* for Google logo obviously contributed greatly to the fame of this typeface and to Jaeger's himself to a lesser extent, ironically⁶, nine years after his last release and

six years after the end of Berthold AG.

As for **early Apple**, we can guess a traditionalist qualm from Google, as Ruth Kedar confirms.

Times-Roman was the font of choice for the web at that time, while sans-serif fonts were the darling of the printed world. I wanted the readability of a serifed font, but looked for a typeface that had the same qualities we were looking for — subtly sophisticated, but with some humor and irreverence. The chosen typeface is a based on *Catull*, an old style serif typeface. *Catull* borrows elements from traditional writing instruments such as the quill and the chisel with a modern twist. Search, by nature, is an activity that requires we look into the past. Therefore *Catull*'s historical ties seemed appropriate, as did the bridging between the old analog world and the new emerging digital era⁷.

Thus, as if technology, seeking legitimacy or respectability denied a bit of itself, Google opted for a deliberately classic typographic embodiment. There is indeed nothing futuristic or even contemporary in *Catull*. Instead, like most Berthold typefaces (except some rare remaining titling typefaces), *Catull* seems timeless. Its so specific lowercase “a”, missing in the name “Google” cannot hide a typographical writing combined with the perpetual present.

The case of Gustav Jaeger, late bloomer, is food for thought. We discover a work of remarkable consistency and sustainability, when 85 years appear to be 30, when in front of a present shock, we are asking Google for our lost time.

Notes & references

1. Biography of Gustav Jaeger on Linotype website : <http://www.linotype.com/en/2687/gustavjaeger.html>. Among the alumni of this school Berthold Wolpe (graduated in 1928) and Friedrich Poppl (who studied there from 1950 to 1953 ; he was two years older than Jaeger, he worked also for Berthold from 70's). Rudolf Koch taught there and Hermann Zapf was a lecturer from 1948 to 1950.
2. This is the foundry which published *Futura* by Paul Renner in the late 20s.
3. The pan-Nigerian alphabet Hermann Zapf is based on the *Impressum* by Bauer and Baum (cf. Frank Adebaiye, Hermann Zapf et l'alphabet pan-nigérien, *Graphê 42*, 2009).

A 1965 specimen of *Impressum* is visible **here**. It was possibly designed by Gustav Jaeger.

4. These characters, not digitalised, at least not to our knowledge, are visible on the **page** Klingspor-Museum page devoted to Gustav Jaeger.
5. In the specimen of *Jaeger-Antiqua*, it is stated that Alexander Branczyk, also a student at the School of Offenbach am Main, has produced this typeface designed by Jaeger. This typeface, with a very mathematical design, illustrates perfectly the process of computerization of type design already very advanced at that time. This work inspired system fonts like *Bitstream Vera Serif*.
6. Ruth Kedar saw *Catull* as **irreverent**, **humorous**, compared to *Times New Roman*, which was at that time the most prevalent typeface on the Web.
7. **Excerpt** from an interview of Ruth Kedar.

“Well, well, well, the lair of the rage rhino. I smell the effluvium of pain and frustration.” — Peter Segal, *Anger management*, 2003

texts and layout by frank adebiaye with inkscape, firefox and a text editor | type credits : *becket* by gustav jaeger, *australis pro* by francisco gálvez pizarro and *diversa* by dino dos santos | © FORTHCOME, may 2013

Goodgle FONTS

TEXT

Alegreya Merriweather
Almendra Monda
Amaranth Noto Serif
Andada Open Sans
Anonymous Pro Overlock
Arvo Play
Arapey Podkova
Asap Poly
Asul PT Mono
Bitter PT Sans
Buenard PT Serif
Cabin Quantico
Caladea Quattrocento
Cardo Quattrocento Sans
Chivo Rambla
Crete Round Roboto Slab
Crimson Text Rosario
Droid Sans Rosarivo
Droid Serif Rufina
Exo Simonetta
Expletus Sans Tienne
Flamenco Ubuntu
Gentium Ubuntu Mono
Gudea Volkhov
Istok Vollkorn
Lato
Lekton
Libre Baskerville
Lora
Magra
Maven Pro

DISPLAY

Abril Fat Face
Acme
Actor
Aldrich
Alfa Slab One
Alice
AMATIC
Antic
Antic Didone
Antic Slab
Arbutus
Armata
Atomic age
Balthazar
Baumans
Belleza
Bevan
Black Ops One

Bree Serif
Buda
Cagliostro
Cambo
Cantata One
Carrois Gothic
Cherry Swash
CINZEL
Changa One
Clara
Coda
Convergence
Cookie
CRUSHED
Cuprum
Dancing Script
Diplomata
Donegal One
Doppio
Dorsa
Duru Sans
Dynalight
Electrolize
Elsie
Erica One
EWERT
Fjalla One
Forum
Fugaz One
Galdeano
Glegoo
GRADUATE
Grand Hotel
Great Vibes
Hermeneus One
Homenaje
Inder
Italiano
Jockey One
Junge
Kaushan Script
Kelly Slab
Kite One
League Script
Ledger
Macondo
Marcellus
Medula One
Mervale Script

Miama
Molengo
Monacal
MONOTON
Monsieur La Daulaise
Montserrat
Mrs Saint Delafield
News Cycle
Offside
Oranienbaum
Ovo
Passion One
Patua One
Peciva
Petit Formal Script
Philosopher
Pinyon Script
Playball
Playfair Display
Port Lligat Sans
Port Lligat Slab
Prata
Rationale
Righteous
Sanchez
Sirin Stencil
SIX CAPS
Smokum
Snippet
Squada One
Stalemate
Stardos Stencil
Stint
Strong
Tangerine
Telex
Tenor
Titan One
Tulpen One
Ultra
unica one
Unna
Vampira One
VT323
Warnes
Wellfleet
Wire One
Yellowtail
Yesteryear