

Teletext

Teletext is a humanist pixel typeface based on Adrian Frutiger's sketches from 1979 and released by Maxitype in 2025. While consulting the extensive Frutiger archive at the Museum für Gestaltung's Graphics Collection in Zürich, Maximage's interest was piqued by a mysterious bundle named [Caractères TVP]. The folder contained a large quantity of sheets featuring pixel letters drawn by hand onto a 16 × 16 xeroxed grid. Its matrices had an unusual ratio of 1:2 which created narrow vertical proportions. The folder also contained various optical correction tests, alternative glyphs and even attempts to simulate the effect of screen glow on the typeface. Every single piece of paper punctiliously bore the refrain of Frutiger's initials—AF—which gave it the air of a quality-control stamp by the master.

The screen typeface was commissioned around 1979 by the French electronics manufacturer Thomson-CSF for the new Paris Charles de Gaulle airport, which had opened in 1974. It was only a small addition to the wider signage of the airport, which was typeset in Alphabet Roissy, the main typeface that Frutiger had designed in 1970 (and which would later evolve into the "Frutiger" typeface). Alphabet Roissy was a humanist typeface with open counters that had been designed to be highly legible from distance. By contrast, Thomson needed a typeface for the much smaller CRT monitors of the internal TV system which displayed departure and arrival times. Frutiger answered the design problem with his sophisticated pixelated *Caractères TVP*, whose shapes retain warmth and a humanist quality thanks to their light traps.

For Maximage, this anachronistically low-resolution typeface represents some of Frutiger's most impressive work. The technical limitation of the CRT screen grid mismatched Frutiger's humanist approach. Far from being cornered by the technology, Frutiger created an elegant hybrid—a humanist pixel font—whose details are fascinating. At a distance, the letters' open counters create a highly legible type colour. Getting closer, Frutiger's precise drawing becomes apparent. Strokes sometimes end with a little slab or a pixelated teardrop shape to avoid screen bleed. Additionally, characters with acute angles feature noticeable light traps which make the text look unexpectedly sharp in small sizes and extremely graphic in bigger sizes. Frutiger successfully addressed a technological challenge with his masterpiece, which was only in use for a few years—a new generation of screens would soon have sufficient resolution to support Alphabet Roissy.

The original sketches were limited to the twenty-six capital letters, the ten numerals, one arrow (→), and five punctuation signs (H / ... - „). Maximage has extended the character set with lowercase letters, punctuation, diacritics, symbols and OpenType features to create a fully functioning typeface fit for contemporary use. Modified letters are available as stylistic sets. One major design change is the switch from a monospace system to variable spacing based on the grid units. Teletext is available in four weights, ranging from Thin to Bold, and is also available as a variable typeface.



[1] Caractères TVP / Teletext sketch, Adrian Frutiger, 1979

[2] CRT monitor, Paris CDG Airport, 1979

© Museum für Gestaltung Zürich, Graphics Collection, ZHdK

Teletext Thin

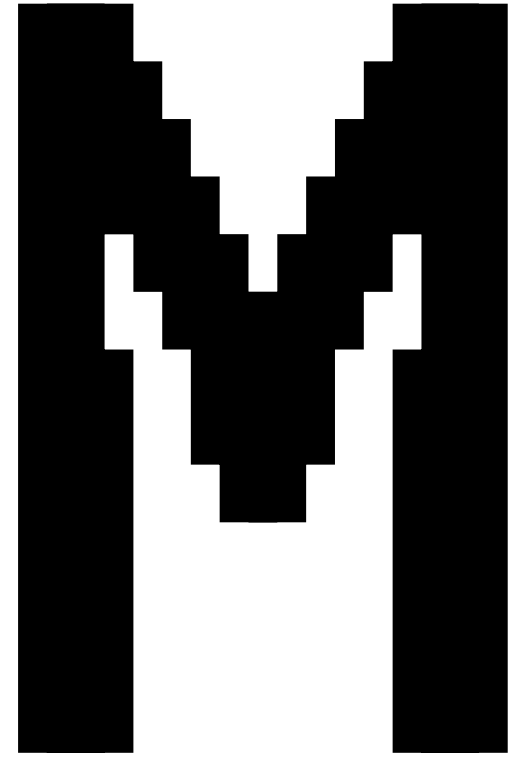
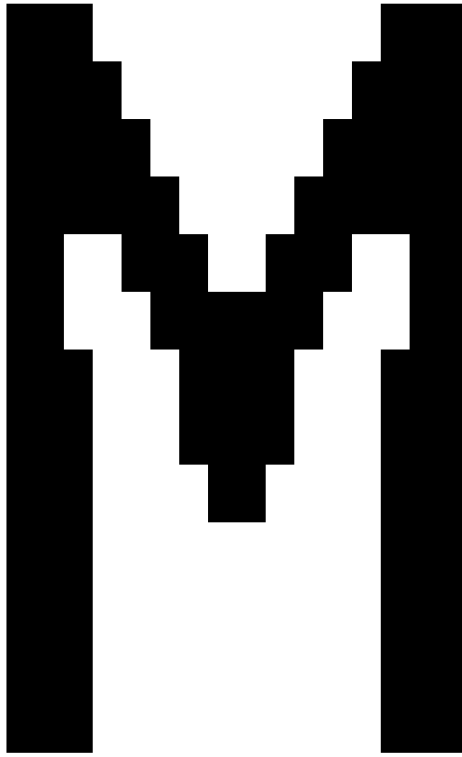
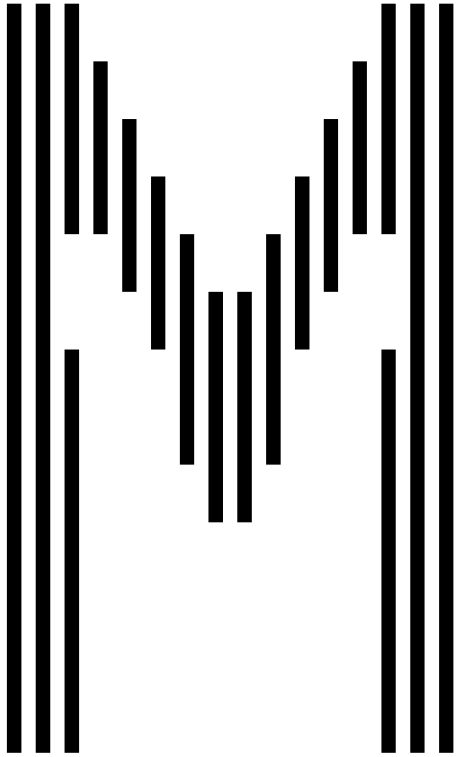
Teletext Light

Teletext Regular

Teletext Bold

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  
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  
1 2 3 4 5 6 7 8 9 0  
( ; " # £ ¥ @ ! ? & \* )

Teletext



Light

Regular

Bold

[www.maxitype.com](http://www.maxitype.com)

DEPARTURE GATES

AMILCAR CABRAL

ENTEBBE INTL

PARIS CDG TO FIIH

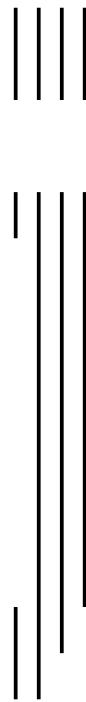
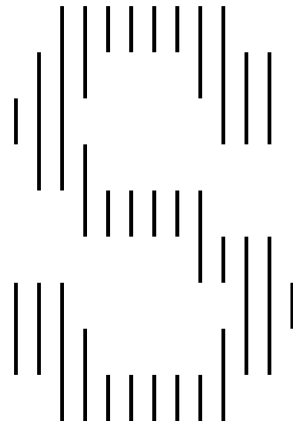
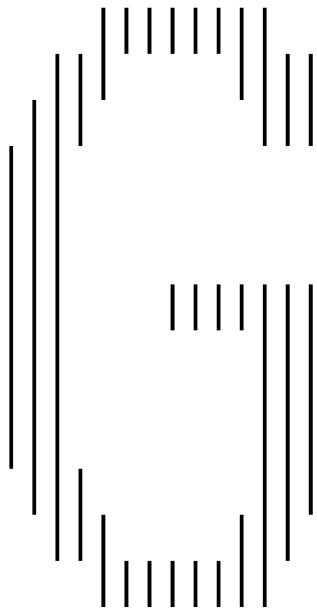
ORLY TERMINALS

Adrian Frutiger  
Swiss Design  
Arrivals Terminal

Taxi Bus Train

Paris Aéroport

**R A I ?**





1312 (34 × 79 cm)

800 ÷ 48 100%

1 ⇒ 1 7 ⇒ 7 0 ⇒ 0

978-456-5471-8

π ≠ 3000%

125€ 140\$ 103€

0.76899 EUROS

¥ ¥ \$ \$¢ ¢ £ £

80€ 80£ 88\$ 20¢

\$ \$¢ £ £ ¥ ¥ € €

# Teletext Stylistic Sets

R 7 q¢ \$ € £ ¥ 1

M N N g m p b ... 2

M 3

Revolutio

Revolutio

700€ 3

700€ 3

GUERRIL

GUERRIL

¥ € \$ Char

¥ € \$ Char

1312£ 0,

1312£ 0,

MAXITYP

Neologis

quantum

Program

typing...

MAXITYP

Neologis

quantum

Program

typing....

mail@com

(Lower)

high-qua

«tvp»

53 x 45 in

MAIL@CO

(CAPS)

HIGH-QUA

«TVP»

55 x 45 in

96

abcdefghijklm

72

abcdefghijklmnop

60

abcdefghijklmnopqrstu

48

abcdefghijklmnopqrstuvwxy

36

abcdefghijklmnopqrstvwxyz

30

abcdefghijklmnopqrstvwxyz

24

abcdefghijklmnopqrstvwxyz

18

abcdefghijklmnopqrstvwxyz

14

abcdefghijklmnopqrstvwxyz

12

abcdefghijklmnopqrstvwxyz

10

abcdefghijklmnopqrstvwxyz

9

abcdefghijklmnopqrstvwxyz

8

abcdefghijklmnopqrstvwxyz

7

abcdefghijklmnopqrstvwxyz

6

abcdefghijklmnopqrstvwxyz

Teletext Thin 18 pt

Traditionally, text is composed to create a read coherent, and visually satisfying typeface that invisibly, without the awareness of the reader. distribution of typeset material, with a minimum distractions and anomalies, is aimed at producing clarity and transparency. Choice of typeface(s)

Teletext Light 18 pt

Traditionally, text is composed to create a read coherent, and visually satisfying typeface that invisibly, without the awareness of the reader. distribution of typeset material, with a minimum distractions and anomalies, is aimed at producing clarity and transparency. Choice of typeface(s)

Teletext Regular 18 pt

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Teletext Bold 18 pt

**Traditionally, text is composed to create a read ent, and visually satisfying typeface that works without the awareness of the reader. Even dist typeset material, with a minimum of distractions lies, is aimed at producing clarity and transparency of typeface(s) is the primary aspect of text**

Teletext Regular 18 pt

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Teletext Thin 18 pt

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Teletext Thin 12 pt

Traditionally, text has been composed to serve as a medium for the written word. It is a medium that can carry thoughts, expressing them with clarity and precision. To achieve this goal, text typography aims to create a coherent, and visually pleasing typeface that works without distracting the reader from the message. One of the primary goals of text typography is to achieve an even distribution of typeset material. This means that text is arranged in such a way as to minimize distractions and anomalies. The ultimate goal is to create clarity and transparency, allowing the reader to focus on the meaning of the content of the text rather than the form. The choice of typeface(s) is the primary aspect of text typography. Different types of writing, such as prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual

Teletext Bold 12 pt

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Uppercase

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

Lowercase

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

Proportional Figures

0 1 2 3 4 5 6 7 8 9 0

Tabular Figures

0 1 2 3 4 5 6 7 8 9 0 % %

Ligatures

fi fl

Punctuation

. , : ; ... ! ; ? ¿ · ● \* # / \ ( ) [ ]  
{ } - - - \_ , " " ' ' " « » < >

Case Sensitive

i ¿ ( ) [ ] { } - - - « » < > @  
+ - x ÷ = ≠ > <

Currency

\$ £ ¥ € ¢

Symbols

@ & ¶ \* © ® ° ™ #

Maths Symbols

+ - x ÷ = ≠ > < ± | ; Π % %

Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖

Superscript

E H 0

Stylistic Set 01

R 7 ¢ \$ € £ ¥

Stylistic Set 02

M N N g m p b ...

Stylistic Set 03

M

Block Elements





## Font Specification

Name: Teletext  
Designer: Adrian Frutiger (1979)  
& Maximage (2025)  
Year: 1979–2025  
Styles: 4 styles, 1 package  
Features: 3 stylistic sets  
Glyphs: 463  
Kerning Pairs: 257  
Formats: OTF, TTF, WOFF, WOFF2  
Variable Font (beta version)  
Mastering: Office for Typography  
Type Foundry: Maxitype

## OpenType Features

Access All Alternates  
Contextual Alternates  
Case-Sensitive Forms  
Full Widths  
Glyph Composition/Decomposition  
Localised Forms  
Ordinals  
Proportional Figures  
Standard Ligatures  
Slashed Zero  
Stylistic Set 01 – R, 7, ç, €, \$, £, ¥  
Stylistic Set 02 – M, N, g, m, p, b, q, ...  
Stylistic Set 03 – M  
Superscript  
Tabular Figures

## Unicode

Basic Latin  
Latin-1 Supplement  
Latin Extended-A  
General Punctuation  
Superscripts And Subscripts  
Currency Symbols  
Arrows

## Supported Languages

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Zulu.

## Maxitype

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Switzerland

Maxitype is a collaborative platform founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. The current version of the platform (1.1) was released in January 2022. Subscribe to our newsletter for occasional news and access to early trials.

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