

**C L A
R E N
D O N**

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R E N
D O N**

Clare

Clare

Clare

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[klar•en•don]

Although there is some controversy as to the origins of Clarendon, in October of 1845 the typeface was officially registered and copy written by author and designer Robert Besley. Named after Clarendon Press at Oxford University, the popular typeface represents a significant change from other slab serifs of it's time.

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The nineteenth century was a century of industrial revolution. With the growth of print and advertising, designers needed a typeface that would easily fit with thinner roman letter forms. At the time, slab-serifs were used as a bold type that would emphasize parts of the text, but they were often too clunky and stood out a little too much.



The relationship between Clarendon and the classic slab-serif is very close in structure, but there are a few subtleties that make them much different. With a larger x-height and thin, bracketed serifs, Clarendon is much less bulky and awkward than other Egyptian fonts. Clarendon was also an attempt to reign in some of the extravagant fat-face types that were often illegible in smaller print. For advertisers in particular Clarendon was the perfect display-face, a type that shouted 'Look at Me' that could still be read scaled down. Clarendon quickly became popular and many versions were produced that mimicked its characteristics. Many fonts are now coined as 'Clarendons' or 'Ionic' as a result.

TEN LINE CONDENSED CLARENDON.

NICE

EIGHT LINE CONDENSED CLARENDON.

TERM

SIX LINE CONDENSED CLARENDON.

MARCH

Clarendon
hamburgevons

Hello.

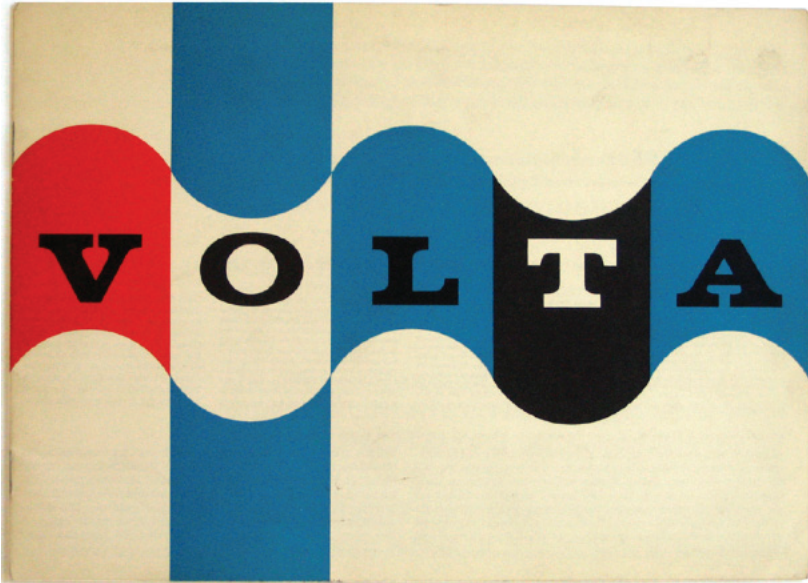
LARGER X-HEIGHT

BRACKETED SERIFS THINNER SERIFS

220 a	93356	12 p	6 kg	28 A	72 a
estu-	Die Mode im Spiegel der bildenden Kunst				
e un	93357	14 p	7 kg	22 A	64 a
pro-	Economic development of Jamaica				
PRE	93358	16 p	8 kg	22 A	54 a
154 a	Vertretung für Chile und Peru				
n zu	93359	20 p	10 kg	18 A	44 a
i zur	Norska Möbelformerna				
Was	93360	24 p	11 kg	12 A	32 a
SSE	Olympische Spiele				
154 a	93361	28 p	13 kg	10 A	24 a
ver	Guía de vecinos				
e of	93362	36 p	15 kg	8 A	16 a
wer	Morgenpost				
ITE	93363	48 p	17 kg	6 A	8 a
112 a	Provence				
zes					
her					
Er-					
CK					
112 a					
un					
ais					
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RG					

“... but no sooner was the time of Copy-right (three years) allowed by that Act expired, than the Trade was inundated with all sorts of Piracies and Immitations, some of them mere effigies of letters.” ”

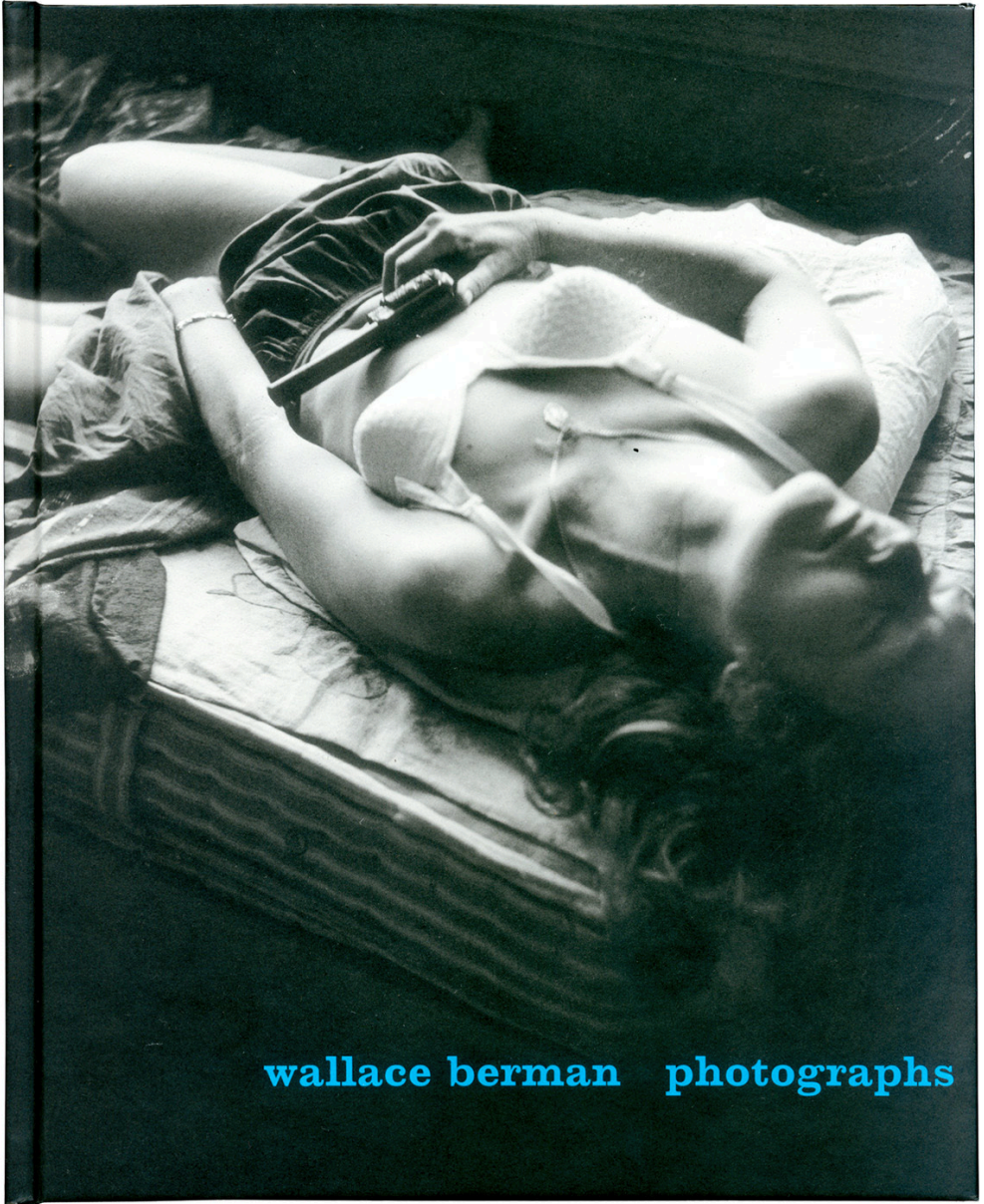
— Robert Besley



Cover of Volta specimen, Bauer'sche Schriftgießerei, 1955.

After Clarendons were originally created, the beloved bracketed-serif had several different periods where it went in and out of popularity. The most notable period Clarendon really thrived would be a full century later in the 1950's.

Following World War II there was a great period of growth in advertising and a demand for print design. At this time many designers were coming out of a typographically frustrating period when type foundries had been unable to create new typefaces. Clarendon was first revived in England and shortly after it was commissioned and marketed throughout America. Its excellent display-face qualities were used in many advertisements. Clarendon has since been successful and can be spotted in several logos and branding today.



wallace berman photographs

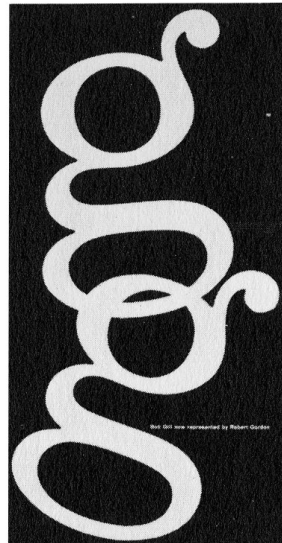
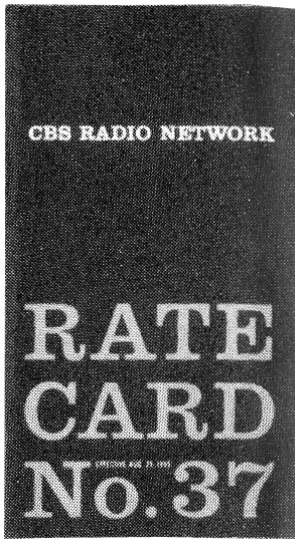
Wallace Berman Photographs, 2007.

Series 80/82
Ray Komai, 1958
Collections: Designing and Printing for
Commerce (1959)
Client: Gotham Lighting Corporation

Cotton Spreads
Douglas D. Simon Advertising Inc, 1956
Collections: Fifty Advertisements of the
Year (1975)
Client: The Composing Room, Inc.

CBS Radio Network Rate Card No. 37
Louis Dorfsman, 1956
Discipline: Corporate Communications
Design
Client: CBS Radio Network

Robert Gordon
Bob Gill, 1958
Discipline: Brand and Identity Systems
Design
Client: Robert Gordon



“

Faces of type are like men's faces. They have their own expression; their complexion and peculiar twists and turns of line identify them immediately to friends, to whom each is full of identity.

”

— **J.L. Frazier**



fontface 2/4

Clarendon Bold

William Thorowgood 19845



Atipo's Fontface 2 Clarendon Bold, 2010.

