

Type Revival Analysis

Bonnie Zhou

ALADDIN was just ready to go, when the magician knocked at the door, and came in loaded with wine and all sorts of fruit, which he brought for a dessert. After he had given what he brought into Aladdin's hands, he saluted his mother, desiring her to show him the place where his brother Mustapha used to sit on the sofa; and when she had done so, he fell down and kissed it many times, crying out, with tears in his eyes, My poor brother! how very unhappy am I, not to have come soon enough to give you one final embrace. Aladdin's mother requested him to sit down in the same place, but he declined. No, quoth he, I shall not do so; but give me leave to sit opposite to it, that although I see not the master of a family so dear to me, I may at least behold the place where he used to sit.

When the magician had made choice of a place, and sat down, he began to enter into discourse with Aladdin's mother. My good

Saint George

Saint George

Stephenson, Blake & Co.

The *Saint George* typeface comes off to me as having a subtly "sparkly" personality, as if it's tempting us with a secret, or some type of mischievous allure. It has a voice akin to the Cheshire Cat in Alice in Wonderland, or Willy Wonka right before bringing us into his chocolate factory. It feels as if there's a sort of casual, elegant but unsophisticated glamour behind the scenes that's not quite revealed to us all the way yet. This typeface feels like the type companion to Vincent Van Gogh's "Starry Night".

Saint George was originally designed to be a "high-class letter for commercial work, booklets, catalogues, books, and more." It was designed, engraved and cast by Stephenson, Blake & Co. based in Sheffield and London.

Fun fact: this typeface is extremely similar in style and construction to another typeface produced by the same foundry, *Windsor*. While *Saint George* seems to have quietly disappeared, *Windsor* is still widely popular today, especially used as a display type.

The WINDSOR Series is now strengthened by the introduction of this size, which fills a gap in gra-

Windsor

aaa bbb ccc ddd eee fff

ggg hhh iii jjj kkk lll

mmm nnn ooo ppp

qqq rrr sss ttt uuu

vvv www xxx yy

AA BB CC DD EE FF

GG HH II J KK LL

MM NN OO PP

QQ RR SS TT UU

VW WWW YY

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Vertical Measurements

i and t are the same height
f is in between the t-height and ascender height

A close-up view of the lowercase letters 'i', 't', and 'f' on a sheet of ruled paper. The letters are bold black. The 'i' and 't' have identical ascender heights, reaching the top red line. The 'f' has a longer ascender, extending above the top red line and reaching the ascender height line.

fruit ft

ascenders b, h, k, d, etc. all have the same height

A close-up view of the ascenders of the lowercase letters 'b', 'h', 'k', 'n', and 'd'. All five letters have identical ascender heights, reaching the top red line. The letters are bold black.

broth kn had

descenders y, q, p, and g etc. all have the same height

A close-up view of the descenders of the lowercase letters 'y', 'q', 'u', and 'happy'. All four letters have identical descender heights, extending below the bottom red line and ending at the descender height line. The letters are bold black.

crying qu happy

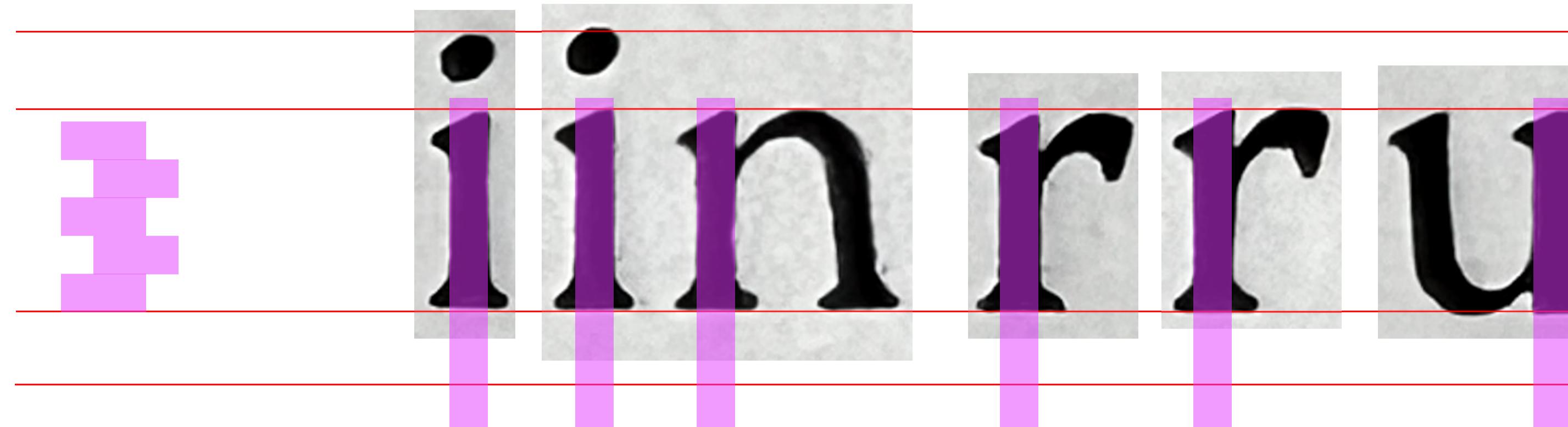
capitals have the same height as ascenders

A close-up view of the capital letters 'I', 'N', 'O', 'M', and 'U'. All five letters have identical heights, reaching the top red line. The letters are bold black.

INoMuS

Stem Thickness and Contrast

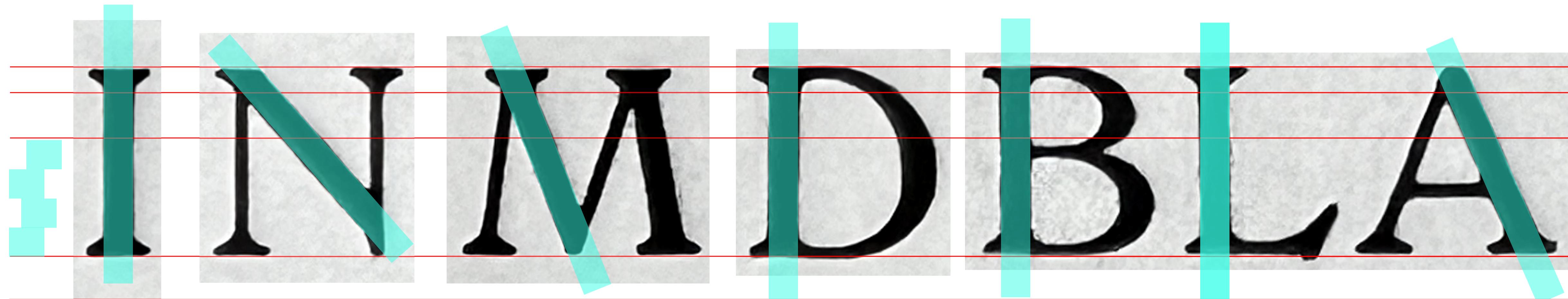
vertical stem thickness in the lowercase
are slightly more than 1/5 of the x-height



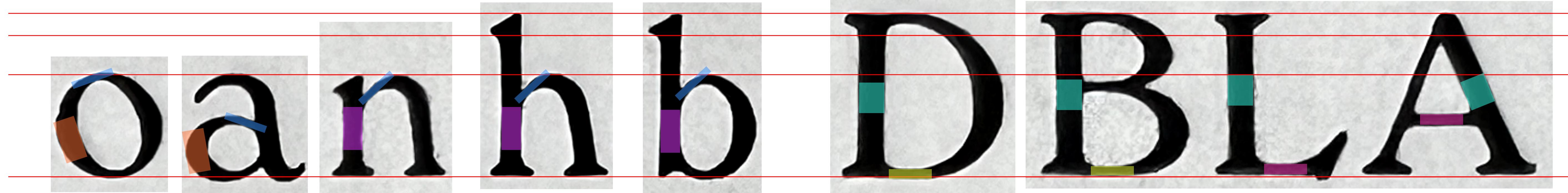
vertical stems in ascenders and descenders
also have the same thickness



stem thickness in the capitals are about
1/4 of the x-height

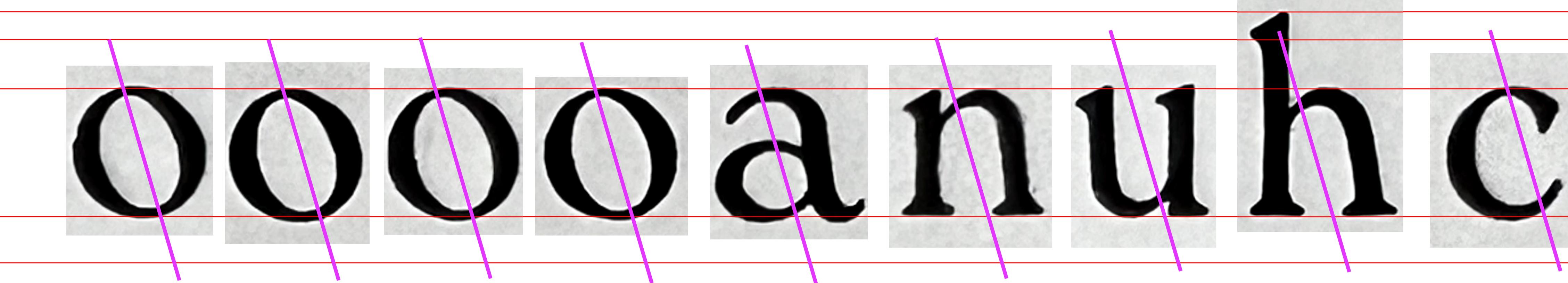


contrast comparison between lowercase
stem and rounded characters, and
capital stem and rounded characters

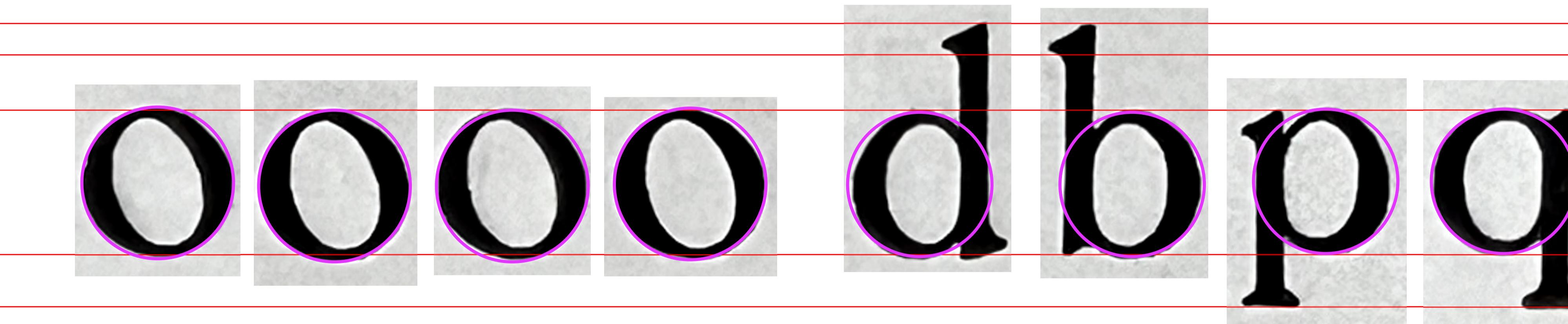


Axis, curvature, and stem slope

slope of the axis is about 16 degrees

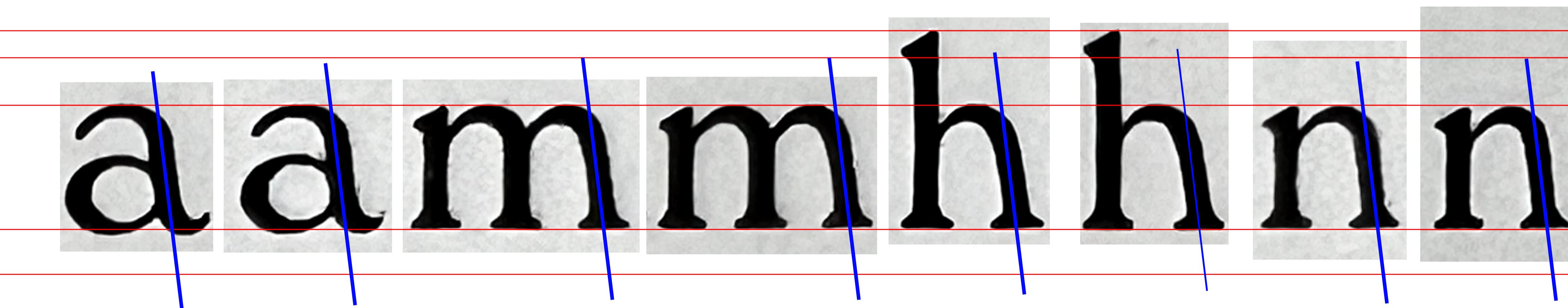


o is slightly ellipsed along its axis
d, b, p, q are slightly ellipsed vertically

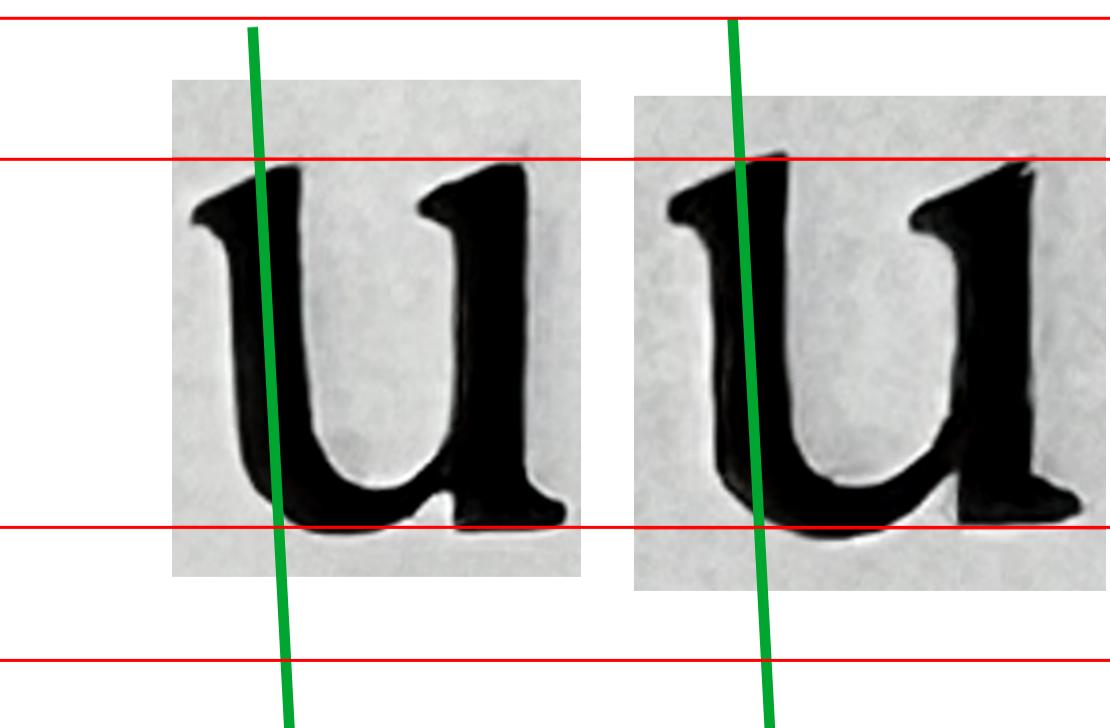


a distinctive feature of *Saint George* and its popular sister typeface *Windsor* are the final stems in letters like a, m, n, h

in *Saint George*, the stems are sloped at about 7 degrees



u also has a slope to its leading stem at a slightly more vertical 3 degrees

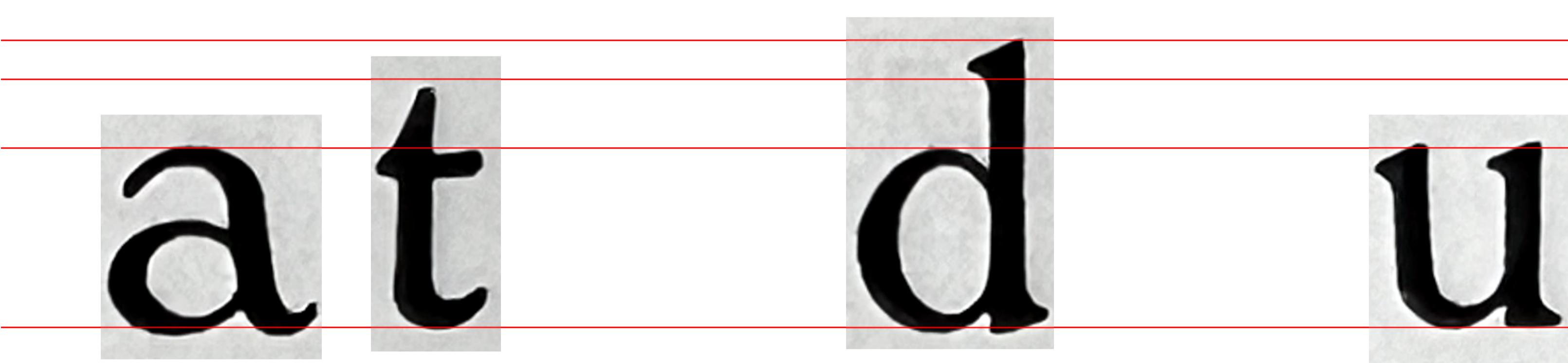


Details

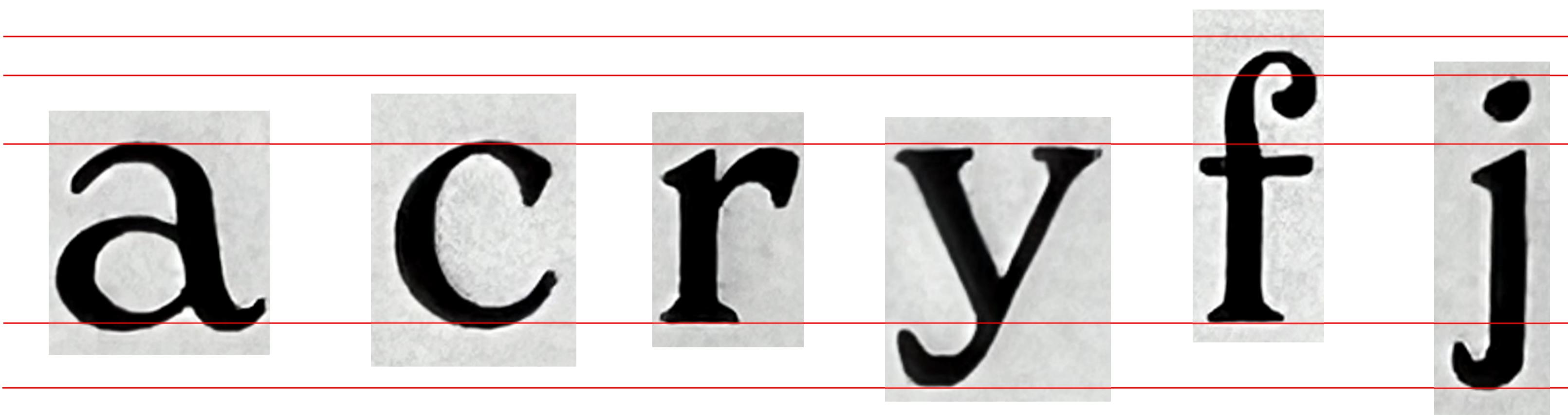
top serif resembles broad-edged pen
bottom serif is softly bracketed and slightly triangular



tail of **a** and **t** are similar in shape
tail of **d** resembles broad-edged pen
tail of **u** is the same as a bottom serif



terminals generally have a hook-like shape
but each letter has a different variation:
a has a gradual, soft slope
c, r, y have distinct, flattened hooks
f has a dramatic swirl that curls inward
j has a sharp tick



apertures are moderate to small
counters are moderate to large

