

clarendon

ROBERT BESLEY

designed by
janyce pickett

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 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 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 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

b b b b b

blues

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz123
4567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZabcdefghijklmnopqrstuvwxyz1
234567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZabcdefghijklmnopqrstuvwxyz1
234567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZabcdefghijklmnopqrstuvwxyz1
234567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZabcdefghijklmnopqrstuvwxyz
z1234567890!@#\$\$%^&/()=+-{}:;
'[]*

blues

Light Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Zabcdefghijklmnopqrstuvwxyz123
4567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Regular Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZabcdefghijklmnopqrstuvwxyz1
234567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Medium Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZabcdefghijklmnopqrstuvwxyz1
234567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Bold Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
YZabcdefghijklmnopqrstuvwxyz1
234567890!@#\$\$%^&/()=+-{}:; '[]*

blues

Extra Bold Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZabcdefghijklmnopqrstuvwxyz
z1234567890!@#\$\$%^&/()=+-{}:;
'[]*

clarendon

can be referred as the Cowboy Western font Clarendon is an English slab-serif typeface that was created in England by Robert Besley for the Fann Street Foundry in 1845. Besley went as far as trying to patent the typeface, and Clarendon is now known as the first registered typeface. However, the patents at the time lasted only three years; as soon as the typeface became popular, it was copied by other foundries. The original matrices and punches remained at Stephenson Blake and later resided at the Type Museum, London. They were marketed by Stephenson Blake as Consort, though some additional weights (a bold and italics) were cut in the 1950s. It was named after the Clarendon Press in Oxford.

english
slab-serif

**robert
besley**

The typeface was reworked by the Monotype foundry in 1935. It was revised by Hermann Eidenbenz in 1953.

There were a few Clarendons — a thick-faced condensed type with heavy serifs. The original Clarendon is an English slab-serif created in the 1830s by Robert Besley for Fann and later Thorowgood and Co. type founders. A version was made into a wood typeface and also was reworked in metal by the Monotype Corporation foundry in 1935. Hermann Eidenbenz and Edouard Hoffmann made their own version based on Besley's original design in 1953. The Craw Clarendon family designed by Freeman Craw was released by American Type Founders in 1955, with light, bold and condensed variants. Fortune or Volta, a very modern version of Clarendon, was designed by Konrad Friedrich Bauer and Walter Baum for the Bauer Type Foundry, in 1955, adding an italic in the medium weight. Aldo Novarese drew the Egizio family, a Clarendon by any other name for the Nebiolo foundry in Turin, Italy in 1958.

The first slab serif fonts appeared at the beginning of industrialization in Great Britain in 1820. Clarendon and Ionic became the names for this new development in England, known as English Egyptienne elsewhere in Europe. Clarendon is also the name of a particular font of this style, which, thanks to its clear, objective and timeless forms, never lost its contemporary feel. In small point sizes Clarendon is still a legible font and in larger print, its individual style attracts attention.

Slab Serifs gained popularity and recognition in advertising projects in the early 19th century. Publishing houses were looking to get their printed materials noticed so they decided to use typefaces that grabbed readers' attention.

The slab serif family is characterized by thick block lines at the end of strokes. They can appear curvy like Clarendon or more prominent and unbracketed like Rockwell.

Where you can
see examples of
Clarendon being
used on blues
album covers:

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 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

They use clarendon
for album titles,
names, and
sometimes for the
whole album cover.

Introducing Kenny Burrell

**The Big Beat by Art Blakey and
the Jazz Messengers**

Leeway by Lee Morgan

John Coltrane – Blue Train

n i j k l m n o p q r s t u
c d e f g h i j k l m n o
v x y z a b c d e f g h i j
r s t u v w x y z a b c d
m n o p q r s t u v w x

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 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 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 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

**Edited and Designed by Janyce Pickett
University of Massachusetts Dartmouth
Typography, Fall 2021
Clarendon**