Truesdell™

BEST PRACTICES

A distinctive design that performs best at larger sizes in headlines and short blocks of text copy. It should not be combined with equally distinctive designs.

FOUNDRY

DESIGNERS

CLASSIFICATION

Monotype

Frederic Goudy

Steve Matteson

Serif Old Style

FAMILY

Aa

Two weights with corresponding italics. Included are a suite of small caps, ligatures and swash characters.

First movement: Sonata form, Allegro, in the tonic key

String quartet

the widespread practice of four players

numerous symphonies and dozens of trios

ROOTS



口

First drawn and used by Frederic Goudy in 1931. Revived by Steve Matteson for Monotype in 1994.

FONT FACTS

(i)

- Goudy was asked to write an article that he could set in any typeface. He designed Truesdell for the article.
- Truesdell is named after Goudy's mother's maiden name.
- Matteson saw rare proofs of the original design when he was a student at Rochester Institute of Technology.

LEGIBILITY

While originally designed to set text copy, the design's small x-height, delicate serifs and idiosyncratic characters detract from legibility. This is especially true in small sizes.

LARGE PENANT SERIFS

UNEVEN WEIGHT SHIFT

CURVED STROKE

HOW TO SPOT

Q

ALTERNATE CHOICES

PERFECT PAIRINGS



h Large "pennant" top serifs in lowercase

 Z_z Bottom serif on cap and lowercase Z

Italic Q looks like the numeral "2"

h, m, n Final stroke of h. m. and n curve

Weiss[®]

Scripps College Old Style™

Linotype Trajanus™

Trump Mediaeval®



Helvetica® Now

Avenir® Next

Harmonia Sans™

Syntax® Next











