



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

FOUNDRY

Monotype

DESIGNER

Bruce Rogers

CLASSIFICATION

Serif Old Style

FAMILY

Aa

Two weights with corresponding italics. A suite of swash characters are included with the italic designs.

The episcopal throne embodies the principle

Nave & Organ

richly decorated and aisled rectangular hall

BASILICA

baptismal candidates could stand in it

ROOTS



The design is based on the 1470 font of the Venetian printer, Nicolas Jenson. Drawn by Bruce Rogers, and first released in 1914 for a private press, Centaur was made available as a commercial typeface in 1929.

FONT FACTS



- Bruce Rodgers originally wanted the typeface to be called “Kent” after the name of the director of the private press for which it was initially designed.
- The italic, first called “Arrighi,” was designed in the late 1920s by Frederic Warde.

LEGIBILITY



While originally designed for text copy set in metal type, Centaur’s small x-height, delicate serifs and idiosyncratic characters detract from legibility. This is especially true in small sizes.

ANGLED TOP SERIFS
ON TOP OF T

DELICATE HAIRLINE STROKES

Typography

STRONG ANGLED WEIGHT STRESS

LONG RIGHT SERIF ON MANY CHARACTERS

HOW TO SPOT



J

Sheared J terminal

r

Right foot serif on r is long

♦

Diamond shaped punctuation

P Q

Open bowl on italic P and Q

ALTERNATE CHOICES



Bembo® Book

Adobe Jenson™

ITC Legacy® Serif

Venetian 301

PERFECT PAIRINGS



Helvetica® Now

Avenir® Next

Harmonia Sans

Syntax® Next

