

VoiceSerif Specimen

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VoiceSerif Family

Light, Light-Italic

Hamburgetonstiv *Hamburgetonstiv*

Book, Book-Italic

Hamburgetonstiv *Hamburgetonstiv*

Regular, Regular-Italic

Hamburgetonstiv *Hamburgetonstiv*

Medium, Medium-Italic

Hamburgetonstiv *Hamburgetonstiv*

Semibold, Semibold-Italic

Hamburgetonstiv *Hamburgetonstiv*

Bold, Bold-Italic

Hamburgetonstiv ***Hamburgetonstiv***

Heavy, Heavy-Italic

Hamburgetonstiv ***Hamburgetonstiv***

Extrabold, Extrabold-Italic

Hamburgetonstiv ***Hamburgetonstiv***

Ultrabold, Ultrabold-Italic

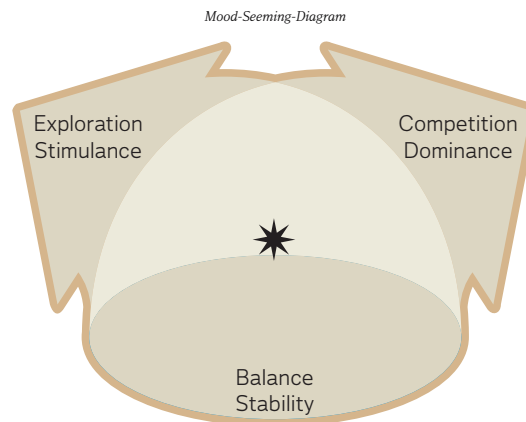
Hamburgetonstiv ***Hamburgetonstiv***

VoiceSerif Diagrams

The serif for Voice I designed after the sans and therefore it has got classicistic proportions. It has got a lower x-height and longer ascenders. It works as a serif companion for all Voice typefaces even TeleVoice.

Being a serif it has still all the advantages of Voice. It works good in a wide range of sizes, still works fine in narrow tight columns with a wide range of weights. Those are some criteria for a good corporate typeface I could clearly see in all my corporate branding projects. It is not that a brand needs all the weights but some appropriate weights can be chosen from that wide range.

In copy you should not get heavier than Heavy. Extrabold and Ultrabold work best in display.



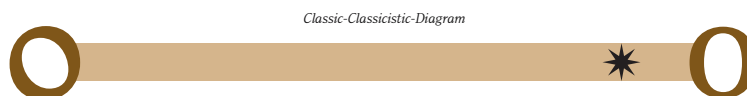
Mood-Seeming-Diagram

Based on the concept of Hans Georg Häusel this diagram shows the main emotional motivations the human brain can follow. Stimulance, Dominance and Balance. The position in the diagram shows the proportion of each motivation a typeface touches



Humble-Eccentric-Diagram

Here you can see how neutral or expressive a typeface is. From a craftsman to a Hollywood diva.



Classic-Classicistic-Diagram

Between the 15th and the 18th century the proportions of type changed. In this range most typefaces find a position. proportions also play an important role in the ideal column width. More in the next chapter.



Book-Magazine-Diagram

Depending on the proportions a typeface works better in a book, or a magazine.

Ideal column width

Every typeface has got it's own rhythm of how it hyphenates in a column and how much leading it requires. In typefaces with a small x-height (1, the same line space looks more open than in typefaces with a big x-height (2). Naturally the font with a big x-height looks bigger than the one with a small x-height.

When we reduce example 2 to appear the same optical size like example 1 (3), we can see, that the column width can be narrower and the line spacing can be tighter.

Example 1 with the small x-height follows classic proportions (4). The early roman typefaces from the Renaissance where structured like that. The ideal of geometry shown in the Capitalis Monumentalis influenced the capitals and the lower case. The O, almost a geometric circle has a massive counter. The letter next to the O therefore needs to step away. Classic proportions only look good with much space inbetween and arround. Books with wide and open columns are the best places to be for this typefaces.

Example 2 with the big x-height follows classic proportions (5). Younger typefaces from the 18th century like Walbaum stand at the end of a transitional period that not only influence the stroke. The width of the capitals is more similar here. The O is narrower than a circle. Classic proportions seem to deal with space more effectively. Because columns can be narrower these typefaces work best in newspapers, magazines and as a corporate typeface.

So why not show some right column width with the right line spacing in the specimen (6).

In the examples only 8 pt, 9 pt and 10 pt copy is shown. By choosing i. e. 8.5 pt you can change the column width for your specific design.

Picture 1, Example 1

3,3 mm Line space 54 mm column width +2 spacing 54
 Lorem ipsum vel in inimicus appellatur, mel eius vulputate reprimique ea. Ad sit liber debet comprehensam, per ad nemore persius, complectitur contentiones ut eos. Mutat iisque ea cum, ad est esse incidere int suscipiantur. Est latine urbanitas in. Melius aliquid partiendo an ius, insolens postulant mei eu. Duo at utroque molestie. Possim concludaturque ei vel. Et mel

Picture 2, Example 2

3,3 mm Line space 54 mm column width +2 spacing 54
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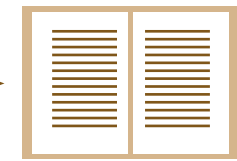
Picture 3, Example 2

3,1 mm Line space 49 mm column +3 spacing 49
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Picture 4, Example 1

H O M d g o

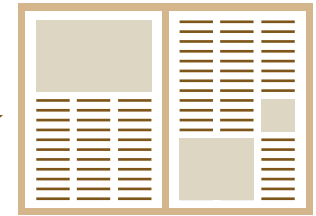
big
small
big



Picture 5, Example 2

H O M d g o

small
big
small



3,6 mm Line space 72 mm column width +2 spacing 72
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3,5 mm Line space 66 mm column width +2 spacing 66
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3,4 mm Line space 58 mm column width +2 spacing 58
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3,3 mm Line space 54 mm column width +2 spacing 54
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Picture 6

VoiceSerif Ideal column width

8 pt

54
3,3 mm Line space 54 mm column width +2 spacing
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58
3,4 mm Line space 58 mm column width +2 spacing
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66
3,5 mm Line space 66 mm column width +2 spacing
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72
3,6 mm Line space 72 mm column width +2 spacing
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9 pt

59
3,7 mm Line space 59 mm column width
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63
3,8 mm Line space 63 mm column width
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77
3,9 mm Line space 77 mm column width
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88
4 mm Line space 88 mm column width
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10 pt

66
4,2 mm Line space 66 mm column width
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69
4,3 mm Line space 69 mm column width
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84
4,4 mm Line space 84 mm column width
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97
4,5 mm Line space 97 mm column width
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