

Aa

Perpetua®

BEST PRACTICES



Because of its fine hairlines and delicate serifs, Perpetua should be set a little larger in on-screen applications than in print. The bold design is sufficiently heavier than the roman weight, ensuring differentiation on screen. It is not a large family, however, and would not be a good typeface, on its own, for complicated branding projects.

FOUNDRY DESIGNERS CLASSIFICATION
 Monotype Eric Gill Transitional Serif

FAMILY Aa

Two weights, each with a supporting italic design and three weights of titling.

The siege of Dura Europos in 256
CATHEDRAL
Symbolic functions of the building
Westminster
Now fully deep enough for total immersion
PRESBYTERS & DEACONS

ROOTS



Perpetua was to be the first original typeface in Stanley Morison's plan for building the Monotype type library. He wanted the design patterned after epigraphic rather than calligraphic letters, and asked Eric Gill to create the design. Morison circumvented potential Monotype reluctance to the project by commissioning Charles Malin, to cut a set of punches. These were presented to Monotype as proof of the quality of the new design.

FONT FACTS



- First use was in the English translation of The Passion of Perpetua and Felicity.
- The roman was named "Perpetua." The first italic, named "Felicity," was a sloped roman. Later, a traditional, cursive, italic was designed.
- Although design began before Gill Sans, Perpetua – seven years in the making – was released after Gill's famous sans.

LEGIBILITY



Tall ascenders require a little more line space.
 Open counters aid legibility.
 Fine hairlines require larger sizes for optimum on-screen use.



HOW TO SPOT



- A Flat apex on the A
- T Serifs extend above arm of T
- U U is lowercase design
- g One-story italic g with a closed lower loop
- B, D, P, R Beginning serifs on italic

ALTERNATE CHOICES



- Athelas
- Bell®
- Bulmer®
- Garamond #3

PERFECT PAIRINGS



- Avenir® Next
- Cachet™
- Frutiger® Next
- Classic Grotesque™

