

Aa Centaur®

BEST PRACTICES



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	DESIGNER	CLASSIFICATION
Monotype	Bruce Rogers	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.



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