

Book, 128pt

Christoly

Italic, 128pt

Christoly

Styles

Book
Bold
Italic

About

Christoly started when I was looking for a specific version of Caslon I wanted to use for a branding project that I came across on a specimen during an online search. I was especially intrigued by the design of the capital A and the numbers but I was not able to find a digitized version of this particular Caslon. That is why I decided to start drawing my own. Of course the process took way too long and I ended up using a different version of Caslon for the project. But I kept developing the initial design anyway and ultimately developed it into a small family including a Bold and an Italic cut.

The name Christoly is a reference to Saint-Christoly-Médoc, a small village in the Médoc region in southwestern France, famous for its wines. Further it refers to Christoffel van Dijck, a dutch typedesigner and printer from the 17th century, whose work has had an influence on the font designs by William Caslon that ultimately led to Caslon as we know it today.

Uppercase

A	B	C	D	E	F	G	H	I	J
K	L	M	N	O	P	Q	R	S	T
U	V	W	X	Y	Z				

Lowercase

a	b	c	d	e	f	g	h	i	j
k	l	m	n	o	p	q	r	s	t
u	v	w	x	y	z				

Diacritics
Uppercase

Á	Â	À	Ä	Å	Ã	Æ	Ç	Ð	É
Ê	Ë	È	Í	Î	Ì	Ï	Ñ	Ó	Ô
Ò	Ö	Õ	Ø	Ɔ	Š	Ú	Û	Ù	Ü
Ẁ	Ẃ	Ẅ	Ẇ	Ẹ	Ỳ	Ỵ	Ỷ	Ỹ	Ẓ

Diacritics
Lowercase

á	â	à	ä	å	ã	æ	ç	ð	é
ê	ë	è	í	î	ì	ï	ñ	ó	ô
ò	ö	õ	ø	Ɔ	š	ú	û	ù	ü
ẁ	ẃ	ẅ	ẇ	ẉ	ỳ	ỳ	ỷ	ỷ	ẓ

Saint-Christoly-Médoc (*Sent Cristòli en gascon*) est une commune du Sud-Ouest de la France, dans le département de la Gironde (*région Nouvelle-Aquitaine*).

ft → ft ft → ft *ft* → *ft*
fi → fi fi → fi *fi* → *fi*
ct → ct ct → ct *ct* → *ct*

& & &

A red circle, a little to the left of the center of the page, touching a green circle that is placed below and a little to the right of the center of the page.

0/90/85/0

80/0/100/0

**Three coloured circles
in a row, horizontally
centered on the page.
A red circle on the left, a
blue circle in the middle
and a yellow circle on
the right side.**

0/90/85/0

100/50/0/10

0/10/100/0

Bold + Italic, 36 pt

Whatever the concept, *the professional type designer* makes exhaustive studies of it. When he feels that he has interpreted the concept to the extent of his capabilities he may release a typeface that is *the solution of the problem.*

Regular, 9 pt

Whatever the concept, the professional type designer makes exhaustive studies of it. When he feels that he has interpreted the concept to the extent of his capabilities he may release a typeface that is the solution of the problem.

This typeface owes its existence to prior typefaces. By liking the solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former typeface designs had to be rethought in order to transcend former work. To like this typeface you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.

Regular, 12 pt

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Regular, 18 pt

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Bold, 9 pt

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Bold, 12 pt

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Bold, 18 pt

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Italic, 9 pt

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Italic, 12 pt

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