

Charlie Std

Charlie Pro

Designed by Ross Milne, 2010-2015

Typotheque type specimen & OpenType feature specification. Please read before using the fonts.

OpenType font family supporting Latin, Greek, and Cyrillic based languages, with their own small caps, with extensive typographic features.

Lat Łąŧ Kyr Việt Ελ

OpenType features in Charlie

BB aA 1st ff 7/8 H₂ x²
i-F 00 123 123 619 ¥\$

What is OpenType?

OpenType is a cross-platform font format developed by Adobe and Microsoft. It has a potential to provide advanced typographic features such as multilingual character sets, ligatures, small capitals, various numeral styles, and contextual substitutions.

OpenType, as the new industry standard, supports Unicode, which enables the fonts to contain a large number of characters. While PostScript fonts are technically limited to a maximum of only 256 characters, OpenType fonts can have more than 65,000 glyphs. This means that a user does not need to have separate fonts for Western, Central European, Baltic, Cyrillic or Greek languages, but could have one single file which supports all these encodings.

OpenType fonts work in all applications, however only some applications take advantage of the advanced OpenType features. Other applications will only use the first 256 characters.

COMPLETE CHARACTER SET

ABCDEFGHIJKLMNOPQRSTUVWXYZ ([00123456789])

ÀÁÂÃÄÅ Æ Ç Ç Ç Ç Ç ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

abcdefghijklmnopqrstuvwxyz ([00123456789])

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ABCDEFGHIJKLMNOPQRSTUVWXYZ (00123456789)

À Á Â Ã Ä Å Æ Ç Ç Ç Ç Ç ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

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1234567890/1234567890

1/2 1/4 3/4 1/3 2/3 1/8 3/8 5/8 7/8

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<i>Available versions</i>	Charlie Hairline (-)	Charlie Regular (-)
	<i>Charlie Hairline Italic (-)</i>	<i>Charlie Regular Italic (-)</i>
	Charlie Hairline	Charlie Regular
	<i>Charlie Hairline Italic</i>	<i>Charlie Regular Italic</i>
	Charlie Thin (-)	Charlie Medium
	<i>Charlie Thin Italic (-)</i>	<i>Charlie Medium Italic</i>
	Charlie Thin	Charlie SemiBold
	<i>Charlie Thin Italic</i>	<i>Charlie SemiBold Italic</i>
	Charlie Light (-)	Charlie Bold
	<i>Charlie Light Italic (-)</i>	<i>Charlie Bold Italic</i>
	Charlie Light	Charlie Black
	<i>Charlie Light Italic</i>	<i>Charlie Black Italic</i>

About the font

Charlie is a slab serif typeface created for use in print and exhibition settings. An affable slab serif, Charlie's personality is clear and direct, yet warm and polite. Its design is restrained in approach, yet with narrow proportions, high x-height and sharp finishing details it is unique among other slab serifs. Charlie's broad range – from open hairlines to robust black weights – offers a number of options that lend the typeface versatility in use.

Previously named Foxtrot, the typeface began as Ross' thesis project at the Type and Media masters course in the Hague and has developed over the last two years into a full typeface with matching italics, small caps and extensive figure sets.

About the designer

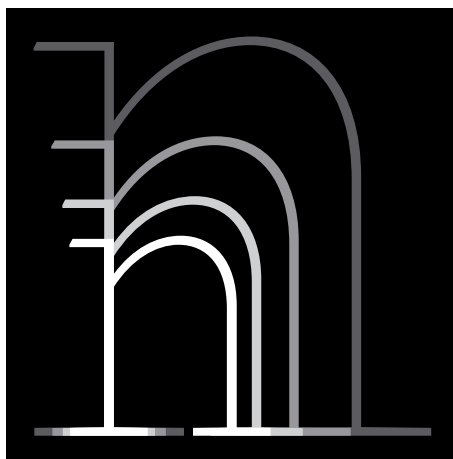
Ross Milne was born in Canada where he studied graphic design at Emily Carr University in Vancouver. Upon graduation he pursued the Type & Media postgraduate Master course at the KABK in the Hague. He is a founding member of the design studio Working Format (Vancouver) which specializes in a diverse body of work that includes type design, signage, identity and printed matter. He currently teaches type design at Emily Carr University.

Charlie's Proportional Weight System — User Guide

When a graphic designer makes type larger to signal a change in the hierarchy of information they are in effect employing two graphic devices to create this shift: *size* and *weight*. By allowing the user to scale up the size of the type while maintaining even weight, Charlie places more control in the hands of the user. This document explains how to use Charlie's weight system, which can be particularly useful in display and exhibition settings where space creates the opportunity for more subtle shifts in hierarchy.

Each of Charlie's lighter weights — from Hairline to Regular — are available in two optical sizes, one heavier than the other. Unlike other typefaces with optical sizes, Charlie's exist to match together at specific intervals of display sizes.

For the best results, the information on the following pages divides Charlie's weights into two groups. The first group is made up of the Hairline through Thin weights while the second group includes the Light through Regular weights. Due to the heavy nature of the letterforms, the Semibold, Bold and Black weights are not recommended for use with the proportional weight system.



Corresponding Weight & Size Table

This table provides ratios that help to determine corresponding sizes and weights to create a consistent stroke width across varying type sizes.

STEP ONE Find the starting weight and size to be used.	STEP TWO To determine the size of the second weight, locate the corresponding ratio of the desired second weight and multiply by the size of the starting text.			
Regular	Regular	Regular(-)	Light	Light(-)
Regular(-)	-	1.20	1.50	2.00
Light	0.83	-	1.25	1.67
Light (-)	0.66	0.80	-	1.33
Light (-)	0.50	0.60	0.75	-
Thin	Thin	Thin(-)	Hairline	Hairline(-)
Thin (-)	-	1.20	1.50	2.00
Hairline	0.83	-	1.25	1.67
Hairline(-)	0.66	0.80	-	1.33
Hairline(-)	0.50	0.60	0.75	-

Examples of Weight & Size Table in Use

LEFT COLUMN A standard text setting, where an increase in the size of type results in a heavier letter.

RIGHT COLUMN With the proportional weight system in use, various weights are applied at corresponding type sizes to maintain an even texture despite the increase in type size.

Minimum

REGULAR 20PT

Minimum

REGULAR 20PT

Minimum

REGULAR 24PT

Minimum

REGULAR(-) 24PT (Regular 20PT × 1.2)

Minimum

REGULAR 30PT

Minimum

LIGHT 30PT (Regular 20PT × 1.5)

Minimum

REGULAR 40PT

Minimum

LIGHT(-) 40PT (Regular 20PT × 2.0)

Minimum

THIN 20PT

Minimum

HAIRLINE 20PT

Minimum

THIN 24PT

Minimum

HAIRLINE(-) 24PT (Regular 20PT × 1.2)

Minimum

THIN 30PT

Minimum

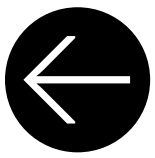
THIN 30PT (Regular 20PT × 1.5)

Minimum

THIN 40PT

Minimum

THIN(-) 40PT (Regular 20PT × 2.0)



Arrivals Arrivées

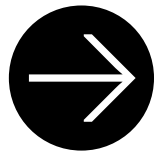
With the proportional weight system in use, type maintains an even weight despite varying type sizes. This allows for subtle shifts in the hierarchy of information.

Executive Lounge

Cabin Pressure

Takeoff & Landing

Departures



Rome to Paris only €39.00

Row 14, Seat A

CDG → RIO → SHA → AMS

Acorn

California Chrome

Nativ

Wicked Strong

Close Hatches

Bay

e Dan

Palace

Moreno

Old Roseb

Sweet Reason

Main Sequence

Zi

Shared Belief

Tapiture

Imperativ

Mr Speaker

Ritchies Ticket

Samra

Wildcat Red

Seabiscuit

Secretariat

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Bold Ruler

Seattle Sle

Fantastic Light

Pleasantly Perfe

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Best Pal

Roses in Ma

Dance in the Mood

Sunday Silence

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Perfect Drift

Moon Ballad

Hurricane Run

Taiki Blizzard

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CHARLIE & ECHO The process
a puzzle where each individual pie
as the complete picture comes into
new idea informs previous decision
new ideas are far too plentiful when
dealing with projects that span nu

&

R



THE DERBY



Colonel Meriwether Lewis Clark, Jr grandson of William Clark of the Lewis and Clark expedition, travelled to England, visiting the Derby a famous race that had been running annually since 1780.

THOROUGHbred OWNERS BEGAN sending their successful Derby horses to compete a few weeks later in the Preakness Stakes at the Pimlico Race Course, in Baltimore, Maryland, followed by the Belmont Stakes in Elmont, New York. The three races offered the largest purse and in late 1919 Sir Barton became the first horse to win all three

Derby races. However, the term Triple Crown came into use for another eleven years in 1930, when Gallant Fox became the second horse to win all three races, sports writer Charles Hatton, Sr. brought the phrase into American usage. Fueled by the media interest in the possibility of a "super

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Overview of supported OpenType layout features

ı̇ab?! (doh-ehg) ▶ ı̇ȚAB?! (DOH-EHG)

iT Case Sensitive forms (CASE)
When function 'change to caps' is applied from within an application (not when text is typed in caps) appropriate case-sensitive forms are automatically applied. Regular brackets, parenthesis, dashes and hyphens are replaced with their capital forms.

Small Caps ▶ SMALL CAPS
All Small Caps ▶ ALL SMALL CAPS

aA Small Capitals & All Small Caps (SMCP & c2sc)
In Adobe applications there are two methods of applying small capitals. The first one, Small Caps (ⓐⓑ) fig. 1 replaces only lower case letters with small caps. The second method, All Small Caps, fig. 2 replaces also capital letters with small capitals, and replaces regular quotation marks, exclamation points and question marks, slashes and asterisk with lowered small caps variations.

012345 ▶ 0̇12345
012345 ▶ 0̇12345

00 Slashed Zero (ZERO)
Because in some circumstances '0', can be mistaken for an 'O', alternative forms of 'slashed zero' are available for all styles of figures

fi fl ffi ffl fhfk ▶ fi fl ffi ffl fhfk
fi ▶ fi
fi ▶ fi

fi Standard Ligatures (LIGA)
Standard ligatures are those which are designed to improve the kerning and readability of certain letter pairs. For example, when this feature is activated, typing 'f' and 'i' will automatically produce the 'fi' ligature. Using ligatures does not affect the spelling and hyphenation of your text in any way.

21/2 31/10 4125/5100 ▶ 2½ 3¼ 4¹²⁵/₅₁₀₀

7e Arbitrary Fractions (FRAC)
Typotheque OpenType fonts already include a number of pre-designed fractions. Other arbitrary fractions are easily made by using the fraction feature.

(1) (2) (3) [4] [5] [6] ▶ ① ② ③ ④ ⑤ ⑥
--> -> <-- -^, ^- ▶ → → ← ↑ ↓
-----> ▶ →

ct' Discretionary Ligatures (DLIG)
Charlie includes handy features such as replacing hyphen and greater than/less than signs with real arrows, or automatic activation of circled numerals by enclosing them in parenthesis when the discretionary ligature feature is activated. Brackets activate alternative inverse enclosed numerals. Discretionary ligatures are off by default in Adobe applications.

x(1+1.42 × 6) = y37 ▶ x^(1+1.42 × 6) = y³⁷

x² Superscript / superiors (SUPS)
Replaces all styles of figures (old style, tabular, lining) and letters with their superior alternates, which can be used for footnotes, formulas, etc. Superior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text.

H2O (10,00 + \$500) ▶ H₂O (10,00 + \$500)

H₂ Subscript / inferiors (SINF)
Replaces all styles of figures (old style, tabular, lining) and letters with their inferior alternates, used primarily for mathematical or chemical notation. Inferior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text.

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HJH ▶ HJH

& ▶ &

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123 Tabular Lining Figures (tNUM_LNUM)
 Tabular Oldstyle Figures (tNUM_ONUM)
123 Proportional Oldstyle Figures (pNUM_ONUM)
619 Proportional Lining Figures (pNUM_LNUM)
 Changes figures to any selected style: Lining figures which fit better with all-capital text, old-style figures, for use in a flow of lowercase and upper case text, or tabular (fixed width) versions.

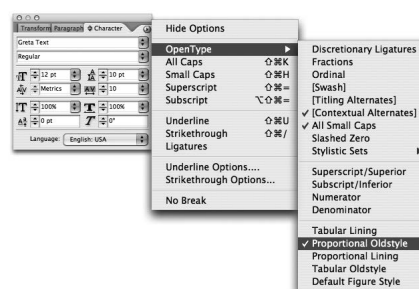
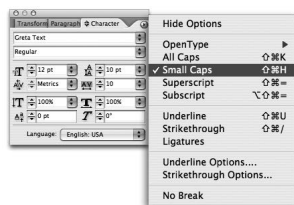
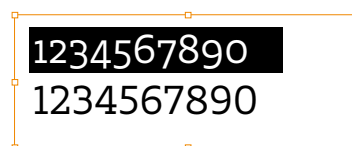
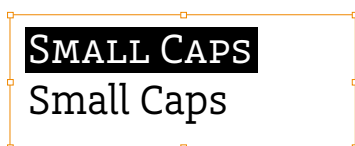
SS 01 Stylistic Sets (ss01)
 Charlie includes some alternative characters which can be activated by turning on 'stylistic sets'. Activate 'Stylistic sets 01' to use short version of the capital 'J'.

SS 02 Stylistic Sets (ss02)
 Activating 'stylistic sets 02' will replace the standard Ampersand by its alternate.

SS 03 Stylistic Sets (ss03)
 Activating 'stylistic sets 03' will replace the standard arrow by their alternates. Activate 'All Small Caps' to access a lower version of the alternative arrows.

SS 04 Stylistic Sets (ss04)
 Activating 'stylistic sets 04' will replace the standard arrow by their alternates. Activate 'All Small Caps' to access a lower version of the alternative arrows.

SS 05 Stylistic Sets (ss05)
 Activating 'stylistic sets 05' will replace the standard arrow by their alternates. Activate 'All Small Caps' to access a lower version of the alternative arrows.



OpenType font format allows including more characters inside one single font file, so there is no need to have separate fonts for Old-style, Tabular, Lining figures, ornaments or small caps, given you are using an OpenType-savvy application such as Adobe InDesign®, Adobe Illustrator®, QuarkXPress 7, etc. Instead of selecting a different font, one only needs to activate an OpenType feature which controls the desired OpenType layout feature.

For example, to access Small Caps, go to **Character menu**, and select **Small Caps**. Alternatively you can use a shortcut Command+Shift+H.

OpenType fonts can contain various styles of numerals within one font. These different types of numbers are controlled by your typesetting application (such as Adobe InDesign®, Adobe Illustrator®, QuarkXPress 7, etc) Please note that not all applications support OpenType features. The software which cannot access these advances, for example Microsoft Word® will use only display 'default' figures. If you do not specify which style of numerals you would like to use, the application will use the 'default' figures. Charlie, for example, uses proportional lining figures as default.

If you go to **Character** and then **OpenType** menu in Adobe applications, there you can change the numbers to any other desired numeral style.