Claymore

Clear, calm, charismatic

16 fonts quietly packed with allure

The Claymore fonts

Claymore is our latest type

A subtly modulated sans serif with an equally subtle hint of Gothic inspiration. Its striking image performs exceptionally well across the family's range of weights. The many details have been crafted to deliver an engaging and clear image in text, with a strong individual personality when used at display sizes.

The typeface family comprises of 8 weights. Taking each weight in turn; Hair is the lightest weight and both its roman and italic boast a fine skeletal structure that shows off each character's careful shaping. ExtraLight adds weight to strengthen where Hair may be too delicate. The subtle weight change in the stems starts to become apparent in the Light weight. Regular creates a fantastic texture for reading en masse; highly functional and engaging, with hidden details that lift and sparkle. Medium is where the weight starts to visually increase, it's also where the curves have more presence and movement. The increased stem weight of Bold supplies emphasis in text. ExtraBold and Black engage the eye through their beefed up weight, lively strokes and junction detailing.
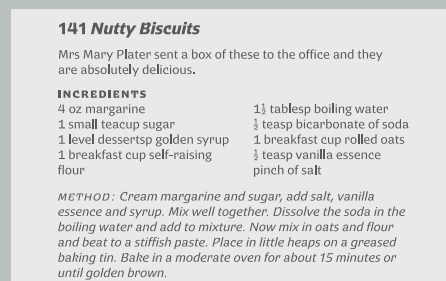
A working type

Claymore is ideal for setting long passages of text; its rhythm and shaping produce an even colour with enough visual interest to keep the page alive. Different typographic requirements present no problem, all the Claymore fonts give the designer ample opportunity to craft a piece of work.

Label

Poster

Instructions

Typographic palette

With over 760 glyphs in each font, the comprehensive character set makes advanced typographic detailing easy to achieve. OpenType features allow access to a full range of alternates including optically designed small capitals, extensive figure sets, and correctly aligned and sized sorts.

Support for a wide range of languages (shown in Hair Italic)
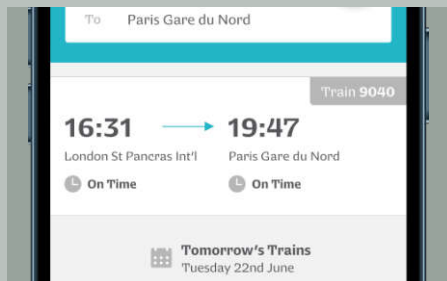

Lining and nonlining numbers (both proportional and tabular), small capital, and reduced sizes for notation and fraction building (shown in Regular)

Correctly sized and weighted small capital letters (shown in ExtraLight)

Typographic details including correctly aligning and size specific sorts (shown in Medium)

Timing

Branding

Information

Additional stroke

Branching arch

Horizontal emphasis

Dynamic curves

Square dots

Details of character

Careful proportioning and detailing combine to create Claymore's typographic image. There are two core details apparent in the typeface; the additional stroke, and the branching arch.
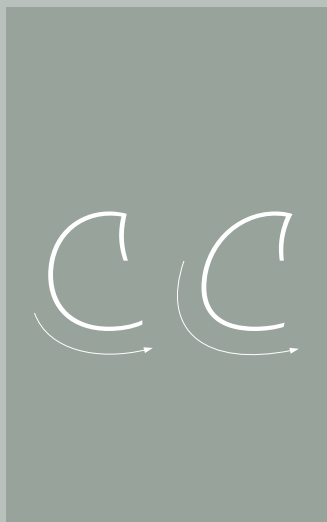
Additional stroke

An additional stroke is applied to C E F G L T a c r. This feature is also referenced in the tail of the Q as well as the link and ear of the g.

Branching arch

A branching arch is seen in the italic capitals *B D E F P R*, which gives those letters a more unique and flowing appearance.

Horizontal emphasis

Overall the capitals have a strong linear look. The bowl structure maintains a horizontal emphasis before curving round. To some extent this mirrors the squarish feel created by the additional stroke.

Dynamic curves

Open curves swing round and reach forward.

Square dots

Square dots are used for letter elements and punctuation. These contrast with the flowing curves found throughout Claymore, and add a degree of stature and solidity to the typeface.
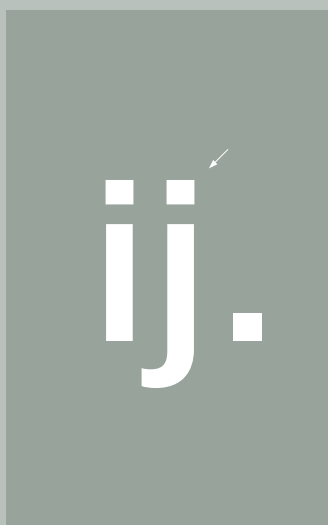
A subtly modulated *Hair*

Hair Italic sans serif

with an equally subtle *ExtraLight*

ExtraLight Italic hint of Gothic inspiration.

Its striking image *Light*

Light Italic performs exceptionally well

across the family's *Regular*

Italic range of weights.

The many details *Medium*

Medium Italic have been crafted

to deliver an engaging *Bold*

Bold Italic and clear image in text,

with a strong *ExtraBold*

ExtraBold Italic individual personality
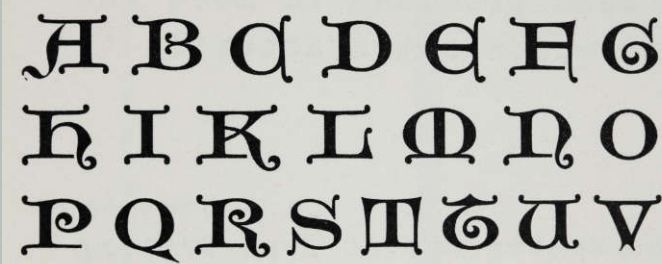
when used *Black*

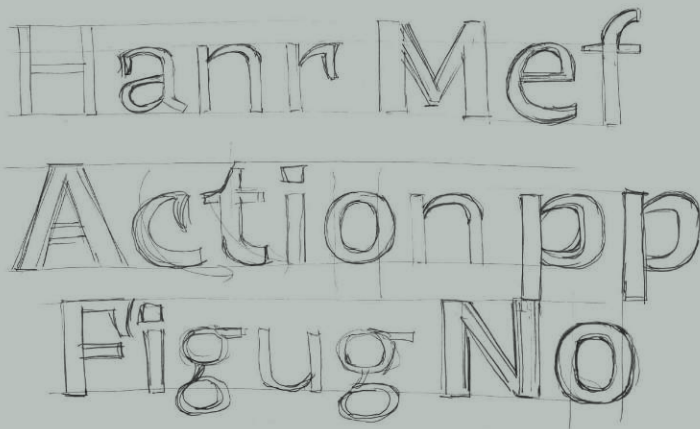*Black Italic* at display sizes.

typography.net & studiotype.com

Romanesque letters. Klosterneuburg Altar, Nicholas of Verdun, 1181

*Lombardic letters. Missal Capitals by the typefounder Stephenson Blake, 1880*

Development sketches

Design development

Claymore takes inspiration from the shaping and playfulness of medieval letters. During the eleventh to twelfth centuries the classical Roman letter was radically experimented with, this eventually resulted in a new style of capital letter; the round Gothic, often referred to as Lombardic. We strongly associate these letters with the Middle Ages, an association that is perhaps enforced as a result of their popularity through the Gothic Revival and Arts & Crafts movements. One of the most striking features of the Lombardic capital are the serifs, these extend so much that they join together and close the letter shape. Claymore reinterprets the idea of an extended serif as an additional stroke; forming one of the core features of the typeface. These additional strokes are applied to capital C E F G L T Z and lowercase a c r.

Another core idea was to give some of the italic capitals their own shape. This is hinted at in the Lombardic letter which shows a flowing movement to its structure. In many typefaces the italic capitals are simply sloped versions of the roman ones. To give Claymore's italic caps a little more individuality, a branching arch is used; in much the same way as seen in the lowercase, where an arch springs from a stem. This detail is found on *B D E F P R*, and the effect it achieves is mirrored in the curved bases of *E* and *L*.

More detailed information about the design of Claymore can be read at studiotype.com.
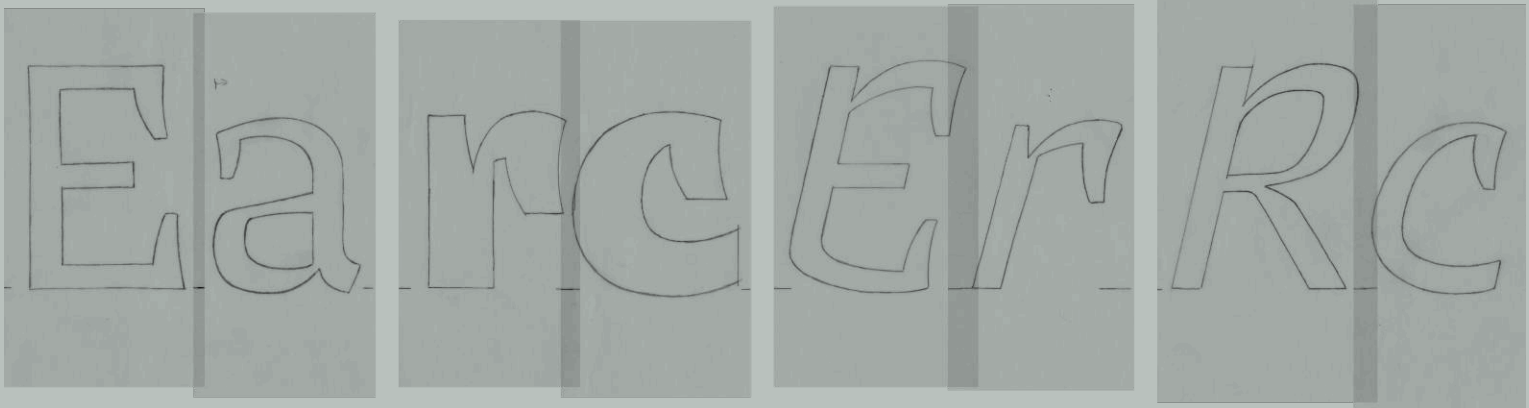
Tracing paper drawings showing the additional stroke, and italic E with branching arch and curved base
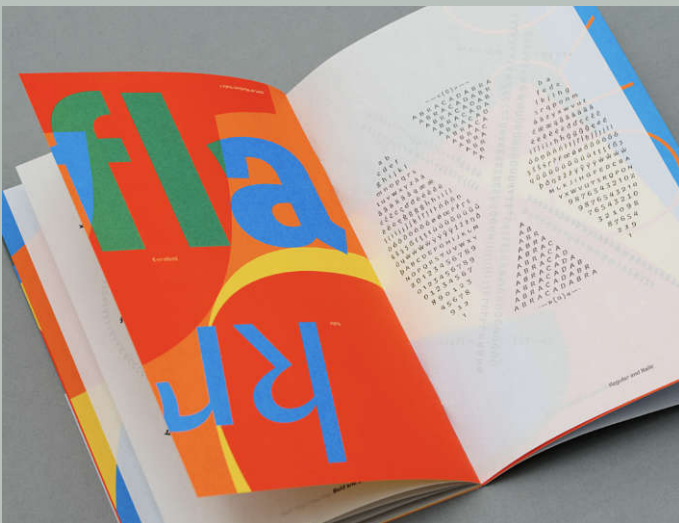
The specimen has been designed to allow a degree of randomness in its assembly

A visual feast of different papers, typography, and sizes

*Strong colours inspired by illuminated manuscripts and stained glass*

Claymore printed specimen

We went to town with this one. Not only does it show the weights and styles of Claymore but it also includes a short text, titled Principles of Type. The specimen was designed to allow a degree of randomness when assembled and bound; resulting in several versions and a final item which is more individual and unique.

As a physical item, the specimen uses different paper, colours, and sizes to engage the reader. Three colours were chosen to not only bounce off each other, but to also make suitable additional colours when overprinted. Illuminated manuscripts and stained glass provide the inspiration for the colour pages, and the visual patterns of figured verse and calligrams are referenced for the translucent pages printed in black.

In contrast to this, Principles of Type is set cleanly on grey paper and inserted as a booklet in the centre. The text comprises a collection of thoughts gathered over several years, and offered as a possible approach to the design thinking of a typeface.

Visit the Publications section of our website to see more pictures and get hold of a copy of this unique printed specimen. The specimen is free, but postage will be applied at checkout.
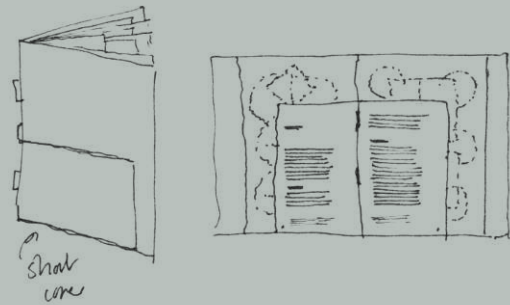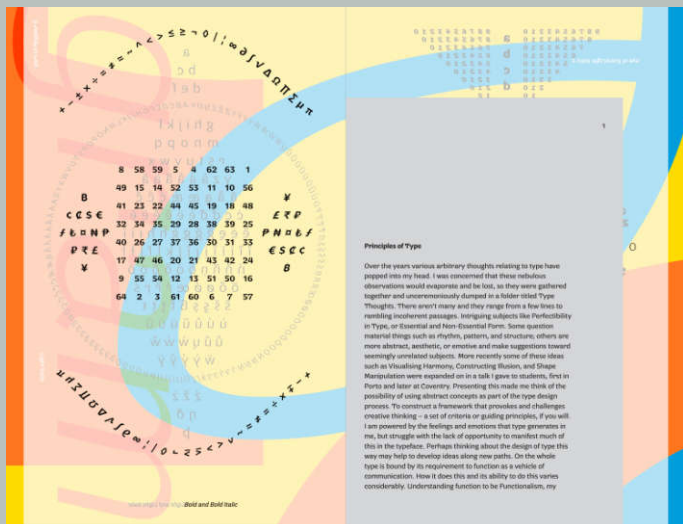

Development sketch
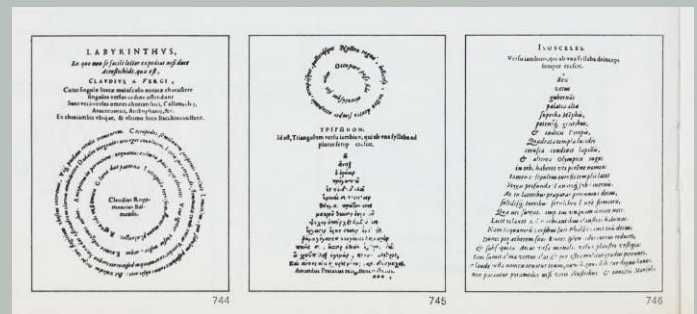
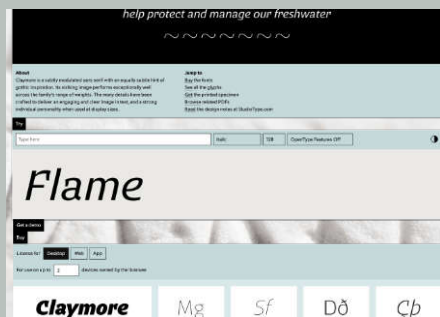*Figured verse and calligrams, shown in* Letter and Image, *Studio Vista, 1970*

Explorer Claymore

Claymore specimen PDF version

Discover more

Take a closer look at the different resources available at typography.net and studiotype.com.

Explorer

Browse Claymore's fonts through the Explorer and click on any of the ⊕ icons to discover which weights and features have been used. Explorer is best experienced through a desktop, laptop or tablet. Links can be found on the Claymore page and under Explorer on the top menu bar.

Claymore specimen PDF

As mentioned above, the Claymore specimen is really worth holding and experiencing. A PDF version is available to download which has been put together to best replicate the page turns and experience of the printed version.

Try the fonts

All the fonts can be viewed and tested through the website. You can also download each font with our Demo Licence allowing you to try them locally in your applications.

Tech notes

The Font Info PDF is a more technical overview of Claymore; showing OpenType features and setting examples.

Design notes

For a more detailed story of the development of Claymore read the design notes at studiotype.com.

Try the fonts at typography.net

Font info PDF

The design of Claymore at studiotype.com