

# Trilogy Sans

Functional, expansive, clean



# Introduction

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

## About

Trilogy Sans is a big typeface. Imbued with a quiet elegance, the letter shapes are reliably functional. It performs exceptionally well with the demands of information graphics, such as timetables. The various widths and weights allow the type to adapt its personality across a massive range, offering a huge scope for potential use. As part of the wider Trilogy family it shares certain details, and harmonises well, with Trilogy Egyptian and Trilogy Fatface.

## Trilogy Sans families

Trilogy Sans has five families; Compressed, Condensed, Regular, Wide, and Expanded. Each family comprises of 16 fonts. (8 weights in 2 styles)

Thin	Thin Italic
ExtraLight	ExtraLight Italic
Light	Light Italic
Regular	Italic
Medium	Medium Italic
Bold	Bold Italic
ExtraBold	ExtraBold Italic
Heavy	Heavy Italic

## Features

The text you set can be modified and crafted through the use of OpenType features built into the font file. These allow access to;

Small capitals  
Alternative glyphs  
Superiors  
Figure sets  
Fraction sets

## Language support

The character set includes support for many languages that use the Latin script. Those often grouped under West, Central and East European, such as;

Croatian	Maltese
Czech	Norwegian
Danish	Polish
Dutch	Portuguese
Finnish	Romanian
French	Slovak
German	Slovenian
Hungarian	Spanish
Icelandic	Swedish
Italian	Turkish
Lithuanian	Welsh

## Further information

Test the fonts online or download a demo at [typography.net](https://typography.net)  
Read about the design at [studiotype.com](https://studiotype.com)  
These fonts are available for license on desktop, web and app.

## Published

2009

# Trilogy Sans Compressed family

Thin

DĤ

ExtraLight

Řa

Light

Mū

Regular

Sp

Medium

Nt

Bold

Ťa

ExtraBold

Yz

Heavy

Ŏę

Thin Italic

*Ab*

ExtraLight Italic

*Qx*

Light Italic

*Kq*

Italic

*Mğ*

Medium Italic

*Eß*

Bold Italic

*Nĥ*

ExtraBold Italic

***Gr***

Heavy Italic

***ŮN***

# Trilogy Sans Condensed family

Thin

Hn

ExtraLight

Im

Light

Fg

Regular

GR

Medium

Ēā

Bold

Št

ExtraBold

Mr

Heavy

Oi

Thin Italic

Ÿp

ExtraLight Italic

Ño

Light Italic

Pa

Italic

ĐE

Medium Italic

Qe

Bold Italic

Ng

ExtraBold Italic

Ku

Heavy Italic

Ēb

# Trilogy Sans family

Thin

Åg

ExtraLight

Ne

Light

Uş

Regular

Mł

Medium

Př

Bold

Pa

ExtraBold

Qy

Heavy

Łk

Thin Italic

*Eß*

ExtraLight Italic

*Hø*

Light Italic

*Im*

Italic

*Kf*

Medium Italic

*Ŵi*

Bold Italic

*Fà*

ExtraBold Italic

*Uđ*

Heavy Italic

*İç*

# Trilogy Sans Wide family

Thin

Ri  
,

ExtraLight

Ég

Light

Pð

Regular

Nj

Medium

Br

Bold

Fa

ExtraBold

Kr

Heavy

Lj

Thin Italic

*Eâ*

ExtraLight Italic

*ln*

Light Italic

*Øj*

Italic

*Ål*

Medium Italic

*Jk,*

Bold Italic

***Gr***

ExtraBold Italic

***Ye***

Heavy Italic

***Bi***

# Trilogy Sans Expanded family

Thin

g

ExtraLight

Æ

Light

ð

Regular

M

Medium

ß

Bold

Ŕ,

ExtraBold

**a**

Heavy

**Ñ**

Thin Italic

*û*

ExtraLight Italic

*Ð*

Light Italic

*ffi*

Italic

*B*

Medium Italic

*m*

Bold Italic

***þ***

ExtraBold Italic

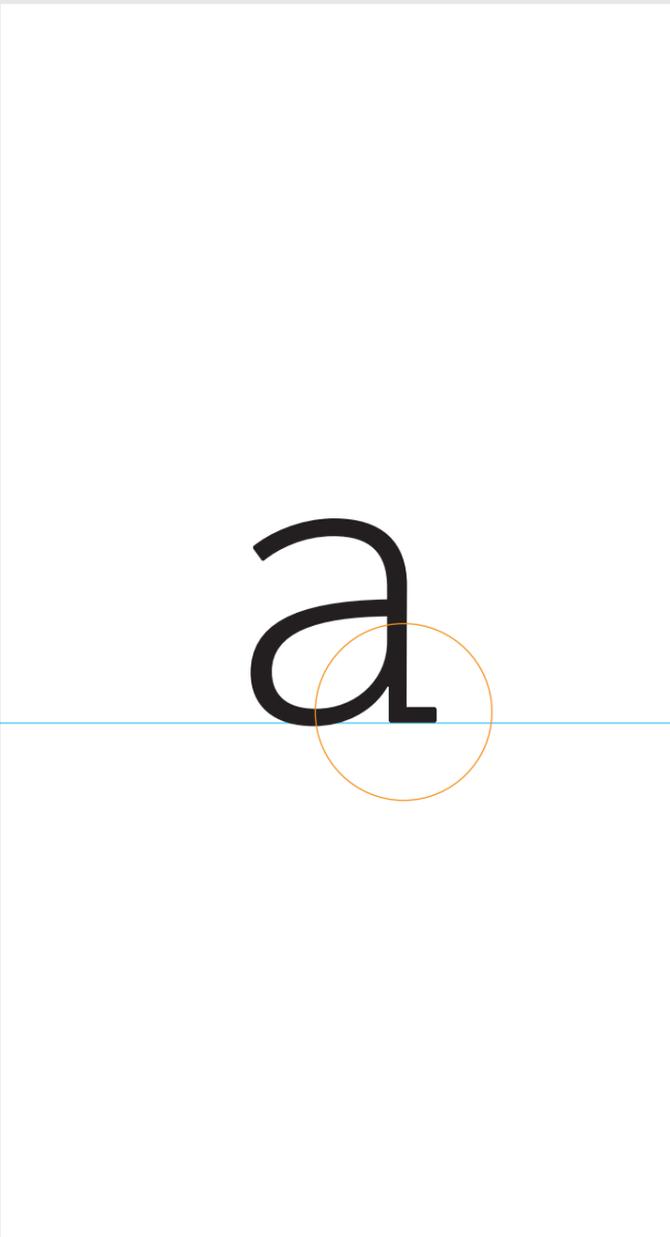
***q***

Heavy Italic

***ĝ***

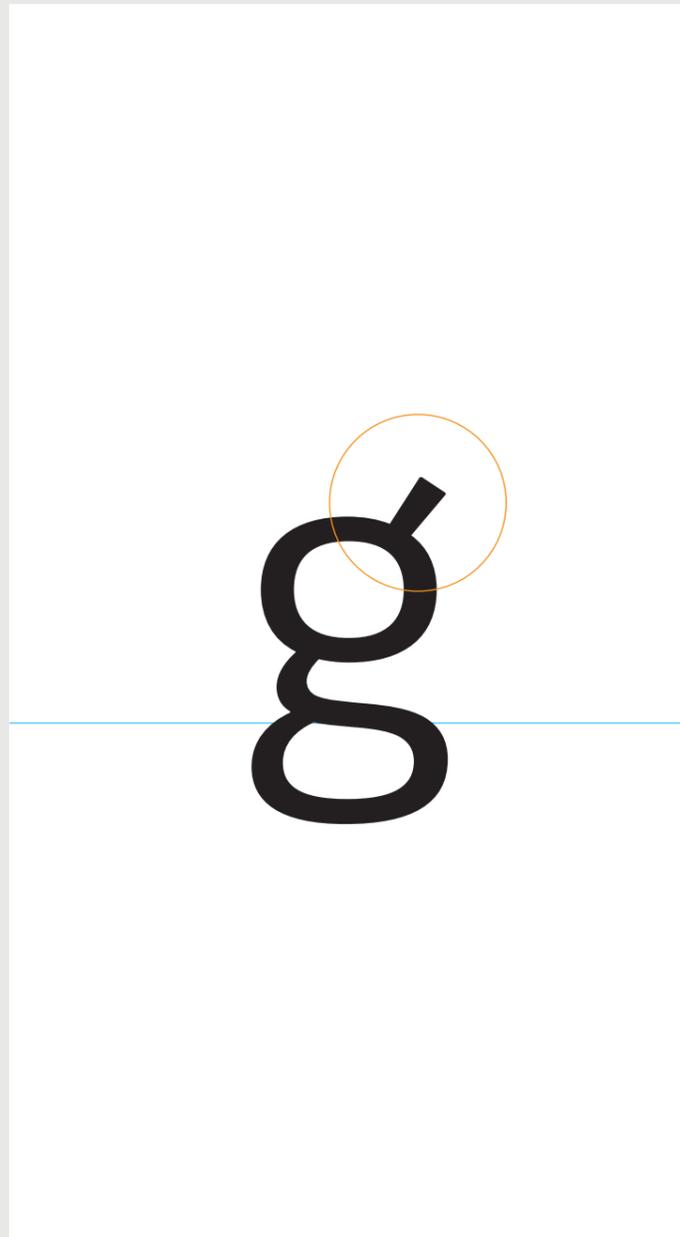
## Key details

Slab



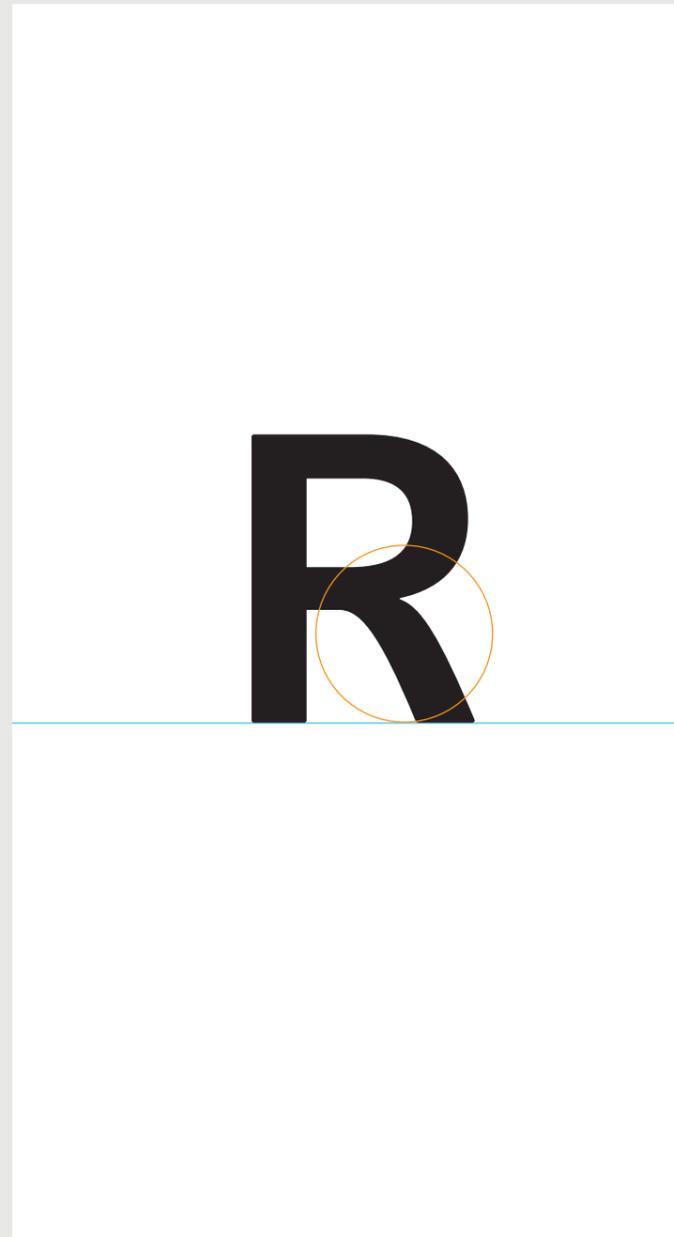
Some letters have a slab serif.

Ear



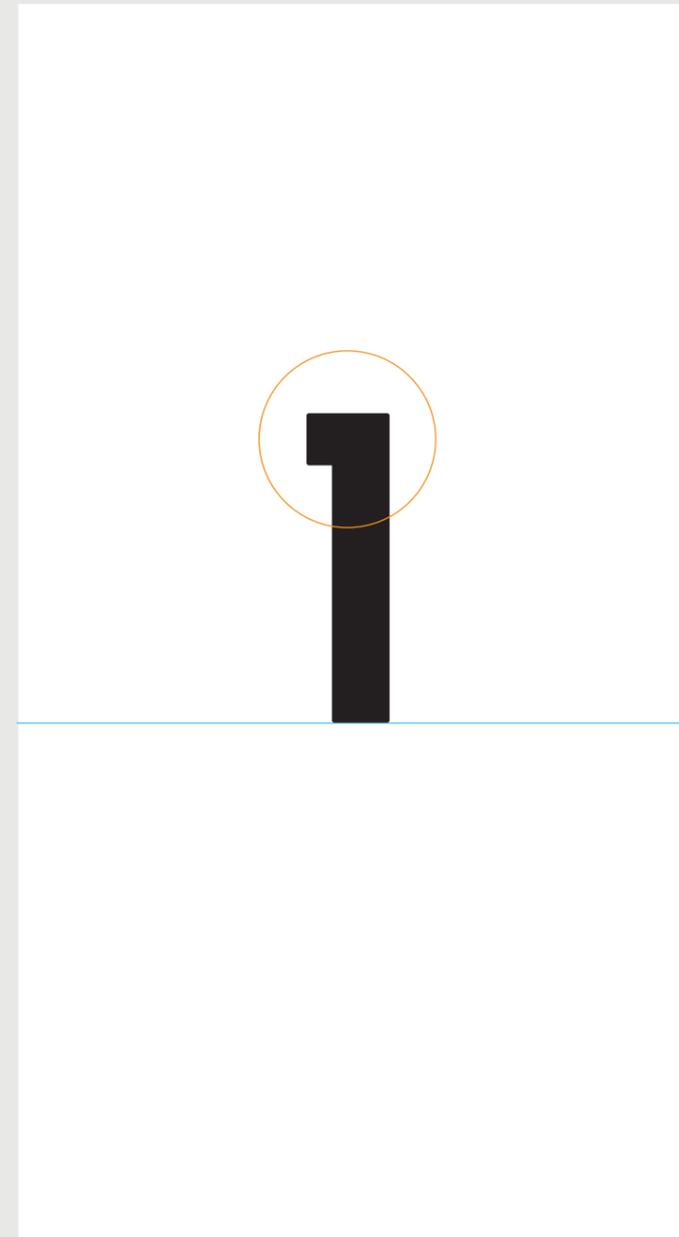
The ear of the roman g point diagonally up.

Arch



The leg of the capital R arches down from the middle.

Chamfer



Edges bear a consistent chamfer detail.

## Some specific OpenType features

Fractions

1/2 7/8

Use the **Fractions** feature to make standard fractions.

Nut fractions

$\frac{1}{2}$   $\frac{7}{8}$

Use **Stylistic Set 1** or **Stylistic Alternates** to make nut fractions.

Small capital figures

(E5@

**All Small Caps** makes the figures small capital height. It also does the same to various pieces of punctuation including bracket, brace, parenthesis, as well as the ampersand and copyright.

Alternate glyphs

a g l u q *f* 1

The a, g, l, u, q have alternate shapes. These can be applied together by using **Stylistic Set 4** or in groups. For the alternate a use **Stylistic Set 5**, for a and g use **Stylistic Set 2**, for a, g and l use **Stylistic Set 3**. The long straight italic f is accessed via **Stylistic Set 6** and for the alternate 1 (with no base) use **Stylistic Set 10**.

# Example

## 1 TYPOGRAPHIC GOOD MANNERS = CLEAR COMMUNICATION

2 *The overall design and balance of a piece of typography can either draw the reader in, or, if badly handled, repel them. It is good writing and an attention to the details of text setting that will hold the person's attention.*

3 ONCE THE TARGET AUDIENCE AND METHOD of delivery have been agreed, the format of a text will suggest the general typographic approach. This means not only format in the traditional terms of size and proportion, but also in the newer sense: is the text fixed like print and some e-publications, or flexible (and probably responsive), such as for the web, e-readers, smartphones and tablets?

4 In terms of readability, I would argue that the critical factor is not necessarily the typeface itself, but the relationship between type size, line length and leading (or line feed). Badly handled combinations of these three elements can make any typeface uncomfortable to read. For continuous text in books, around 10–12 words are considered the optimum amount in terms of line length. However, we can read more words in a line if we use more leading; and we make do with less in other formats because of the advantages and constraints of those formats.

5 Related to these considerations are alignment and paragraph treatment. For running text, alignment is a choice

of ranged-left or justified. If in doubt, set anything on a narrow measure (8 words or less), or, for an electronic platform, ranged left. Justified text works well in print for longer texts and with lines of optimum length. Some editing of the hyphenation and justification settings will need to be done.

6 Paragraphs are units of thought and, as such, need to be clearly distinguishable from each other. The typographic norm in running text is to use a simple indent on the first line. A value equal to the leading – the dominant vertical increment of measure – is a suggested minimum. The first paragraph in a chapter or section does not need an indent. If the text is not as linear as a novel, a space may be preferred: a line space is easy to use but can create a gappy page; a half-line is just as clear but more economical.

7 The general principle of the guidelines that follow is that the designer should avoid ambiguity and seek simplicity in laying out the text. Putting that into effect might not seem desperately exciting, but it can be viewed as a moral

### Key

- 1 Compressed Bold
- 2 Condensed Italic
- 3 Small capitals
- 4 Alternate a and g
- 5 Oldstyle figures
- 6 Alternate a, g, l, u, q
- 7 Ligatures

Example

1 RUDOLF STEINER HALL

2 *Carte du métro*

3 **Autobahn**

Key

- 1 Thin Condensed, small capitals
- 2 Bold Italic
- 3 Heavy Expanded, alternate a

Example

***The Glass Menagerie***

Petłnia księżyc

Key

- 1 Heavy Compressed Italic
- 2 Thin Expanded

Example

1  
NOVEMBER

2  
*Espresso*

3  
balance

4  
Esplanade

Key

- 1 Light Condensed, small capitals
- 2 Heavy Italic
- 3 Thin Expanded, alternate a and l
- 4 Compressed

## About

# communication

### Jeremy Tankard Typography

Since 1998 Jeremy Tankard Typography has been innovating award-winning type and producing typographic solutions for clients across the world. We create type that embraces technology and the changing use of typefaces and fonts. With a high attention to detail and quality, our collection offers diverse possibilities for all aspects of design. Our bespoke typefaces also reflect this same approach and attention to detail, as a result many have won awards based on their originality, design excellence and functionality.

### Contact

Jeremy Tankard Typography Ltd  
Windyridge  
4 Worts Causeway  
Cambridge CB1 8RL  
England, UK

+44 (0)1223 47 46 14  
@JeremyTankard  
info@typography.net

### Further information

Test the fonts online or download a demo at [typography.net](http://typography.net)  
Read the about the design at [studiotype.com](http://studiotype.com)  
These fonts are available for license on desktop, web and app.

### Legal

**Typographic good manners** © Phil Baines.

This PDF uses the Trilogy Sans and Pembroke typefaces.

**Trilogy**® and **Pembroke**® are registered trademarks of JT Types Ltd. The typefaces and font software available to license from Jeremy Tankard Typography are the intellectual property of JT Types Ltd. All rights reserved.

Copyright © 2017 Jeremy Tankard Typography Ltd