

Westeinde

Caption

Typeface,

from the

Hungarumlaut

Typefoundry.

Designed

by

Adam

Katyi



Westeinde Caption was designed by Adam Katyi. He started this typeface as his diploma project in The Hague, The Netherlands, at the Royal Academy of Art, Type and Media master course.



The typeface is founded by the Hungarumlaut Typefoundry in 2014.

Westeinde is a sans serif, size specific typeface with three optical sizes. While the caption styles are optimized for the best legibility, the display styles perform well at large sizes.

I always complained about the digitization of the old typefaces. When they set type with letterpress, they had a different design for each size. Fonts were designed specifically for the size, for which they were to be used.

type

Ehrhardt, Optical size for 36 pt ↑

type

↵ Ehrhardt, Optical size for 6 pt

But when they started to adapt the typefaces from lead-type to photo-type setting, in most cases they adapted only one optical size, and used the typeface with the same design in both, 6 and 72 point size.

So this thing was always in my mind, that in many cases we don't use the right typeface.

I did a historical research, compared the old letterpressed typefaces with optical sizes. I was curious how did they design such a nice typeface, that is legible in small size and performs well in large sizes.

↙ Shapes for big sizes



↑ Shapes for small sizes

I did my own technical research too. I was curious how we can design two extreme optical sizes, where the shapes look the same in small and big size too.

The main design differences between the Display and Caption optical sizes

Weight Weight

↑ Weight and width:

In small size I need more black for the stems. Because black is a total absence of light, whereas white is an effective complete overloading of the eye. And the light goes into the dark areas, but not proportionately. That's why the overall weight needs to be increased in small sizes in order to maintain the overall perceived tone on the paper. Because the shapes look narrower in small size, I had to design wider letters. And I also had to persevere the balance between the white and black.

Spacing Spacing

↑ Differences in spacing:

I designed looser spacing for the Caption, because in this optical size the shapes need more white space in and out, to avoid the crowding of the letters. This is also useful to keep the balance between the white and black, because the characters are already wider and bolder.

↓ Vertical Proportions:

The ascenders and descenders are much shorter for the small size. I designed lower capitals, than the ascenders for the both optical sizes, to keep the balance between the lowercase and capital letters. Usually, we set type in really small size to save space. The short extenders allow tighter leading, with which we can also save space in the vertical direction.

Xpand Xpand

↓ Counters, features and joins:

The letters can be made more recognizable by opening up their aperture. Simplifying the shapes in smaller sizes is really important. In this design simplification implies not only tweaking the details but also changing the general structure. To keep the low contrast structure, the strokes of the letters have to be thinned, where they meet at a narrow angle. For the Caption size I had to use more optical corrections, because in small size the shapes behave differently.

Details Details



Thin

Thin Italic

Light

Light Italic

Regular

Regular Italic

Bold Italic

Bold

Heavy

Heavy Italic

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 À Á Â

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← ↑ → ↓ ↖ ↗ ↘ ↙ ↔ ⇄ ↓ ⇐ ⇒ ↑ ⇅ ⇅

Small Caps	betűk	→	BETŰK
Caps to Small Caps	BETŰK	→	BETŰK
Case sensitive forms	(HEY-3)	→	(HEY-3)
Old style figures	+2015\$	→	+2015\$
Lining figures	+2015\$	→	+2015\$
Tabular oldstyle figures	+2015\$	→	+2015\$
Tabular lining figures	+2015\$	→	+2015\$
Fractions	2/5	→	⅔
Superscript	m ₃	→	m ³
Scientific inferiors	H ₂ O	→	H ₂ O
Dotted zero	+2015\$	→	+2015\$
Ordinals	1st	→	1 st
also for the Small Caps	2ND	→	2 ND
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Bonus arrows	<- <=> -^	→	← ⇔ ↑

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NYUGATI VÉG

caption optikai méret

Kis méretben

is nagyon jól olvasható!

Pure & Modern

OPEN TYPE

tiszta formák,

Készült: konkrét szellemben.

WITH ITALIC STYLES

Westeinde Caption Light 5pt

Westeinde is a sans serif type family, with Caption, Text, and Display optical sizes in several weights from Hairline to Black, influenced by the Bauhaus and the Constructivism, and designed in concrete spirit. The project started with a research about the main differences between the caption and display optical sizes. While the caption styles are optimized for the best legibility, the display styles perform well at large sizes.

Westeinde Caption Regular 6 pt

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Westeinde Caption Thin 6 pt

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Westeinde Caption Light Italic 6 pt

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Westeinde Caption Bold 6 pt

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Westeinde Caption Regular Italic 7 pt

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Westeinde Caption Heavy 7 pt

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Westeinde Caption Thin 8 pt

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Jednoslovným

českých

Français d'anguilles

Naturräumlich straße

Árvíztűrő Tükörfúró

Þjórsá

Portugal é a nação.

på østsiden Jylland

Litwą większość

Com estàs

?

Westeinde Caption Light 5 pt

Republika Hrvatska Jugoistočnu Europu. Česká republika, oficiálním jednoslovným názvem Česko, zkratkou ČR, je stát na území českých zemí ve střední Evropě. Mon aéroglisseur est rempli d'anguilles. Naturräumlich zudem im Norden die Gewässer der Nord- und Ost sző und im Süden das Bergland der Alpen. Sie liegt in der gemäßigten. Árvíztűrő Tükörfúrógép. På vest, nord, og østsiden af Jylland, Kattegat og Østersøen. Litwą większość północnej. Portugal é a nação. România

Westeinde Caption Bold Italic 6 pt

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Westeinde Caption Heavy Italic 7 pt

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Westeinde Caption Thin Italic 8 pt

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—

Westeinde

from Hungarumlaut:

is a typeface

WITH OPTICAL SIZES.

Designed in The Hague, The Netherlands

AT TYPEMEDIA

by Adam Katyi, from Sopron.

Available in 5 weights!

from Light to Heavy.

OPTIMIZED FOR THE BEST LEGIBILITY*

Bolder stems,

Wide letters.

Simple shapes!

Adjusted

connections.

Shorter

ascenders

& descenders.

More

white space.