

Quercus Sans, Serif & 10



Clean & neutral font for the web?

new www.stormtype.com

The original idea

A a B b C c D d E e F f G g H h I i J j K k

L l M m N n O o P p Q q R r S s T t U u

V v W w X x Y y Z z & 0 1 2 3 4 5 6 7 8 9

→ ☹️ 📄 → 📄 ≡ 🔍 ⬆️ ⬇️ ⊕ ⊖ ⓘ ⚠️ ⊗ < >

IT APPEARS THAT TYPOGRAPHY TODAY SEEMS TO ABANDON PAPER IN FAVOUR OF AN EPHEMERAL, UNGRASPABLE SPACE CALLED THE “WEB”.

If anybody had told me during my study years that I, eventually, will not need ink and paper anymore and will make a living out of invisible data spread across the air, I wouldn't believe them. Recently the sales ratio of desktop & print-fonts to webfonts has been roughly equal and so, if the trend keeps on this path, users will soon come to prioritize electronic media such as tablets and e-book readers. But that doesn't necessarily mean that our old skills are obsolete, we still need good looking letters no matter the imaging devices. This also lead us to adjusting our website, last updated some five years ago, which in terms of web development is nigh prehistory. We soon realised that merely an “adjustment” would not suffice, and the whole site must be built upon webfonts, and from scratch. All of our fonts are now newly rendered and updated. Our new site will not be just an e-shop, but your online catalog for typefaces.

Gapless

user's special offline codex

navigation

⏪ ⏩ ▶ ■ EXECUTE REGULAR BACKUP NOW

2568 Rekrut

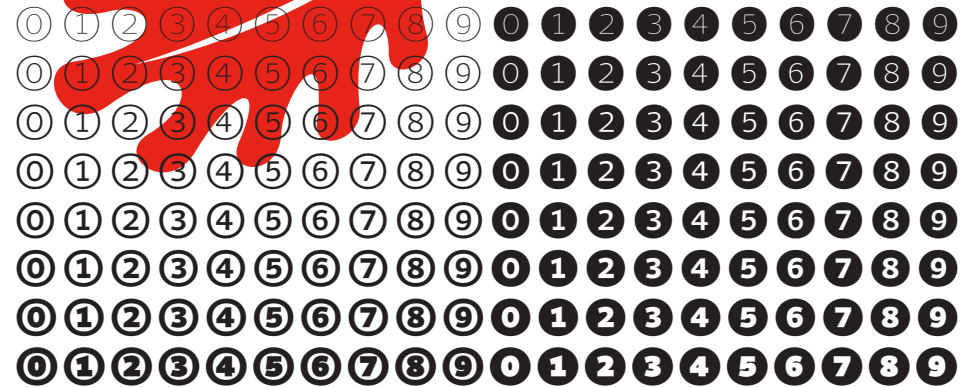
Putzentfernungsmittel

Настоящий

Thirsty & Holy Motors

Язык машин

Чемодан индустриальной свёклы



Hairline *Silent*, Rational skeleton

Thin *yet little-spicy*, transparent

Light *fresh*, legible & toner safe

Book *informal*, decent concealment

Regular *legible* workhorse for text

Medium *very visible*, protrudes

Bold *for branding & headlines*

Black *loud for street and branding*

Ganges

Neuilly-sur-Seine official

Quedlinburg

Thermo-Magnetic Nuclear Clock

Rustical's

использовать правильный шрифт для своего размера

BARCODEX

Occult & matières numériques

Victor&Francis

drinking the elixir of æternal youth

A large, bold, black serif font sample showing the letters 'A' and 'C'. The 'C' has a crown-like flourish on top.

Hairline *Fragile* and pale, open

Thin *quiet & whispering*, clear

Light *inconspicuous*, a bit soft

Book *elegant, magazine jacket*

Regular *readable, economical*

Medium *majestic, pronounced*

Bold *emphasizing in text*

Black *strongest headline*

STEPLESS MAGNIFICATION

AND REDUCTION IS DOUBTLESSLY THE PRINCIPAL
TECHNICAL BENEFIT OF
DIGITAL TYPOGRAPHY.

BUT HOW DOES IT COMPLY TO OUR
AESTHETICAL AND OPTICAL DEMANDS?

Historically, in the age

OF LETTERPRESS, EACH TYPEFACE SIZE WAS CUT SEPARATELY,
hence the design changed
naturally in terms of thickness and detail shaping.

Our reading habits development spans

OVER THE PAST 600 YEARS AND MOST PROBABLY IT'S ALREADY
GENETICALLY IMPRINTED IN OUR MINDS,
similarly to animal's survival instincts.

Such atavism can't simply be overridden by a new technology
WHICH HAS BEEN AROUND FOR ONLY ABOUT

THREE DECADES.

Even when we're able to read digitally scaled type,
the look and feel is somewhat unnatural to our eyes.

Thin and sharp details are generally not a barrier for reading and
understanding the content of text, but are less readable.

Thin and sharp elements entering our eye and brain are uneasy to swallow,

whereas solid and rounded shapes make reading more pleasant and enjoyable.

Many studies had been published on how the visual shapes of fonts influence the perception of printed text,
on the importance of "colours" of typesetting and their aesthetical importance.

Type designers are supposed to say how to do it without a need of another confusing theory:

USE THE RIGHT FONT FOR ITS SIZE.

Read Read ⁷²

Readin Readin ⁵²

Reading Reading ³⁶

Reading Reading ²⁴

Reading Reading ¹⁸ display OK

Reading Reading ¹⁴

Reading Reading ¹²

text OK

Reading Reading ¹⁰

display OK

Reading Reading ⁸

Reading Reading ⁶

Bezirksschornsteinfegermeister
Bezirksschornsteinfegermeister

Metrics comparison of display and text styles

Thin *nearly monolinear serif*

Light *still not dark enough*

Book *lightest text grade us*

Regular *the right cut for r*

Medium *rather display, so*

Bold *bleibt bold, echt ab*

Black *schwarze Ägyptie*

THE STRONGEST IMPERATIVE IN

TODAY'S

graphic & type design is

Originality

as there are

tons of indistinguishable

typefaces

like nameless & desperate warriors

in visual battlefield.

QUALITY FONTS FOR BRANDING & SIGNS

GALLERY

Restaurant

BAR & GRILL

Klavier Renovierung

CARLSSON & SÖHNE

Will's I-profiles

Katzenpflege Ratgeber Wittingau

Braganza Institute Library

Quercus Sans Samples @ 12 points.

H: “Quercus Sans Regular” was primarily developed as an informational font for the new Stormtype website. Later on, we realised other weights might be useful, and as the work went on further, it became clear that the result can be used wherever a legible, rational font is needed.

T: “QUERCUS” IS CHARACTERISED by open, yet a little bit condensed drawing with sufficient spacing so that the neighbouring letters never touch. *It has eight interpolated weights with respective italics. Their fine gradation allows to find an exact valeur for any kind of design, especially on the web.*

L: QUERCUS SERIF STYLES took inspiration from classicistic typefaces with vertical shadows, ball terminals and thin serifs. *The italics have the same width proportion as upright styles.* This “modern” attitude is applied to both families and calls for use on the same page, e. g. in dictionaries and cultural programmes. Serif styles marked by “10” are dedicated to textual point sizes and long reading.

B: THE SANS-SERIF PRINCIPLE is rather minimalistic, with sub-

tle shadows and thinned joints between curved shapes and stems. For the uppercase we applied soft curves at “B, G, P, R, Q” to enhance visual link to the lowercase forms. We believe such tiny details can enliven our reading experience.

R: Quercus family comprises of the usual functionality such as SMALL CAPS, Cyrillics, diacritics, ligatures, scientific and aesthetic variants, swashes, and other bells & whistles. It excels in informational and magazine design, corporate identity and branding, *but it’s very well suited for book covers, catalogues and posters as well.*

M: When selecting a name for this typeface I’ve been staring out from my studio window, thinking helplessly without any idea in sight.

B: Suddenly I realised that all I can see is a spectacular alley of oaks (*Quercus in Latin*) surrounding my house. Their leafage of beautiful textures changing colours over time.

B: These OAKS were planted by the builders of local ponds under the leadership of JAKUB KRČÍN in the fifteenth century.

Quercus 10 Samples @ 12 points.

T: Oaks are not only a park-like decoration of local landscape, their roots have an important function – *strengthening the dikes of ponds*. Its wood is used for building water-gates and pipes below water level as it is very resistant to putrefaction and fungal attack because of its high tannin content.

L: Daily walks through my beloved oak alleys deliver the peace and order for typographic thinking. BEAUTY AND MAJESTIC STRENGTH is what I had in mind when finishing the present family.

B: BARRELS FOR BEER, wine and whisky are made of oak. I have oak door and furniture parts. The desk in my studio where I’m sitting now is made from solid oak, and the parquet-floor too, not to mention self-made rear bumpers on my old car. Oak has a remarkable trace in our everyday life.

R: OAK DESK SURFACE has a typical colour and texture, but its modest beauty can’t compete with wild tropical woods. The utilitarian face of oak wainscoting may probably not evoke any exotic lux-

ury. Having its famous durability in mind, it seems that living among oak furniture induces a timeless feeling. *Oddly enough, oak wood is not widely used in art: wood-carvings, musical instruments and sculptures are better made of other wood. Its acoustic resonance is poor for its high density and heavy weight.*

M: Knives, chisels and milling-cutters have hard work when attempting to cut any complex shape in oak. In history, oak wood was rather used in commercial and military applications as well as shipbuilding. The Quercus typeface system has the spirit of trade, durability and longevity.

B: About interpolated styles. Quercus comes in fine gradation with slight emphasis on the light side. In today’s magazine design there is a considerable need for large thin fonts, whereas the heavy extremes of textual styles, close to slab-serif, can be used for all sizes. *Italics with balls*

Quercus Anatomy

rag

RyK

rag
RyK

Design details:

Consistent or better contrasting?

We believe that natural differences in design principles may work well for big lettering. It brings a distinctive appearance to posters and banners.

The very
first

INTERCONTINENTAL

Bluegrass

FUSION

& Dub

Conference

72 OPEN AIR STAGES

aaaaaaa
aaaaaaa
aaaaaaa

← REGULAR TO BOLD · BOLD TO REGULAR →

INTERPOLATED STYLES.

Quercus comes in fine gradation with slight emphasis on the light side. In today's magazine design there is a considerable need for large thin fonts, whereas the heavy extremes of textual styles, close to slab-serif, can be used for all sizes.

Winners

TOP 20 NAKED MOTORBIKES

Best EBM

ALBUMS OF 2015

xz

Iztaxihua

*The extraordinary Mexican
tributes greater texture and
ance to wax, puzzle more fix*

ITALICS WITH BALLS.

When drawing Italics, it is necessary to pay attention to languages rich with diagonals (e. g. Czech). The way we shape diagonals in typography may significantly contribute to readability or compulsiveness of the whole typeface family. Every dynamic design element can enliven our visual experience, but only when it's adequately tamed. I hesitated for a while with this drawing of "x" and "z" having a fear that such unusual shapes may excessively drag attention and a reader will stumble on it like a pedestrian on refuted cobble. Luckily, the ending balls sufficiently absorb its wild skewness. I'm glad that at the same time I managed to avoid the obligatory rococo-style horizontal curves in "z".

329 Quercus Ampersands

&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&

&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&

&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&

&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&
&&E'Et&&

&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&

&&E'Et&&

&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&
&&E'Et&



Tabular and Proportional Figures

0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789

0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789
0123456789	0123456789	0123456789	0123456789

3 6 5

2 4 x 7

Oaktimberworld

PRICE - DRIED

QUALITY C

Q. A: RETAIL, WHOLESALE

Oak Boards 33mm

15.495 ₹/m²

16.490 ₹/m², 14.956 ₹/m²

Oak Planks 42mm

15.987 ₹/m³

18.489 ₹/m³, 15.932 ₹/m³

Oak Planks 52mm

16.965 ₹/m³

19.477 ₹/m³, 16.907 ₹/m³

Oak Planks 62mm

19.034 ₹/m³

22.456 ₹/m³, 19.897 ₹/m³

PRICE - AIR-DRY

QUALITY B

Q. A: RETAIL, WHOLESALE

Oak Boards 35mm

10.932 ₹/m²

13.445 ₹/m², 11.566 ₹/m²

Oak Planks 45mm

12.954 ₹/m³

15.432 ₹/m³, 13.456 ₹/m³

Oak Planks 55mm

13.966 ₹/m³

16.491 ₹/m³, 14.783 ₹/m³

Oak Planks 65mm

17.099 ₹/m³

19.433 ₹/m³, 16.122 ₹/m³

Features...

SMCP

Small Caps

12376

Small Cap Figures

12376

Tabular Lining

12376

Proportional Oldstyle

12376

Tabular Oldstyle

12376

Proportional Lining

12376+)

Superscript

12376+)

Subscript

1/2 3/6

Fractions

fifl tt Th

Ligatures

☛ ★ ☛ ☠

Mushroom Guide Icons

① ② ③

Bulleted Figures

sp st ct

Discretionary Ligatures

← → ↑ ↗

Arrows

© ® ™ SM

Properties' Signs

бзгляд

Cyrillics

→ ☞ ☞ ☞

OS symbols

& & € €

Stylistic Sets

I l l i g g

Stylistic Sets

ß ß ß

German double Ss

₹ \$ € ¥ ₪

Currencies

R Q &

Swashes

♠ ♀ ♂

Spades and Genders

☛ ☛ ☛ ☛

Other...

...and their effects:

Klklgk → KIklgk

Stylistic Set #1 (ss01):
toggles between distinctive and neutral

a&b → A&B

Small Caps (smcp, or simply Ctrl+Shift+H)

flstry → flstry

Standard and Discretionary Ligatures

23/16 → 23/16

figure/slash/figure → Fractions

55555555

Figure styles



When selecting a name

for this typeface I've been staring out from my studio window, thinking helplessly without any idea in sight.

Suddenly I realised that all I can see is a spectacular alley of oaks ("*QUERCUS*" in Latin) surrounding my house.

These oaks were planted by the builders of local ponds under the leadership of JAKUB KRČÍN in the fifteenth century.

Oaks are not only a park-like decoration of local landscape, their roots have an important function – strengthening the dikes of ponds. Its wood is used for building water-gates and pipes below water level as it is very resistant to putrefaction and fungal attack because of its high tannin content.

Daily walks through my beloved oak alleys deliver the peace and order for typographic thinking. Beauty and majestic strength is what I had in mind when finishing the present family.

"Quercus Sans Regular"

was primarily developed as an informational font for the new Stormtype website. Later on, we realised other weights might be useful, and as the work went on further, it became clear that the result can be used wherever a legible, rational font is needed. "Quercus" is characterised by open, yet a little bit condensed drawing with sufficient spacing so that the neighbouring letters never touch. It has eight interpolated weights with respective italics. Their fine

gradation allows to find an exact valeur for any kind of design, especially on the web. The sans-serif principle is rather minimalistic, with subtle shadows and thinned joints between curved shapes and stems. For the uppercase we applied soft curves at "B, G, P, R, Q" to enhance visual link to the lowercase forms. We believe such tiny details can enliven our reading experience. Quercus family comprises of the usual functionality such as Small Caps, Cyrillics, diacritics, ligatures, scientific and aesthetic variants, swashes, and other bells & whistles. It excels in informational and magazine design, corporate identity and branding, but it's very well suited for book covers, catalogues and posters as well.

Quercus serif styles

took inspiration from classicistic typefaces with vertical shadows, ball terminals and thin serifs. The italics have the same width proportion as upright styles. This "modern" attitude is applied to both families and calls for use on the same page, e. g. in dictionaries and cultural programmes. Serif styles marked by "10" are dedicated to textual point sizes and long reading.

Barrels for beer,

wine and whisky are made of oak. I have oak door and furniture parts. The desk in my studio where I'm sitting now is made from solid oak, and the parquet-floor too, not to mention self-made rear bumpers on my old car. Oak has a remarkable trace in our everyday life.

Oak desk surface

has a typical colour and texture, but its modest beauty can't compete with wild tropical woods. The utilitarian face of oak wainscoting may probably not evoke any exotic luxury. Having its famous durability in mind, it seems that living among oak furniture induces a timeless feeling. Oddly enough, oak wood is not widely used in art: sculptures, woodcarvings and musical instruments are better made of other wood. Its acoustic resonance is poor for its high density and heavy weight. Knives, chisels and milling-cutters have hard work when attempting to cut any complex shape in oak. In history, oak wood was rather used in commercial and military applications as well as shipbuilding. The Quercus typeface system has the spirit of trade, durability and longevity.

A remarkable trace of oak in our everyday life

