

# BRIM NARROW

A DECORATIVE LAYERED TYPEFACE

## INTRODUCTION

**B**rim is inspired by antique woodtype and chromatic type from the 1800s. Its various styles stack together creating a variety of decorative combinations. Each layer can be assigned its own colour, resulting in a rich assortment of eye-catching results.

The font began as a handful of letters created for a logotype. It became clear that it would make an excellent display typeface, so it was expanded to include all uppercase letters, numbers, European accents and more. Warm and tactile, Brim produces punchy headlines and decorative titles. Perfect for posters, packaging and logotypes.

**T**he name **Brim** accurately describes the expanded outer edge designed to produce its distinctive outlines. This overlapping structure couldn't function correctly in wood or metal type; however for digital typography this system produces a more efficient solution for colour type, both in design and smaller file size, important for web typography.

**BRIM**  
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The tight-fitting extruded styles are designed to overlap, creating a solid platform for the letters to jump out from. Steeper than the traditional 45°, they emphasise the narrow design, enabling more words per line.

*Layered styles beneath the main face form a brim around each character.*

**W**hen outlines and line effects were first added mechanically to my original set of letters, several visual issues arose. Each of these required correcting or completely reworking by hand. These include chamfering the outline corners and redrawing the inner line patterns.



*Various optical issues caused with mechanical adjustments.*

**N**otes and acknowledgments  
At certain sizes, when light layers are stacked over dark layers, a faint outline may appear where edges abut. This is a rendering error in certain applications; however these 'ghost' lines should not appear when printing. It is recommended that your software's trapping feature is on. If necessary, a hairline stroke can be applied to correct for screen use.

Many thanks to **Dave Foster, Toshi Omagari, & Terrance Weinzierl**, who generously gave their time to guide the design of this typeface. And thank you to all who tested the font during its development.



# USING BRIM

**U**sing Brim to produce striking headlines is easy. Various layer effects can be produced by stacking different coloured font styles on top of each other.

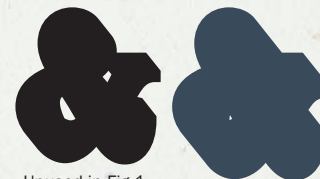
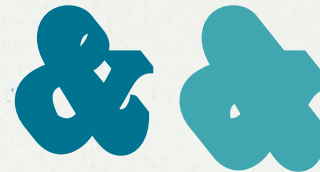
To do this, simply type your text and then duplicate the layer so that you have an exact copy of the text positioned directly over the original text. Then change the font style and colour for each layer. The order in which you apply each style is important to achieve specific effects.

## Layer styles:

Fig.1



Unused in Fig.1



Unused in Fig.1

## Lines (Fat and Thin)

Either of these two line styles can be used at the top of your stack. Thin lines look great in large settings (above 48pt.) and the fat lines have been designed for smaller settings.

## Face

This is the main shape of the typeface and will usually always appear in your stack. The face can be made the same colour as your background to make it appear transparent.

## Outline

The outline is designed with chamfered corners to seamlessly intersect with the extrude outlines. If a stand-alone outline is required without chamfering, simply apply a stroke to the face font.

## Extrudes (Half and Full)

Extrudes give your headlines a 3D effect. They can be used individually to achieve different depths or together to form a decorative double layer extrude.

## Extrude Outlines (Half and Full)

For extra punch these outlines emphasize either of your extrude layers. They would appear at the bottom of your stack. They are generally not used together.

# TYPEFACE SPECIMEN



Brim is an all-caps typeface with Western European, Central European and South Eastern European language support.

## & Z, PLUS:

Á Â Ã Ä Å Æ Ç  
 Ç Ċ Ď Ę É Ê Ë Ì Í Î Ï  
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## SUGGESTED COMBINATIONS

ALBERT & ROSE

Layers used (top-down): Thin Lines > Face > Half Extrude > Full Extrude > Full Extrude Outline

STRATUM

Layers used: Fat Lines > Face > Outline > Full Extrude Outline

VINTAGE PORT

Layers used: Thin Lines > Face > Half Extrude

SKINNY FLAT WHITE

Layers used: Face > Full Extrude Outline



## SUGGESTED COMBINATIONS

GEWÜRZTRAMINER

Layers used (top-down): Thin Lines > Face > Full Extrude Outline

HANDSOME

Layers used: Thin Lines > Face > Outline > Half Extrude > Full Extrude Outline > Full Extrude > Full Extrude Outline

CLERKENWELL GREEN

Layers used: Face > Outline > Half Extrude Outline

FINE TEAS

Layers used: Thin Lines > Face > Outline > Half Extrude > Full Extrude Outline



## SUGGESTED COMBINATIONS

CRÈME FRAÎCHE

Layers used (top-down): Thin Lines > Face > Outline > Full Extrude > Full Extrude Outline

DISTINGUISHED

Layers used: Thin Lines > Face > Half Extrude > Full Extrude

TACTILE

Layers used: Fat Lines > Face > Half Extrude > Half Extrude Outline

BLACK FOREST GÂTEAU

Layers used: Thin Lines > Face > Outline > Half Extrude > Full Extrude Outline