

# Stanley

## About Stanley

Inspired by Times New Roman, one of the most important and enduring typefaces of the twentieth century, Ludovic Balland forged Stanley with sharp and angular shapes, giving a contemporary edge to the project while preserving the essential qualities of its reference.

After criticizing the British newspaper *The Times* for being poorly printed and typographically outdated, Stanley Morison set out to propose the design of a new font. Taking into consideration the newspaper's production methods, Morison aimed to create a very legible text typeface that was also efficient in its use of space. In 1932, Morison's typeface was released under the name Times New Roman, and would become one of the most popular and celebrated typefaces of all time and is still widely in use today.

Sharing comparable qualities with its predecessor, Stanley offers excellent legibility and incredible sharpness at very small sizes. The drawing of the typeface is characterized by wide and honed counter-forms, as well as short ascenders and descenders. The very graphic shape of the serifs is providing a distinctive feature—with a greater contrast and straightforwardness in the Poster style.

→ Released in 2012

## Designed by Ludovic Balland

Born in Geneva, Ludovic Balland lives and works in Basel, Switzerland. He graduated from the Basel School of Design and notably had Wolfgang Weingart as a teacher. In 2006, he founded the Ludovic Balland Typography Cabinet in Basel, which is now an established graphic design studio specializing in editorial projects for international clients. Balland taught at the École cantonale d'art de Lausanne (ECAL) for ten years in addition to giving lectures and workshops in Europe and the USA. Balland has been a member of Alliance Graphique Internationale (AGI) since 2010 and was awarded the prestigious Jan Tschichold Prize in 2016 for his exceptional work in book design. He has also been awarded the highest international distinctions for his book design.

Stanley Regular  
230 pt

Stan

Stanley Regular/Italic  
110 pt

Aa Aa

Stanley Bold/Italic  
110 pt

Aa Aa

Stanley Poster  
110 pt

Aa

Stanley Family  
5 Styles

Stanley Regular  
*Stanley Italic*  
Stanley Bold  
*Stanley Bold Italic*  
Stanley Poster



Optimo Latin Extended Character Set

Adobe

- Adobe Latin-1

Apple Macintosh

- MacOS Roman (Standard Latin)
- MacOS Central European Latin
- MacOS Croatian
- MacOS Iceland
- MacOS Romanian
- MacOS Turkish

ISO 8859

- 8859-1 Latin-1 Western European
- 8859-2 Latin-2 Central European
- 8859-3 Latin-3 South European
- 8859-4 Latin-4 North European
- 8859-9 Latin-5 Turkish
- 8859-13 Latin-7 Baltic Rim
- 8859-15 Latin-9
- 8859-16 Latin-10 South-Eastern European

Microsoft Windows

- MS Windows 1250 Central European Latin
- MS Windows 1252 Western (Standard Latin)
- MS Windows 1254 Turkish Latin
- MS Windows 1257 Baltic Latin

Encoded Glyphs

- Basic Latin
- Latin-1 Supplement
- Latin Extended-A
- Latin Extended-B
- Latin Extended Additional

Language Support

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda, German, Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin,


Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Regularic, Regularian, Regularsh, Regulary, Rombo, Rundi,

Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu

OpenType Features

OFF

ON

 All Caps [cpsp]

 Case Sensitive Forms [case]

This function formats the text in uppercase and adjusts spacing between all capital letters. It also applies the 'Case Sensitive Forms' feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

All Capital


(278) «Optimo»  
hi@xyz.ch


H@!()[]{};:;<>«»--—•


ALL CAPITAL


(278) «OPTIMO»  
HI@XYZ.CH

H@!()[]{};:;<>«»--—•

 Tabular Lining Figures [tnum-lnum]

 Proportional Lining Figures [pnum-lnum]

 Tabular Oldstyle Figures [tnum-lnum]

 Proportional Oldstyle Figures [pnum-lnum]

This typeface includes lining and oldstyle figures available in tabular or proportional spacing formats. Lining figures have an invariable height comparatively to oldstyle figures who have varying ascenders, descenders and x-height. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789  
H0123456789  
H0123456789  
H0123456789

H0123456789  
H0123456789  
HoI 23456789  
HoI23456789



## Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4  
3/4 3/8 5/8 7/8

1/2 1/3 2/3 1/4  
3/4 3/8 5/8 7/8



## Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as 'er' for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals 'a,' 'o' for 1<sup>o</sup>, 1<sup>a</sup>. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2<sup>a</sup> 2<sup>o</sup> 1<sup>er</sup>



## Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the 'O', this feature substitutes all zeros in a selected text by a slashed form of the

0o

0o



## Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789  
Habcdefghijlmno  
Hqrstuvwxyz()[].,

H<sup>0</sup>123456789  
H<sup>a</sup>bcdefghijklmno  
H<sup>p</sup>qrstuvwxyz()[].,



## Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789  
Habcdefghijlmno  
Hqrstuvwxyz()[].,

H<sub>0</sub>123456789  
H<sub>a</sub>bcdefghijklmno  
H<sub>p</sub>qrstuvwxyz()[].,



## Superscript/Superiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H<sup>0</sup>123456789-+=  
H<sup>a</sup>bcdefghijklmno  
H<sup>p</sup>qrstuvwxyz()[].,

H<sup>0</sup>123456789-+=  
H<sup>a</sup>bcdefghijklmno  
H<sup>p</sup>qrstuvwxyz()[].,




## Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H<sub>0</sub>123456789-+=  
H<sub>a</sub>bcdefghijklmno  
H<sub>p</sub>qrstuvwxyz()[].,


H<sub>0</sub>123456789-+=  
H<sub>a</sub>bcdefghijklmno  
H<sub>p</sub>qrstuvwxyz()[].,

 Stylistic Set 1 [ss01]

This feature replaces glyph(s) with stylistic alternate(s).

0123456789


0	1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---	---

 Stylistic Set 2 [ss02]

This feature replaces glyph(s) with stylistic alternate(s).

0123456789


0	1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---	---

 Stylistic Set 3 [ss03]

This feature replaces glyph(s) with stylistic alternate(s).

0123456789

0	1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---	---


 Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8  
up+down

4-7×8  
up+down


 $H+\pm\times\div--=\approx\neq\leq\geq-\infty$ 
 $H+\pm\times\div--=\approx\neq\leq\geq-\infty$ 

 Stylistic Set 20 [ss20]

This feature substitutes the letter "x" into the multiplication sign.

32x50 cm


32×50 cm


 Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

-> <-  
ct st sp

→ ←  
ct st sp

 Small Caps [smcp]

 All Small Caps [c2sc]


This feature formats the text from lowercase or uppercase to small caps. It uses alternate characters for punctuation which are lowered and adjusted to small caps. Depending on the software used, lowercase may be affected only when a word starts with a capital.

Small Caps  
ALL SMALL CAPS

SMALL CAPS  
ALL SMALL CAPS

abcdefghijklmnopq  
rstuvwxyz  
(){}[]!;:?\$€&


ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
(){}[]!;:?\$€&

 Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.

A-B-C—D 1-2

A-B-C—D 1-2

 Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

*fi ffi ff fb fy  
fk fj ffl ffb fffä  
čl čk čb šl šk šb*

*fi ffi ff fb fy  
fk fj ffl ffb fffä  
čl čk čb šl šk šb*

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Stanley Regular  
60 pt

# The car was a boxy late model Ford

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Stanley Regular  
36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been

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Stanley Regular  
24 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big

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Stanley Regular  
14 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay,

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Stanley Regular  
12 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for

Stanley Regular  
10 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing

Stanley Regular  
8 pt

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Stanley Regular  
6 pt

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Stanley Italic  
60 pt

*The car was a  
boxy late model  
Ford sedan,*

Stanley Italic  
36 pt

*The car was a boxy late  
model Ford sedan, white over  
black, innocuous bordering  
on invisible, and very fast. It  
had been a sheriff's vehicle*

Stanley Italic  
24 pt

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14 pt

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Riverdale, New Jersey, thirty miles north from long, narrow Manhattan  
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like a silhouette of a right whale navigating a rocky passage; on the area*

Stanley Italic  
12 pt

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Stanley Italic  
6 pt

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---

Stanley Bold  
60 pt

# The car was a boxy late model Ford

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Stanley Bold  
36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been

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Stanley Bold  
24 pt

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Stanley Bold  
14 pt

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Stanley Bold  
12 pt

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Stanley Bold  
10 pt

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Stanley Poster  
60 pt

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