
Dashiell was made to be read. Designed by a devoted reader with lousy eyesight, it's an attempt to combine the warmth and frankness of Caslon with the lucid elegance of Garamond. Counters and x-height are ample but not large. Apertures are moderately open, and unbracketed wedge serifs add crispness. Its 31 styles include six weights and three optical sizes to meet a wide range of contemporary needs. Dashiell Text is an all-around workhorse: sturdy but open, with modest contrast, and carefully balanced to work both onscreen and on paper; the Black weights are unusually dark, with a hint of Cooper Black. Dashiell Bright has more sparkle, and is particularly suited to printed books and magazines. And the dramatic contrast and wiry hairlines of Dashiell Fine are best at large sizes; it includes an extra Light weight for especially delicate work. Named for Dashiell Hammett, whose succinct grace helped modernize twentieth-century American fiction, Dashiell supports over 140 languages. It includes proportional and tabular lining and oldstyle figures, small caps, case-sensitive punctuation and delimiters, and, for the non-succinct typographer, a lush selection of borders and ornaments.

Dashiell Fine Light

Dashiell Fine Regular

Dashiell Fine Medium

Dashiell Fine Demi

Dashiell Fine Bold

Dashiell Fine X-Bold

Dashiell Fine Black

Dashiell Bright

Dashiell Bright Italic

Dashiell Bright Medium

Dashiell Bright Medium Italic

Dashiell Bright Demi

Dashiell Bright Demi Italic

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Designed by Max Phillips.

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