

# Kambri

**Akzidenz**  
reinterpreted

After seeing a sort of sort of a come-back of the classic Akzidenz Grotesk to break up the ever-boring sea of Helvetica (you can see my take on Helvetica [here](#)), I saw an opportunity that I had long since wanted to take the typeface and make my own version of it.

aeodr

modernism  
is no akzidenz

**Kambri Bold**

Akzidenz Grotesk Halbfett

eSScS

GCS

Kambri is not simply me taking Akzidenz Grotesk and making some changes to it. This typeface has actually been redrawn from scratch, using AG as a guideline, but very firmly instilling my own ideas from the [Juli typeface](#) and taking the shapes into the digital bezier-curved realm we live in today.

**modernism**  
is no akzidenz

**One of the things** I liked about Akzidenz Grotesk, is the fact that the terminals of the letters terminate at an angle. But what I didn't like is that there appears to be no consistency of the angle, the height where it terminates and the relationship of the letters to each other. While Akzidenz

Grotesk's charm is arguably in this artistic freedom, I wanted this typeface to be stricter, stronger and more cold. All angled Terminals terminate at the same angle and at the same height. All sibling letters (think o, e, c — or G C O, or E, F, H ) have the same basic shape.

**Kambri Bold**  
Akzidenz Grotesk Halbfett



**related**  
siblings

Kambri Bold

Akzidenz Grotesk Halbfett

essces

GCS

consistent angles  
and shapes

**Kambri Bold**  
Akzidenz Grotesk Halbfett

I wanted this typeface to be of one consistent look and feel across all weights. While Akzidenz Grotesk's weights are drawn to work beautifully on their own, they do lack a certain cohesiveness when it comes to their individual shapes, coming from different time periods, foundries, designers, etc. In Kambri, we drew every letter to be the same shape across the weights, with the same goal as above, to make for a more uniform, consistent look.



**matching letters**  
across all weights

Finally great care was also taken that all lines are on the same height: the crossbars on the E, F and H, the thickness of the strokes across t, z and f, and the general width of each letter.

**Kambri Bold**  
Akzidenz Grotesk Halbfett

t z n E F H

t z n E F H

**goodness is in**  
the details

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