

end		D D		Œ	ö ^e o ^e ü ^e u ^e		№
ch ck	D D				\$ £ ₴ ₸		@
782	† ‡	¾			P P		
782	Q	¾			S G		
 		ch ck	G B	Êm Êm			

❧ Gorgias ❧



Eine Fraktur für die neuen Zeiten



Blackletter

Beautifully made **with love**



❖ Regular ❖ **Black** ❖ Deco Regular ❖ Deco Black ❖



Sophisticated

& functional take on a Fraktur typeface

inspired by early 20th=c. models

Available in 2 solid and 2 engraved styles.

Carefully refined

for high legibility & expressive use in both

Big headlines

and body text, with an extensive linguistic support.



By Manuel López Rocha

Beautifully

Gorgias Deco Regular 83 pt

Handmade with Love

Gorgias Regular 44 pt

Schwarzbier

Gorgias Regular 77 pt

Smart Ornaments at €40

Gorgias Deco Regular 38 pt

Moby=Dick

Gorgias Black 72 pt

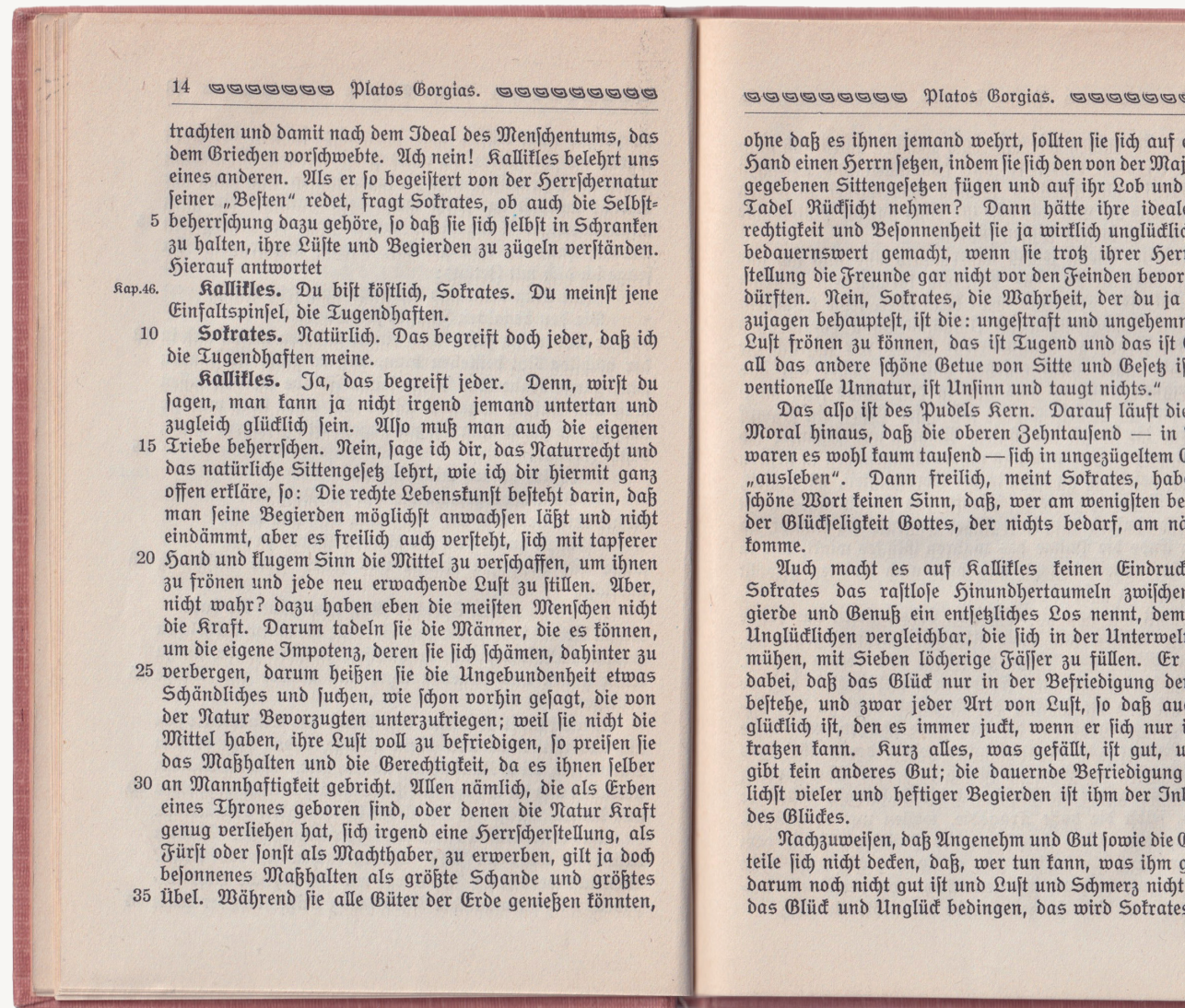
To Kill a Mockingbird

Gorgias Deco Black 38 pt

It all came from here

Gorgias was born from the rediscovery of a forgotten typeface, hidden within the pages of a 1911 German edition of Plato's *Gorgias* (or *The Rhetoric*) found in an antiquarian bookstore in Mexico City.

The book, clearly intended for scholarly use, was typeset in a Fraktur-style blackletter type that was redrawn and adapted to meet the needs of contemporary typography, resulting in a design that connects historical forms with modern use.



❖ Gorgias ❖ Upper & Lowercase letters ❖

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

❖ **Gorgias** ❖ standard+discretionary **ligatures** ❖

ch ck c ex fb ff fh fh fi fi fi fi fi fj fj fk fk fl fl fl fl
fl fn ffi ffj fm ffk ffl ffl ft lb lh lk ll lf rr tt t t

**ch ck cf ex fb ff fh fh fi ft fi fi fi fj fi fk fk fl fl' fl fl
fl fm fn fñ fj fñ fñ fñ fl lb lh lk ll lf rr tt t t**

ch ck cl ex fb ff fh fh fi fi fi fi fi fi fj fi fk fk fl fl' fl' fl
fl fm fn fñ fj ffi fff ffl ft lb lh lk ll lf rr tt t z b

ch ck cl ex fb ff fh fh fi h fi fi fi fij si sk sk sl sl' sl' sl
sl m m m m m m k k k k k l lb lh lk ll lf rr tt z z

❖❖❖ **Gorgias** ❖ Fraktur+Latin style figures ❖❖❖

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

$\frac{1}{5}$ $\frac{5}{9}$ $\frac{7}{8}$ $\frac{24}{23}$

ℬ₁₂₃₄₅ **ℬ**¹²³⁴⁵

\$ £ ¤ ₹ ₧ ₧ ₧

▲
Fraktur style (oldstyle) numeral series

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

$\frac{1}{5}$ $\frac{5}{9}$ $\frac{7}{8}$ $\frac{24}{23}$

ℬ⁶⁷⁸⁹⁰ **ℬ**₆₇₈₉₀

\$ £ ¤ ₹ ₧ ₧ ₧

▲
Latin style (lining) numeral series

Oldstyle and
lining figures

Arbitrary
Fractions

Numerators &
Denominators

Extended
monetaries

❖❖❖ Gorgias ❖ Alternate glyphs ❖❖❖



All alternate glyphs as well as
all ligatures are equally included
in the four styles of Gorgias.

❖❖❖ **Gorgias** ❖ **extended Latin** ❖❖❖

Łek
Ńawi
Ġuata
Il-lusió
Ůskvāder
Ǧemperis
Łëtzebuergesch
Ćwiczenie
Świętość
Šťastie
Mână
Ȑôha
Ġam

Řipî
Çiçek
Ťáám
Əndërr
Łrütřükë
Svårighet
Ůrmádulegur
Výtěžnost
Tüylerim
Ġözlük
Määy
Ůlad
Ůu

Ḥaṣ
Ḳēns
Țvate
Ĉagǵǵns
Žemaitis
Ġimnāzija
Łingüística
Ťaraženie
Ĉervený
Ṣerpui
Țăran
Ḥoro
Ġis

Ț'ää
üweg
Ťema
Ținută
Țgozlött
Ĉembëlsirë
Țýslovnost
Okologisk
Bênção
Țžepić
Ĉrëkë
Ṣeiß
Țku

❖❖❖ Gorgias ❖ OpenType features ❖❖❖

film after

BASIC LIGATURES

nicht next

DISCRETIONARY LIGATURES

Ede Platz

HISTORICAL LIGATURES

f r s v z

ALTERNATIVE LOWERCASE

P S G

ALTERNATIVE UPPERCASE

Österreich

LOW HEIGHT CAPITALS

Hügel

HISTORICAL UMLAUT

ch ft ff z

HISTORICAL LETTERFORMS

este este

LONG S

q g n t u

EXTENDED LATIN

₹ ₹ ₪ ₧ ₨

EXTENDED CURRENCIES

₹ ₹ ₪ ₧ ₨

ALTERNATIVE CURRENCIES

₤ ₦ ₧ ₨

TABULAR CURRENCIES

ℳ^{3(a)} 2^x

SUPERIORS

ℳ_{2,b} x₇

INFERIORS

8th 6^{ème}

ORDINALS

ℬ¹²³ ℞⁴⁵⁶

NUMERATORS

ℬ₅₆₇ ℞₈₉₀

DENOMINATORS

1/5 7/8 24/23

EXTENDED FRACTIONS

1/5 7/8 24/23

ALTERNATIVE FRACTIONS

ø1 01

SLASHED ZERO

1987

OLDSTYLE FIGURES

1987

LINING FIGURES

1987

TABULAR OLDSTYLE FIGURES

1987

TABULAR LINING FIGURES

⌘ ⌘ ⌘ ⌘

TABULAR SYMBOLS



SMART
FRAMED
DROP
CAPS



ORNAMENTS



BORDERS



FRAMES

❖❖❖ Gorgias ❖ Fraktur styles & low capitals ❖❖❖

Old Fraktur
Stylistic Set

Glück ist schwer zu paffen
und leicht zu verlieren.

Classic Fraktur
Stylistic Set

Glück ist schwer zu paffen
und leicht zu verlieren.

New Fraktur
Stylistic Set

Glück ist schwer zu paken
und leicht zu verlieren.

Low-height
capitals
Stylistic Set

Ůrbol ❖ Être ❖ Ñamku ❖ Über
Ůrbol ❖ Être ❖ Ñamku ❖ Über

Gorgias includes default glyphs that blend classical and contemporary Fraktur letterforms, along with variants that allow you to give the text either a more antique or a more modern character. To choose between the three alternative styles, follow these steps:

1. Open the **Character panel**. From the panel menu, choose **OpenType** and select **Stylistic Sets**.
2. Select one of the three sets labeled: **Old Fraktur** for an antique-looking text, **Classic Fraktur** for a classical style with Germanic features, or **New Fraktur** for a more contemporary style, suitable for non-Germanic languages.

Gorgias also includes a reduced-height version of uppercases with top accents, intended for an efficient vertical spacing when needed. From the **Stylistic Sets** menu, select the option labeled **Low-height capitals** to enable this feature.

❖❖❖ Gorgias ❖ How to activate the drop caps ❖❖❖

Parting silently, their thoughts knotted around the argument, they separated at the stone steps. Socrates turned first, his hands folded as if already weighing a reply. Gorgias, unmoved, descended toward the gathering hall where lanterns hung low and silent. Behind him, the echoes of the dialectic clung to the marble. Plato watched from a distance, not yet called to speak, sensing the tension in the space between persuasion and truth.

Text without any adjustments

Parting silently, their thoughts knotted around the argument, they separated at the stone steps. Socrates turned first, his hands folded as if already weighing a reply. Gorgias, unmoved, descended toward the gathering hall where lanterns hung low and silent. Behind him, the echoes of the dialectic clung to the marble. Plato watched from a distance, not yet called to speak, sensing the tension in the space between persuasion and truth.

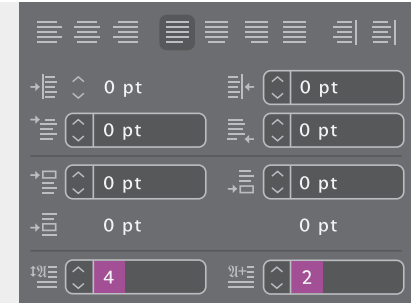
Duplicated uppercase letter

Parting silently, their thoughts knotted around the argument, they separated at the stone steps. Socrates turned first, his hands folded as if already weighing a reply. Gorgias, unmoved, descended toward the gathering hall where lanterns hung low and silent. Behind him, the echoes of the dialectic clung to the marble. Plato watched from a distance, not yet called to speak, sensing the tension

Drop Cap with new color selected

Parting silently, their thoughts knotted around the argument, they separated at the stone steps. Socrates turned first, his hands folded as if already weighing a reply. Gorgias, unmoved, descended toward the gathering hall where lanterns hung low and silent. Behind him, the echoes of the dialectic clung to the marble. Plato watched from a distance, not yet called to speak, sensing the tension in the space between persuasion and truth.

Final Drop Cap with Stylistic Set activated



1. Click on the paragraph where you want to apply the drop cap.
2. **Duplicate** the first letter of your paragraph by retyping it or by copying/pasting it.
3. Open the **Paragraph** panel via Window > Type & Tables > Paragraph. Once there look for the **Drop Caps and Nested Styles** option (icon with a big A and a small A).
4. In the **Drop Cap Lines** field, enter how many lines tall the drop cap should be. **Three or more** is usually a good choice.
5. In the **Drop Cap Characters** field, set the number of characters to **2**.
6. Keep the drop cap character selected. Open the **Character** panel (Window > Type & Tables > Character). From the panel menu, choose **OpenType** and select **Stylistic Sets**. Then, select the set labeled **Drop Caps** to apply the framed initial.
7. You can apply different **colors** to the letter and the frame, using the Swatches panel or the Color panel. See that the cursor appears right in the middle of the frame. The left half selects the letter and the right half selects the frame.

❖ Gorgias ❖ Ornaments, borders, frames ❖

a		l		w		J		U	
b		m		x		J		B	
c		n		y		K		W	
d		o		U		L		X	
e		p		B		N		Y	
f		q		C		O		1	
g		r		D		P		2	
h		s		E		Q		3	
i		t		F		R		4	
j		u		G		S		5	
k		v		H		T		6	

How to type an ornament

Option A

1. Type the letter or number that corresponds to the ornament you want to display (use this chart as a guide). You can use any variant of the character (for example: 5 or 5).
2. Open the **Character** panel (Window > Type & Tables > Character). From the panel menu, choose **OpenType**, then select **Stylistic Sets**. Activate the set labeled **Ornaments, Frames and Borders** to apply the decorative form.
3. Make sure to **deactivate** the applied stylistic set before typing standard letters or numerals, as it may substitute them with ornamental glyphs.

Option B

1. Open the **Glyphs** palette (Text > Glyphs)
2. Select any ornament by locating it manually in the glyph grid or choosing "Ornaments" from the dropdown list.
3. Double-click the desired glyph to insert it into your text.

❖❖❖ Gorgias ❖❖❖ Ornaments, borders, frames ❖❖❖

❖❖❖ Fancy ❖❖❖

❖❖❖ Chapter ❖❖❖

❖❖❖ Phase 32 ❖❖❖

❖❖❖ look at me ❖❖❖

Basic Ornaments

Gorgias includes several ornaments, some of which are better suited for composing titles, serving as bullets, or enhancing expressiveness in decorative contexts. Substitutions from **a** to **m** belong to this category.



eeeeeee
cccccccccccccc

Borders

Some of the ornament serve well for simple margin borders and section dividers. These examples were generated by typing **c** and **e** repeatedly.

Others are meant to be used in sequence to create more complex patterns. They also include glyphs that can be placed at the beginning and end. Ornamental substitutions from **n** to **w** can be used for this purpose.

The first sequence makes repeated use of the substitutions for **o**, **p**, **q**, and **r**, with **n** at the beginning and **s** at the end.

The second sequence uses **u** and **v** for the middle sections, **t** at the beginning, and **w** for the closing shape.



nopqropqrs



tuvuvw

❖ Gorgias ❖ Ornaments, borders, frames ❖

1 2 2 2 2 2 3
4 4
4 4
5 2 2 2 2 2 6



J N O P Q R
R S
T U
V W
X Y
L N O P Q M



C U B B C D D E C
F F
G G
H H
I I
C U B B C D D E C



Basic Ornaments

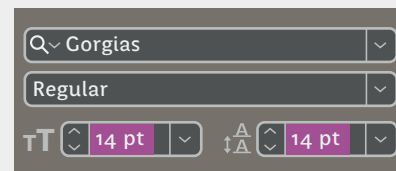
Gorgias includes several ornaments, some of which are better suited for composing titles, serving as bullets, or enhancing expressiveness in decorative contexts. Substitutions from **a** to **m** belong to this category.

Borders

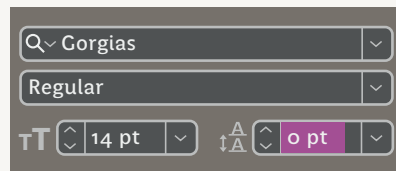
Some of the ornament serve well for simple margin borders and section dividers. These examples were generated by typing **c** and **e** repeatedly. Others are meant to be used in sequence to create more complex patterns. They also include glyphs that can be placed at the beginning and end. Ornamental substitutions from **n** to **w** can be used for this purpose.

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The second sequence uses **u** and **v** for the middle sections, **t** at the beginning, and **w** for the closing shape.



Colored Layers
Colored Layers
Colored Layers



How to create layered text

Using Gorgias Regular with Gorgias Deco Regular, or **Gorgias Black** with **Gorgias Deco Black**, allows you to create layered text, enabling multi-colored typography. To reproduce the effect shown in the examples on this page, follow these steps:

1. Type the same text on two separate lines.
2. Apply the solid styles (Regular or **Black**) to the first line, and the open styles (Deco Regular or **Deco Black**) to the second line.
3. Make sure both lines use the **same font size, spacing and style** settings. This includes tracking, kerning, and any other adjustments that affect the horizontal or vertical alignment of the text. Keeping these consistent is essential for the layers to align correctly.
4. Set the line **leading of the second line to 0** to perfectly align both layers. In InDesign, select the second line of text, open the “Character” panel (Window > Type & Tables > Character), and set the leading value to 0 pt.



Paint it
*Black!

✧ It's only ✧
Traffur
✧ but I like it ✧

Boom!

LOVE
is in the air

Schwarzbier
Originalgeschmack

Welcome
to the
Jungle

Go
Black!

Kürbis
2 für 10,80 €



Terpsichore, Calliope, Thalia & Melpomene

Gulliver's Travels

Alles in Schulfraktur gesetzt!



Wuthering Heights

Lord of the Flies

A Midsummer Night's Dream



En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor. Una olla de algo más vaca que carnero, salpicón las más noches, duelos y quebrantos los sábados, lantejas los viernes, algún palomino de añadidura los domingos, consumían las tres partes de su hacienda. El resto della concluían sayo de velarte, calzas de velludo para las fiestas, con sus pantuflos de lo mismo, y los días de entre semana se honraba con su vellori de lo más fino. Tenía en su casa una ama que pasaba de los cuarenta, y una sobrina que no llegaba a los veinte, y un mozo de campo y plaza, que así ensillaba el rocín como tomaba la podadera.

Trisaba la edad de nuestro hidalgo con los cincuenta años; era de complexión recia, seco de carnes, enjuto de rostro, gran madrugador y amigo de la caza. Quieren decir que tenía el sobrenombre de Quijada, o Quesada, que en esto hay alguna diferencia en los autores que deste caso escriben; aunque por conjeturas verosímiles se deja entender que se llamaba Quijana. Pero esto importa poco a nuestro cuento; basta que en la narración dél no se salga un punto de la verdad.

Es, pues, de saber que este sobredicho hidalgo, los ratos que estaba ocioso —que eran los más del año— se daba a leer libros de caballerías, con tanta afición y gusto, que olvidó casi de todo punto el ejercicio de la caza, y aun la administración de su hacienda; y llegó a tanto su curiosidad y desatino en esto, que vendió muchas hanegas de tierra de sembradura para comprar libros de caballerías en que leer, y así llevó a su casa todos cuantos pudo haber dellos. Y de todos, ningunos le parecían tan bien como los que compuso el famoso Feliciano de Silva, porque la claridad de su prosa y aquellas intrincadas razones suyas le parecían de perlas; y más cuando llegaba a leer aquellos requiebros y cartas de desafíos, donde en muchas partes hallaba escrito: la razón de la sinrazón que a mi razón se hace, de tal manera mi razón enflaquece, que con razón me quejo de la vuestra fermosura; y también cuando leía: ...los altos cielos que de vuestra divinidad divinamente con las estrellas os fortifican, y os hacen merecedora del merecimiento que merece la vuestra grandeza...



El ingenioso hidalgo

Don Quijote de la Mancha

La razón de la sinrazón que a mi razón se hace...

El Caballero de la Blanca Luna

La Ínsula Barataria

Sancho Panza

el manteado caballero

& Dulcinea del Toboso

Frequently Asked Questions About Life

Gorgias Regular 40 pt

L'univers des essences

Gorgias Black 63 pt

Hegelianische Geschichtsphilosophie

Gorgias Deco Regular 46 pt

Sócrates y Platón

Gorgias Deco Black 76 pt

Everything You Always Wanted to Know about Sex

Gorgias Black 27 pt

Under the Volcano

Gorgias Regular 84 pt

❖ Gorgias Regular ❖ character set ❖

[illegible]

❖ **Gorgias Black** ❖ character set ❖

[illegible]

❖ Gorgias Deco Regular ❖ character set ❖

[illegible]

❖❖ Gorgias Deco Black ❖ character set ❖❖

[illegible]

Gorgias

Designed and produced by Manuel López Rocha since 2010 in Xalapa, Veracruz, Mexico.

Reviewed by Alejandro Lo Celso in the Sierras Chicas, Córdoba, Argentina.

Many thanks to Lorena, Roche, and all the family, colleagues,

& friends who shared their perspectives and gave

their support and insight throughout

this pretty long design

process.



pampatype 

Original typefaces for bold designers, since 2001