

Anouk

Version 0.3

Designers:
Diana Ovezee
Sabina Chisara

Réseaux
Cultural
Straßen
Gruffalo
Riddles
Besides
Ambiguë

Solutions
Architect
Ursprung
Regularly
Computer
Company
Symbolic

BASIC ALPHABET

A B C D E F G H I J K **K** L M N

O P Q Q R R S T U V W X Y Z

0123456789

- * Stylistic Set 1
- * Stylistic Set 2

abcdefghijklmnopqrstuvwxyz

h o p e r s t u v w x y z

NUMERALS

0123456789

PUNCTUATION AND SYMBOLS

[illegible]

“ ” ‹ › ‹‹ ›› () [] { } @ & / \

FOREIGN CHARACTERS

á â ä à å ã æ ç ö é ê ë è ù ú û ü
 ð ñ ó ô õ ö ò ø ï œ š ß þ ù ü ù
 ý ÿ ž á â ã ä å æ ç ð é ê ë è
 í î ï ï ñ ó ô õ ö ò ø ï œ š þ ù
 û ü ù ý ÿ ž

LIGATURES

fl fl ff ff

BASIC ALPHABET

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

0 1 2 3 4 5 6 7 8 9

* Stylistic Set 1

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

NUMERALS

0 1 2 3 4 5 6 7 8 9

PUNCTUATION AND SYMBOLS

— — ! ? , . , , “ ” “ ”

BASIC ALPHABET

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

0 1 2 3 4 5 6 7 8 9

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

NUMERALS

0 1 2 3 4 5 6 7 8 9

PUNCTUATION AND SYMBOLS

— — ! ? , . , , “ ” “ ”

BASIC ALPHABET

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

0 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m

* StyleSet Set 1

n o p q r s t u v w x y z

NUMERALS

0 1 2 3 4 5 6 7 8 9

PUNCTUATION AND SYMBOLS

— — ! ? , . , , ‘ ‘ ‘ ‘

34 POINTS REGULAR

The earliest known reverse contrast typeface dates to about 1821. It was created by the H.W. Caslon company in London, presumably as a parody of the crisp, high-contrast “Didone” typefaces and lettering of the period. A caps-only design, the foundry’s steel master punches survive in the collection of the *St Bride Library*, London. Nicolette Gray, quoting French historian Francis Thibaudeau, wrote in *Nineteenth Century Ornamented Typefaces* that the

34 POINTS REGULAR - ALL CAPS

THE EARLIEST KNOWN REVERSE
CONTRAST TYPEFACE DATES
TO 1821. IT WAS CREATED
BY THE H.W. CASLON COMPANY
IN LONDON, PRESUMABLY
AS A PARODY OF THE CRISP,
HIGH-CONTRAST “DIDONE”
TYPEFACES AND LETTERING
OF THE PERIOD. A CAPS-ONLY
DESIGN, THE FOUNDRY’S
STEEL MASTER PUNCHES
SURVIVE IN THE COLLECTION
OF THE ST BRIDE LIBRARY,
LONDON. NICOLETE GRAY,
QUOTING FRENCH HISTORIAN
FRANCIS THIBAudeau, WROTE

Within a few years the printer and social reformer Thomas C. Hansard had described them as “typographic monstrosities”

Fashion and Fancy commonly frolic from one extreme to another. To the razor-edged fine lines and serifs of Didone type...a reverse of sans and slab serifs has succeeded... the property of which is, that the strokes which form the letters are all of one uniform thickness! After this, who would have thought that further

34 POINTS ITALIC SLANTED -CAPS

Within a few years the printer and social reformer Thomas C. Hansard had described them as “typographic monstrosities”

*FASHION AND FANCY COMMONLY
FROLIC FROM ONE EXTREME
TO ANOTHER. TO THE RAZOR-
EDGED FINE LINES AND SERIFS
OF DIDONE TYPE...A REVERSE
OF SANS AND SLAB SERIFS HAS
SUCCEEDED...THE PROPERTY OF
WHICH IS, THAT THE STROKES
WHICH FORM THE LETTERS
ARE ALL OF ONE UNIFORM
THICKNESS! AFTER THIS, WHO*

Within a few years the printer and social reformer Thomas C. Hansard had described them as “typographic monstrosities”

Fashion and Fancy commonly frolic from one extreme to another. To the razor-edged fine lines and serifs of Didone type...a reverse of sans and slab serifs has succeeded... the property of which is, that the strokes which form the letters are all of one uniform thickness! After this, who would have thought

34 POINTS ITALIC CURLY -CAPS

Within a few years the printer and social reformer Thomas C. Hansard had described them as “typographic monstrosities”

*FASHION AND FANCY
COMMONLY FROLIC FROM ONE
EXTREME TO ANOTHER. TO THE
RAZOR-EDGED FINE LINES AND
SERIFS OF DIDONE TYPE... A
REVERSE OF SANS AND SLAB
SERIFS HAS SUCCEEDED...THE
PROPERTY OF WHICH IS, THAT
THE STROKES WHICH FORM
THE LETTERS ARE ALL OF ONE
UNIFORM THICKNESS! AFTER*

Within a few years the printer and social reformer Thomas C. Hansard had described them as “typographic monstrosities”

Fashion and Fancy commonly frolic from one extreme to another. To the razor-edged fine lines and serifs of Didone type...a reverse of sans and slab serifs has succeeded... the property of which is, that the strokes which form the letters are all of one uniform thickness! After this, who would have thought that further

34 POINTS ITALIC SQUARE -CAPS

Within a few years the printer and social reformer Thomas C. Hansard had described them as “typographic monstrosities”

*FASHION AND FANCY COMMONLY
FROLIC FROM ONE EXTREME
TO ANOTHER. TO THE RAZOR-
EDGED FINE LINES AND SERIFS
OF DIDONE TYPE...A REVERSE
OF SANS AND SLAB SERIFS HAS
SUCCEEDED...THE PROPERTY OF
WHICH IS, THAT THE STROKES
WHICH FORM THE LETTERS
ARE ALL OF ONE UNIFORM
THICKNESS! AFTER THIS, WHO*

18 POINTS ITALIC SLANTED

The arrival of the poster and greater use of signage spurred the arrival of new kinds of letterform, both as lettering and in print. Historian James Mosley has written that "big types had been cast in sand, using wooden patterns, for some centuries but there is evidence that English typefounders only began to make big letters for posters and other commercial printing towards 1770, when Thomas Cottrell made his 'Proscription or Posting letter of great bulk and dimension'."

18 POINTS ITALIC CURLY

The arrival of the poster and greater use of signage spurred the arrival of new kinds of letterform, both as lettering and in print. Historian James Mosley has written that "big types had been cast in sand, using wooden patterns, for some centuries but there is evidence that English typefounders only began to make big letters for posters and other commercial printing towards 1770, when Thomas Cottrell made his 'Proscription or Posting letter of great bulk and dimension'."

18 POINTS ITALIC SQUARE

The arrival of the poster and greater use of signage spurred the arrival of new kinds of letterform, both as lettering and in print. Historian James Mosley has written that "big types had been cast in sand, using wooden patterns, for some centuries but there is evidence that English typefounders only began to make big letters for posters and other commercial printing towards 1770, when Thomas Cottrell made his 'Proscription or Posting letter of great bulk and dimension'."

www.futurefonts.xyz