

Version 0.3

Designers: Diana Ovezea Sabina Chipara

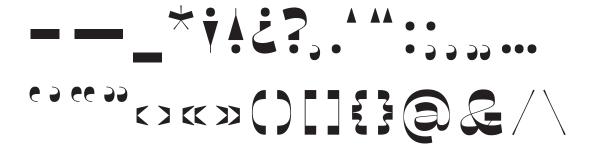
Réseaux Cultural Straßen Gruffalo Riddles Besides Ambiguë Solutions Architect Ursprung Regularly Computer Company Symbolic

ABCDEFGHIJKKLMN OPQQRRSTUVWXYZ 0123456789 abcdefghijkklm nopgrstuvwxyyz

NUMERALS

0123456789

PUNCTUATION AND SYMBOLS



FOREIGN CHARACTERS

áâàààæçõéêëèlíli ìnóôöòøöæšßþúüüù ýÿžÁÂÄÄÄÄÄÆÇÐÉÊËÈ ÍÎÏÌÑÓÔÖÒØÖŒŠÞÚ ÜÜÙÝŸŽ

LIGATURES



ABCDEFGHIJKLMN OPQRSTUVWXYZ 0123456789 aabcdefghijklm nopgrstuvwxyz

NUMERALS

0123456789

PUNCTUATION AND SYMBOLS



ABCDEFGHIJKLMN OPQRSTUUUXYZ 0123456789 abcdefghijklm nopqrstuuuxyz

NUMERALS

0123456789

PUNCTUATION AND SYMBOLS

AABCDEFGHIJKLMM NNOPQRSTUVVWW XYYZ 0123456789 abcdefghijklm nopgystuvwxyz

NUMERALS

0123456789

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, highcontrast "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 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

34 POINTS ITALIC SLANTED

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

34 POINTS ITALIC CURLY

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

34 POINTS ITALIC SOUARE

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 SOUARE -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 SERIES 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 east 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