

Redward

***Redward
Mono***

Family Overview

Redward Black

Redward Black italic

Redward Bold

Redward Bold italic

Redward Medium

Redward Medium italic

Redward Regular

Redward Regular italic

Redward Light

Redward Light italic

Redward Thin

Redward Thin italic

Family Overview

Redward Mono Black

Redward Mono Black italic

Redward Mono Bold

Redward Mono Bold italic

Redward Mono Medium

Redward Mono Medium italic

Redward Mono Regular

Redward Mono Regular italic

Redward Mono Light

Redward Mono Light italic

Redward Mono Thin

Redward Mono Thin italic

Black 80pt

Cherimoya

Bold 80pt

d'Espelette

Medium 80pt

Voodoo Lily

Regular 80pt

Aji Peruano

Light 80pt

Wild Durian

Thin 80pt

Doubanjiang

Black italic 80pt

Bellevilloise

Bold italic 80pt

Ménilmuche

Medium italic 80pt

R. Gourmont

Regular italic 80pt

Place Défaite

Light italic 80pt

le Télégraphe

Thin italic 80pt

A^{ve} S. Bolivar

Black 80pt

Benguiat

Bold 80pt

Push Pin

Medium 80pt

*Wysiwyg

Regular 80pt

☑ Stylistic Set 01 - Alternate a

Aa . Burns

Light 80pt

Souvenir

Thin 80pt

Lubalin®

Black italic 80pt

Sr i r a c h a

Bold italic 80pt

J a l a p e ñ o

Medium italic 80pt

D o e n j a n g

Regular italic 80pt

N u ó c c h á m

Light italic 80pt

M e n t s u y u

Thin italic 80pt

E r ó p i s t á

Black 80pt

MELINJO

Bold 80pt

CERIMAN

Black 80pt

SAPODILA

Bold 80pt

XIMENIA

Medium 80pt

KUMQUAT

Thin 80pt

PULASAN

Black italic 80pt

CHEZ TIN

Bold italic 80pt

SUPERBAO

Medium italic 80pt

KIM YANG

Medium italic 80pt

PRÉSIDENT

italic 80pt

MANDARIN

Thin italic 80pt

BISE NOUIL

Black 80pt

SHISHITO

Bold 80pt

CHIPOTLE

Medium 80pt

HABANERO

Regular 80pt

CASCABEL

Light 80pt

PEPPER-X

Thin 80pt

GUAJILLO

Black italic 80pt

LUMITYPE

Medium italic 80pt

BERTHOLD

Medium italic 80pt

XYVISION

italic 80pt

MORISAWA

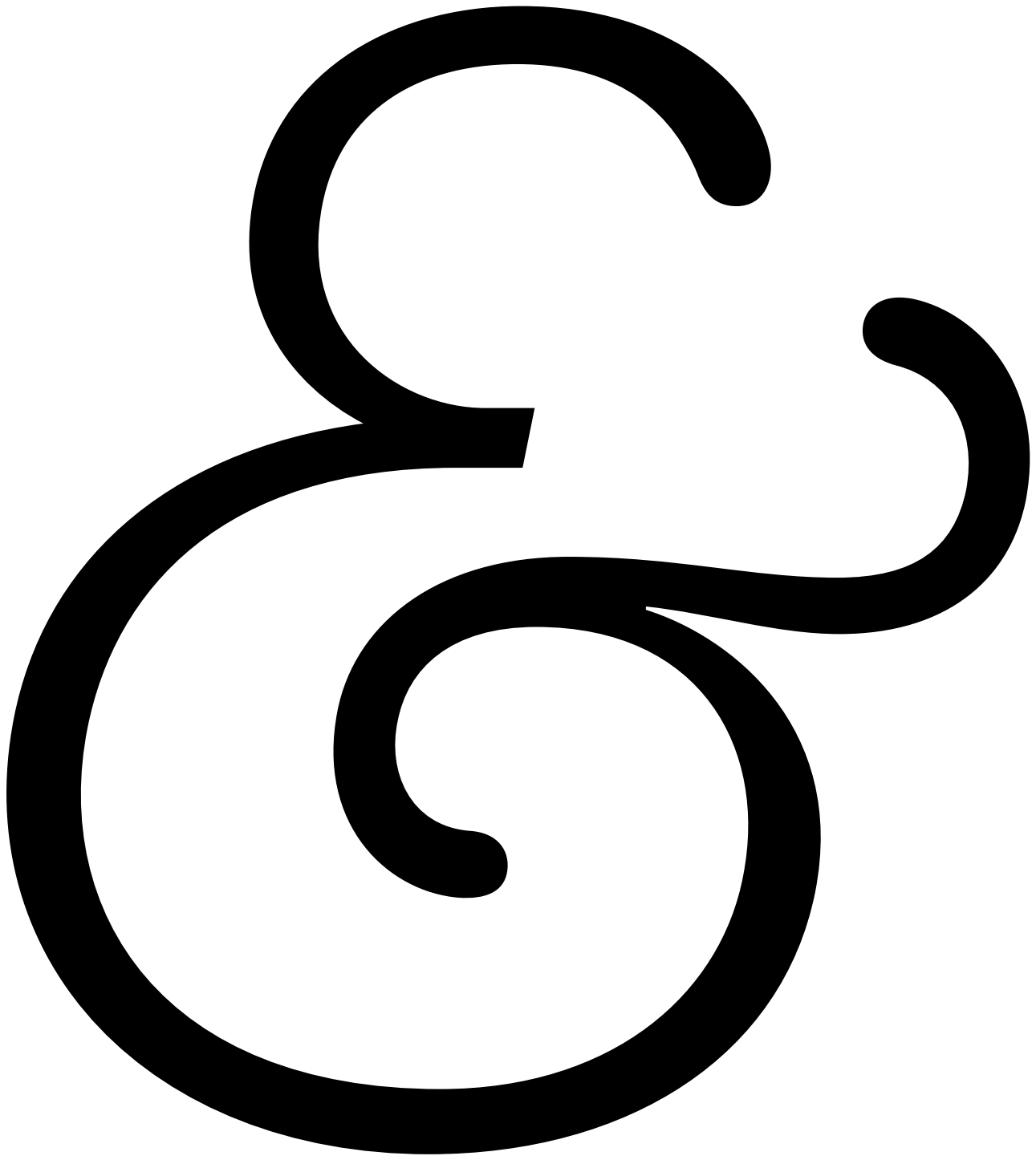
Light italic 80pt

UHERTYPE

Thin italic 80pt

OMNITEXT

Thin italic 800pt



Black 29pt

THE NEW YORK TIMES (¢20)
All the News That's Fit to Print

Bold 29pt

TRIDENT PRESS, I ♡ NYC
24 pgs | b&w newsprint | 8½" × 11"

Medium 29pt

LUBALIN, SMITH, CARNASE
223 E. 31 Street | N.Y. 9·2636·7

Regular 29pt

JAN. 64 — AUG. 67 ~20 ISSUES
fact: "Police brutality" is not a myth

Light 29pt

☑ Stylistic Set 01 - Alternate a

"FRANK SINATRA HAS A COLD ?"
Esquire Mag. (Nº4, Apr. '66) - G. Talese

Thin 29pt

ONE LINE MANUAL OF STYLES
Photo-Lettering, Inc. (PLINC) '71

Black italic 29pt

THE JUNGLE BOOK, R. KIPLING
© 1894 – Pan Macmillan, UK

Bold italic 29pt

A-SIDE ► GREEN ONIONS [2'45"] 33¹/₃
Booker T. & the M.G.'s – © Jul. 1962

Medium italic 29pt

THE BOOKS • THE WAY OUT (2010)
by Nick Zammuto + Paul de Jong

Regular italic 29pt

☑ Stylistic Set 03 - Alternate at

THE BOOK OF MORMON (1830)
Parker & Stone + @EugeneO'Neill

Light italic 29pt

DUBBED “BOOKING.YEAH.” IN 2013
<http://booking.com/index.fr.html?=&404>

Thin italic 29pt

LIQUID RETINA 15.2" (3456×2234 PX)
MacBook Pro – XDR Display – 18 cores

Black 29pt

**1980 ○ IBM SELECTRIC® III*
Pitch =10cpi (pica) [±1]**

Bold 29pt

**EL RIBBON ‘REPAIR’ TRICK
Bye bye “etaoinshrdlu” !**

Medium 29pt

**OLIVETTI LETTERA’32 4½KG
•42-46 std keys (QWERTY)**

Regular 29pt

**REMINGTON Nº5 “STREAMLNR”
Key travel 4mm in manual**

Light 29pt

**130 WORDS PER MINUTE AVG
Margaret B. Owen 3rd win**

Thin 29pt

**SHOLES & GLIDDEN™ {RMGT}
PLATEN Ø: ~32MM DIAMETER**

Black italic 29pt

SCOVILLE HEAT UNITS [SHU]
Piquant ou Pseudo-Chaleur

Bold italic 29pt

☑ Oldstyle Numerals

CAPSAÏCINE TRPV1 RECEPTOR
1-pipéroylpipéridine 1819

Medium italic 29pt

☑ Stylistic Set 05 - Circled Numbers White

PEPPER CULTIVAR BREEDINGS
♡ Super-Spicy ⑦ Pot Primo

Regular italic 29pt

☑ Stylistic Set 04 - Alternate Zero dotted

TABASCO GREEN™ → 0,75ℓ·e
M^cIlhenny Co. Avery Island

Light italic 29pt

PIMIENTO ⟨MANS⟩ DE PADRÓN
S. Antonio de Herbón (Ga)

Thin italic 29pt

*MÚRCIA, ESPAÑA *REGIÓN SE*
Pimiento ñora, Seco+Dulce

Regular italic 800pt

GT

90pt

Pepper X

40pt /44

Guinness World Record **as the world's hottest**

30pt /33

☐ Stylistic Set 01 - Alternate a

As claimed by Ed Currie, the curves and ridges of a *Pepper X Chili* create more surface area for its placenta to grow.

22pt /25

It measures an average of 2.693 million Scoville Heat Units (SHU), beating the previous world record of 1.64 million SHU held by the Carolina Reaper.

18pt /21

Currie said that, when he ate a *Pepper X* chili, he “*was feeling the heat for three and a half hours*” and then experienced cramps that had him “*laid out flat on a marble wall for approximately an hour in the rain, groaning in pain*”.

16pt /20

The Carolina Reaper Chili Pepper is a cultivar of the Capsicum Chinense plant. Developed by American breeder Ed Currie, the pepper is red and gnarled, with a bumpy texture and small pointed tail. It was the hottest chili pepper in the world according to *Guinness World Records* from 2013 to 2023 before it was surpassed by Pepper X, also developed by Currie as a crossbreed of a C. Reaper and a pepper sent to him by a friend. Its heat status is criticized, because independent testing of the pepper has not been performed yet.

14pt /18

☐ Stylistic Set 02 - Alternate g

The American breeder, began working around 2001 on what would become the Carolina Reaper. It took over 10 years to develop. Sorting through hundreds of hybrid combinations, Currie was finally successful at crossing a “*really nastily hot*” La Soufrière (Saint Vincent) Habanero pepper from the Caribbean island of Saint Vincent and a Naga pepper/Ghost pepper (locally known as *bhūt jolokia*) from Assam.

11pt /14

During November of that year, a reporter from NPR visited Currie to try the new pepper. According to Currie: “The reporter ate a small piece of the pepper, rolled around on the floor, hallucinated, and then shared his experiences with the national media.”

10pt /12

The Carolina Reaper was certified as the world’s hottest chili pepper on Aug. 11, 2017. Testing was conducted by Winthrop University (SC) during the certification process which showed an average heat level of 1,641,183 SHU for a given batch. Previously the record had been held by the Scorpion at 1,463,700 SHU in comparison.

8pt /10

The Reaper has been described as having a fruity taste, with the initial bite being sweet and then immediately turning to “molten lava.” The sensory heat or pungency detected when eating a Carolina Reaper derives from the density of capsaicinoids, particularly capsaicin, which relates directly to the intensity of chili pepper heat and Scoville Heat Units. For growing, the pepper has been described as “a good all-rounder to try at home” by James Wong, an English ethnobotanist, who stated that they require growing temperatures of at least 18°C (64°F).

6pt /8

The One Chip Challenge was an internet challenge where participants had to eat an extremely spicy Carolina Reaper chip made by Paqui. After consuming the chip, participants then had to avoid eating or drinking anything afterwards for a set amount of time. The challenge was initially marketed by Amplify Snack Brands before being sold to The Hershey Company and suspended after a customer death in 2023. During the fall season from 2016 to 2023, the chip was sold in various packaging before being declared “sold out”. The formulation changed annually with added peppers such as Trinidad Moruga Scorpions, Sichuans and Naga Vipers. The challenge was tried by celebrities and social media personalities, and received criticism for negative associated health effects. The One Chip Challenge was first promoted in 2016 under the name Carolina Reaper Madness. As the Reaper chips quickly sold out, Amplify started a “1-in-10 chance to win” offer in 2017.

90pt

☑ Stylistic Set 01 - Alternate a

Jackfruit

40pt / 44

**Also called *Jakfruit*
or *Nangka* (Malaysia)**

30pt / 33

***Artocarpus heterophyllus*
is a species of tree in the fig,
mulberry, and breadfruit
family (Moraceae).**

22pt / 25

☑ Stylistic Set 02 - Alternate g

**The jackfruit is the largest tree fruit,
reaching as much as 55 kg (120 pounds)
in weight, 90 cm (35 inches) in length,
and 50 cm (20 inches) in diameter.**

18pt / 21

**It is a multiple fruit composed of hundreds
to thousands of individual flowers; the fleshy
petals of the unripe fruit are eaten by humans,
in addition to the ripened fruit.**

16pt /20

O nome vem do português jaca acrescentado pelo médico e naturalista Garcia de Orta em seu livro de 1563 *Colóquios dos simples e drogas da Índia*. Por sua vez, jaca é derivado da palavra malaiala “*chakka*”, derivada da raiz proto-dravidiana *kā(y)* (“fruta, vegetal”). Mais tarde, o nome Malayalam *chakka* foi registrado por Hendrik van Rheedee (1636–1691) no Volume III de *Hortus Malabaricus*. Henry Yule traduziu o livro de Hendrik no de Jordanus Catalani (fl.1321–1330) *Mirabilia descripta: as maravilhas do Oriente*.

14pt /18

☐ Stylistic Set 06 - Circled Numbers Black

❶ *Artocarpus heterophyllus* grows as an evergreen tree that has a relatively short trunk and dense treetop. ❷ It easily reaches heights of 9 to 21m and trunk diameters of 30 to 80cm. It sometimes forms buttress roots. ❸ The bark of the jackfruit tree is reddish-brown and smooth. In the event of injury to the bark, a milky sap is released. ❹ The stipules are egg-shaped at a length of 1.5 to 8cm (5/8 to 3 1/8 inches).

11pt /14

The ellipsoidal to roundish fruit is a multiple fruit formed from the fusion of the ovaries of multiple flowers. The fruits grow on a long and thick stem on the trunk. They vary in size and ripen from an initially yellowish-greenish to yellow, and then at maturity to brown.

10pt /12

They possess a hard, gummy shell with small pimples surrounded with hard, hexagonal tubercles. The large and variously shaped fruit have a length of 30 to 100 cm (10 to 40 inches) and a diameter of 15 to 50 cm (6 to 20 inches) and can weigh up to 55 kg (120 pounds) – the largest of all tree-borne fruits.

8pt /10

The fruits consist of a fibrous, whitish core (*rachis*) about 5–10cm (2–4 inches) thick. Radiating from this are many individual fruits, 10cm (4 inches) long. They are elliptical to egg-shaped, light brownish achenes with a length of about 3cm (1 1/8 inches) and a diameter of 1.5 to 2cm (9/16 to 13/16 inch). There may be about 100–500 seeds per fruit. The seed coat consists of a thin, waxy, parchment-like and easily removable testa (*husk*) and a brownish, membranous tegmen. The cotyledons are usually unequal in size, and the endosperm is minimally present.

6pt /8

The inflorescences are formed on the trunk, branches or twigs (*cauliflory*). Jackfruit trees are *monoecious*, having both female and male flowers on a tree. The inflorescences are pedunculated, cylindrical to ellipsoidal or pear-shaped, to about 10–12cm (4–4 3/4 inches) long and 5–7cm (2–3 inches) wide. Inflorescences are initially completely enveloped in egg-shaped cover sheets which rapidly slough off. The flowers are small, sitting on a fleshy rachis. The male flowers are greenish, some flowers are sterile. The male flowers are hairy and the perianth ends with two 1 to 1.5mm (3/64 to 1/16 inch) membrane. The individual and prominent stamens are straight with yellow, roundish anthers. Pollen grains are tiny, around 60 microns in diameter. After the pollen distribution, the stamens become ash-gray and fall off after a few days. Later, all the male inflorescences also fall off. The greenish female flowers, with hairy and tubular perianth, have a fleshy flower-like base.

90pt

Belleville

40pt /44

The name literally means “*beautiful town*”

30pt /33

***Belleville* is a neighbourhood of Paris, France, parts of which lie in four different *arrondissements* (districts).**

22pt /25

Un immense marché populaire occupe l’allée centrale du boulevard de Belleville, depuis la station de métro *Belleville* jusqu’à celle de *Ménilmontant*.

18pt /21

☐ Stylistic Set 01 - Alternate a

Dans les représentations des Parisiens, le « *quartier de Belleville* » est plus vaste. Il recouvre le territoire de l’ancienne commune de Belleville, qui était située de part et d’autre de l’actuelle rue de Belleville, à cheval sur les 19^e et 20^e.

16pt /20

☑ Stylistic Set 02 - Alternate g

Belleville est un lieu de mémoire de l'immigration singulier car on peine à y voir les traces d'un patrimoine tangible. La force de l'identité multiple que porte le quartier tient en grande partie à sa mémoire, à son lien avec l'histoire de l'immigration, et à ce qu'il a laissé en héritage à la culture française. Ce quartier situé dans l'Est parisien est à la fois un lieu de mémoire de l'immigration et un territoire qui accueille encore aujourd'hui de nombreux immigrés étrangers et leurs familles. C'est un lieu emblématique des quartiers pluriethniques.

14pt /18

☑ Oldstyle Figures

Institution bien connue de Belleville, *Le Président* perpétue depuis 1986 l'esprit des grandes tables chinoises parisiennes. Installé 120-124 rue du Faubourg du Temple, dans le 11^e arrondissement de Paris, il accueille les gourmands depuis 1986! Derrière une façade discrète, l'établissement déploie un décor spectaculaire, entre grande coupole élégante, escaliers majestueux et immenses tables rondes à plateaux tournants.

11pt /14

Belleville est rattaché à Paris en 1860. Faubourg parisien typique, il fait preuve, au moment de la Commune de Paris dix ans plus tard, d'une résistance hors pair. Dans l'entre-deux-guerres, les premiers immigrants s'installent (Arméniens, Grecs et Juifs)

10pt /12

Les Triplettes de Belleville is a 2003 animated comedy-drama film written and directed by Sylvain Chomet. It was released as *Belleville Rendez-vous* in the United Kingdom and Ireland. The film is Chomet's first feature film and was an international co-production among companies in France, Belgium, Canada and the United Kingdom.

8pt /10

During the 1980s Parisian artists and musicians, attracted by the cheaper rents, the numerous vacant large spaces, and the old Paris charm of its smaller streets (Belleville was ignored, perhaps spared, during much of the architectural modernisation efforts and reparations of the 1960s and 1970s, the greatest exception being the area around the Place des Fêtes), started moving there. Some abandoned factories have been transformed into art squats, where several alternative artists and musicians, such as the band *Les Rita Mitsouko* began their careers.

6pt /8

Today, Belleville is a colourful, multi-ethnic neighbourhood and also home to one of the city's two *Chinatowns*, the other located in the 13th arrondissement near the Place d'Italie. Since the 1980s, an important Chinese community has been established there. There are many restaurants and associations and stores offering Chinese products. A fairly large and popular outdoor market is held there every Tuesday and Friday along the *Boulevard de Belleville*, where many local Île-de-France farmers sell their produce. The demographics of the neighbourhood have undergone many changes throughout the decades. While Armenians, Greeks, and Ashkenazi Jews were once the predominant ethnic groups, North Africans, and more recently, sub-Saharan Africans have been displacing these others. Within the neighbourhood there is a cemetery and park, the *Parc de Belleville*, which tops out around 108 meters and makes it a fantastic spot for city views.

90pt

☑ Stylistic Set 02 - Alternate g

U&lc Mag.

40pt / 44

(Shorthand for
Upper & lower case)

30pt / 33

☑ Stylistic Set 02 - Alternate g

Herb Lubalin loved working for *U&lc*, saying that it was “every designers dream to be their own client.”

22pt / 25

Quarterly magazine to showcase typefaces for the *International Typeface Corporation (ITC)* which was founded in 1970 by H. Lubalin, A. Burns, and E. Rondthaler.

18pt / 21

☑ Stylistic Set 01 - Alternate a

Notably, the magazine even included comic strips in its early years — the first issue featured a strip by Ed Sorel, followed by one-off contributions from artist Saul Steinberg and graphic designer Milton Glaser (of Push Pin Studios).

16pt / 20

Edward Benguiat (*October 27, 1927 – †October 15, 2020) was an American type designer and lettering artist. He designed over 600 typefaces, including *Tiffany*, *Bookman*, *Panache*, *Souvenir*, *Edwardian Script*, and the eponymous *Benguiat* and *Benguiat Gothic*. He was also known for his designs or redesigns of the logotypes for *Esquire*, *The New York Times*, *Playboy*, *McCall's*, *Reader's Digest*, *Photography*, *Look*, *Sports Illustrated*, *The Star-Ledger*, *The San Diego Tribune*, *AT&T*, *Coke*, *Estée Lauder*, *Ford*, or in cinema with *The guns of Navarone*.

14pt / 18

Other notable examples of Benguiat's work are the logotypes for the original *Planet of the Apes* film, or the typeface for the opening credits for *Stranger Things*. Benguiat's design aesthetic included dramatic display faces, tight spacing, also known as “*tight but not touching*” or “*sexy spacing*”, and the very high x-heights popular in design in the '70s, sometimes with flamboyant swashes, all features which were common in ITC's typefaces.

11pt / 14

Before typography, Benguiat was a professional jazz percussionist. He was reportedly ranked the third-best drummer in the US by *Downbeat* Mag. He eventually realized musicians often end up playing weddings and bar mitzvahs, and decided to become illustrator.

10pt / 12

Ed treated type design almost as a spiritual practice. He called designing “a way of life” comparing it to composing music: “I stay with the concept for a long time, continually making changes in balance, strokes and shapes.” He also famously quipped, “I do not think of type as something that should be readable. It should be beautiful.”

8pt / 10

He was hired as a designer by *Esquire* magazine in 1953 and subsequently went on to join *Photo Lettering Inc.* (PLINC) as a Typographic Design Director in 1962. PLINC was founded by Edward Rondthaler and became one of the earliest and most successful type houses to use photo technology (rather than metal type) for producing commercial typography and lettering for the New York advertising and design industry. It is where Benguiat transitioned from freelance/magazine lettering work into serious, systematic type design at scale. They later co-founded ITC in 1970/71.

6pt / 8

In the early 1970s, Benguiat redrew and expanded *Bookman* for ITC, giving it the bold, sturdy, high-legibility character that made it one of the defining typefaces of 1970s–80s advertising and publishing. Not an original Benguiat design from scratch, *ITC Bookman* is a revival. The original *Bookman* typeface dates back to the 1860s, created by Alexander Phemister for Miller & Richard, and was later redrawn by various foundries throughout the early 20th century. Extremely popular in book publishing, advertising headlines, and packaging throughout the '70s and '80s, it became almost synonymous with that era's “*friendly but authoritative*” commercial typography (paperback covers, cereal boxes, department store ads etc.). Both *ITC Bookman* and *ITC Benguiat* exemplify his broader signature: taking either historical letterforms or invented ones and giving them a generous, expressive, high-x-height quality that reads as both legible and characterful, a hallmark of the library's dominance.

90pt

Lumitype

40pt / 44

The Lumitype-Photon was born in Lyon (FR).

30pt / 33

Phototypesetting is a method of setting type which uses photography to make columns of type on a scroll of photographic paper.

22pt / 25

It replaced the metal character with a photographic negative image of the letter (on a filmstrip, glass disc, or grid) projected through a lens onto photosensitive paper

18pt / 21

☑ Stylistic Set 01 - Alternate a ☑ Stylistic Set 02 - Alternate g

This, along with *Mergenthaler's Linotype* machine, is one of two major innovations created in type composition since Gutenberg's invention of movable type. They began work in 1944, and by 1946, they had completed their first prototype.

16pt / 20

It has been made obsolete by the popularity of the personal computer and desktop publishing which gave rise to digital typesetting. *Photocomposition* machines replaced metal type with a photographic image of the letters, under control from a keyboard or computer. Rather than a block of metal, the master copy is a piece of film. Each character exists as a tiny photographic negative, stored on a filmstrip, glass disc, or grid, and light is projected through this negative and a lens system to expose the character at the desired size and position.

14pt / 18

Phototypesetting's biggest technical departure from hot metal wasn't just speed. It fundamentally changed the physical relationship between a letterform and its output size. That's what opened the door to stretching, slanting, and other distortions that were mechanically impossible before. This flexibility was a double-edged sword: it gave printers instant access to a wider range of type styles, but it also normalized visibly distorted letterforms.

11pt / 14

① CONDENSED: Compress horizontally, keep vertical height → *Narrow type*. ② EXPANDED: Stretch horizontally → *Wide type*. ③ OBLIQUED: Shear the image at an angle to fake an italic from a roman font. ④ BACKSLANTED: Mirrored, or rotated (flip or rotate).

10pt / 12

The technology made it possible to set letters much closer together than metal type ever allowed (since metal sorts have physical bodies that can't overlap). Designers like Herb Lubalin and Tom Carnase used this new spacing ability to create the *tight-not-touching* aesthetic over the following two decades, into editorial spreads or logotypes.

8pt / 10

The idea: letters are packed as close as possible; kerned so tightly they almost touch, but never actually collide, creating a dense, dynamic, highly controlled look that was simply impossible with hot-metal composition. Metal type is bound by the physical body of each piece of type, so letters can only be pushed so close. *Phototype* exposes letterforms as images onto photographic paper/film, so there's no physical object constraining spacing. Designers could overlap letterforms' bounding boxes freely, letter by letter, entirely by eye or with the phototypesetter's finer spacing.

6pt / 8

Once phototypesetters moved to CRT-based digital control (Digiset, Linotron, Videocomp, etc.), the "image" being manipulated was a scan-converted bitmap or vector outline rather than a photographic negative, which made programmatic distortion (arbitrary scale factors, skew angles, even perspective effects) trivially easy to specify in software. This is a direct ancestor of what you now do in InDesign or Illustrator by dragging a bounding box, except today's tools warn you it's a bad idea, while phototype-era workflows often had no such friction. By the early 1980s, Adobe's PostScript brought a further leap by describing typefaces as fully device-independent outlines, letting any scaling or distortion be computed on the fly for whatever output resolution was needed. This same outline-based logic carried directly into the first digital fonts and desktop publishing software, cementing programmatic distortion as a permanent, built-in feature rather than a special trick.

90pt

Letraset

40pt / 44

Mecanorma Graphic Book N°12 [Éd. 1986]

30pt / 33

① Dry Transfer ② Instant
Lettering ③ Rub-On/Rub-
Down Tr. ④ Press Type
⑤ Chromatecs® ⑥ Decals

22pt / 25

Mecanorma was essentially Letraset's main continental European rival, producing original typefaces in addition to licensing designs from other foundries.

18pt / 21

Jackson was shown in 1971 and its design is credited to Bernard Jacquet (the typeface's name is essentially just his surname anglicized/shortened). A foundry (metal) type version appeared in an undated early-1970s catalog by Richard Gans.

16pt /20

This is a detail that often gets flattened in retellings: Letraset's first product, launched in 1959, wasn't the dry-transfer system it later became famous for. It was actually a wet-process variant of the much older waterslide-decal technique (dating to the 1860s), where each letter was cut out, placed face-down on a small silkscreen frame, and wetted with a brush to release the gum-arabic adhesive. This wet system was slow and impractical for real design work. The dry rub-down "*Instant Lettering*" system wasn't perfected until 1961.

14pt /18

Because it required no printer, publisher, or professional typesetting equipment, *Letraset* was adopted by the punk movement specifically because it let people produce professional-looking layouts entirely independently — flyers, zines, record sleeves — which is part of why it carries such strong DIY-era nostalgia today. Letraset created many original typeface designs which were later licensed to other foundries and digitized.

11pt /14

ITC Avant Garde Gothic (+ Condensed) Eurostile, ITC Souvenir, Folio, Windsor (+ Windsor Elongated), Gill Kayo, Antique Olive (+ Nord), Brush Script, Peignot, Amelia, Bookman Swash, ITC Busorama, Egyptienne Bold Condensed, Mistral, Arnold Böcklin, ITC Pioneer...

10pt /12

Mecanorma's main product catalogue line was called the *Mecanorma Graphic Book*. Beyond typefaces, it covered a huge range of graphic-production tools: signage symbols, borders and vignettes, architectural symbols, tapes and rules, adhesive screens/patterns, coloring aids, mounting/retouching materials, and drawing/writing instruments.

8pt /10

WYSIWYG stands for "What You See Is What You Get". The phrase was popularized from Flip Wilson's drag persona Geraldine's catchphrase, appropriated by the Xerox PARC engineers. Through the 1960s–70s, phototypesetting operators (using systems like the *Linotron* or *Comp/Set*) worked essentially blind, composing type via keyboard/tape input with markup codes, then seeing the result only after it was exposed onto photo paper or film. There was no real-time visual proof; you specified type, and got output later, often requiring a second pass to fix errors.

6pt /8

Editions were substantial. The 1988 edition (*Graphic Book 14*) ran to roughly 490–500 pages in a landscape hardcover format (about 275 × 21.5 cm), fully illustrated in color and black-and-white, with a prologue by John Dreyfus, honorary president of the International Typeface Association. Earlier editions (like the 1975 US catalog) were smaller, closer to 200 pages. In the US, Mecanorma's products (marketed there as "Normagraphics") were distributed by Keuffel & Esser (K+E) of Morristown, New Jersey. A drafting/engineering supply company, which tells you something about the catalogue's dual audience of both graphic designers and technical/drafting professionals. A contest-winners catalog, c. 1972–75, since Mecanorma — like its rival VGC — ran design competitions to source new typeface submissions from outside designers (this is how faces like *Neo Prisma* by Nicola Russo and *Puff Wind* by François Lasgi entered their library).

Medium italic 800pt

x

90pt

Olympia

40pt / 44

IBM “*Golfball*” Selectric II

30pt / 33

The QWERTY layout was partly designed to slow typists down and prevent mechanical jamming.

22pt / 25

Remington N°1 only typed in UPPERCASE letters. Lowercase wasn't introduced until the *Remington N°2* in 1878.

18pt / 21

Many manual typewriters had no *exclamation point* key [!] – typists made one by typing an apostrophe ['], backspacing [<<<], then typing a period underneath [.] → [!]

90pt

Team '77

40pt / 44

André Gürtler (*1936, †2021)

30pt / 33

Fonde "*Letterform
Research & Design
Team*" avec C. Mengelt
en 1974 à Bâle.

22pt / 25

Gürtler & Mengelt besuchten
zwischen 1959 und 1964
die *Schule für Gestaltung*
bei Emil Ruder.

18pt / 21

Alpin Gothic et *Cyrillic Gothic*
[1974, pour Compugraphic], *Media*
[1976, pour Bobst Graphic] et sur-
tout *Haas Unica* [1980, pour la fond-
erie Haas de Münchenstein].

90pt

XIX^e Arr^t.

40pt / 44

**Aussi appelé le
“*vingt moins un*”**

30pt / 33

**Le *Cimetière du
Père Lachaise* est
le cimetière le plus
visité au monde.**

22pt / 25

**Le réalisme anatomique du
gisant entraîne des personnes
superstitieuses à le toucher
depuis des années.**

18pt / 21

**The *Parc des Buttes-Chaumont*
was built for 1867's *Exposition
Universelle* on the site of former
gypsum quarries and a garbage dump
used during the XVIIIth and XIXth cent.**

90pt

Z'oiseau

40pt / 44

Issu des îles Mascareignes

30pt / 33

Le nom '*Martin*' serait
issu de l'oiseau Martin
triste, de la famille
des *Sturnidae*.

22pt / 25

Les oiseaux (en étant fri-
ands) mangeaient les piments
et en rejetaient les graines
dans leurs fientes.

18pt / 21

☐ Stylistic Set 01 - Alternate a

Les *bonbons piments*, à base de pois
du Cap, de gingembre, de cumin,
d'oignon vert, de curcuma, de pi-
ments verts et de coriandre.

90pt

ASCII

40pt /44

Character 127
(DEL) to “erase”

30pt /33

*American Standard Code
Information Interchange*
uses 7 bits, giving 128
possible values (0-127)

22pt /25

In Japan, ASCII art (AA) is mainly known as *Shift_JIS* art. Shift JIS offers a larger selection of characters than plain ASCII.

18pt /21

[illegible]

90pt

Mojibake

40pt / 44

JP: “*Character Transformation*”

30pt / 33

Refers to the unreadable text appearing when a system misinterprets character encoding.

22pt / 25

☑ Stylistic Set 01 - Alternate a

Krakozyabry is the russian equivalent, evoking something like “*squiggly gremlins*” or “*little scribbles*”

18pt / 21

☑ Stylistic Set 02 - Alternate g

Wingdings was created by Charles Bigelow and Kris Holmes, the type designers behind *Lucida*. It was built by combining several existing “pi” or symbol font sets.

Black 800pt

W

Uppercase

Lowercase

Diacritics Uppercase

Diacritics Lowercase

Ordinals

Punctuation and Symbols

38

Proportional & Tabular Lining Figures

1234567890

I II III IV IV V VI VII VIII IX X L C D M

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 0 1 2 3 4 5 6 7 8 9 0 + - = ()

$\frac{1}{1}$ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{5}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{1}{6}$ $\frac{5}{6}$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

+ - × ÷ = ≈ ≠ ± ≡ ¬ < > ≤ ≥ ∞ # % ‰ μ ∂ Δ ∇ ∑ √ ∫

\$ ¢ € £ ¥ ₹ ₦ ₧ ₨ ₩ ₤ ₪ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹ ₺ ₻ ₼ ₽ ₾ ₿ ₿ ₿ ₿ ₿

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← → ↑ ↓ ↖ ↗ ↘ ↙

Uppercase

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

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ

[illegible]

Glyph Overview

Ordinals

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

Punctuation and Symbols

. , ... : ; ! i ? ċ ? ċ !! () [] { } ‹ › /
 | || | \ ' " " " ' ' , , “ ” „ ‹ › ‹ ‹ -
 - - - - - = • ~ ^ † ‡ & № # ¶ § @ © ® ® ™
 SM ° * * * * * ℓ e

Open Type Features

Case Specific Punctuation

(/)[\]{|}<|>i¿¿¿ → ¿hola? ¿HOLA?
 «·»<·>-----@®

Superscript Ordinals

abcdefghijklmnopqrstuvwxyz → Jan 23rd

Automatic Fractions

1/3 → 1/3 → 0123456789/0123456789

Superiors / Inferiors

+ - = () 0 1 2 3 4 5 6 7 8 9 → 10² × 9⁽³⁺⁵⁾
 1 2 3 4 5 6 7 8 9 0 + - = () → H₂O C₄H₁₀

Proportional Oldstyle Figures

0123456789 → 0123456789

Proportional & Tabular Lining Figures

0123456789 → 0123456789

Tabular Lining

10\$ 23% 1500‰ → 10\$ 23% 1500[‰]

Open Type Features Standard and Mono

Stylistic Set 01 - Alternate 'a'

a → **ɑ** **Sriracha** → **Sriracha**

Stylistic Set 02 - Circled Numbers White

1 → **①** **23456789** → **②③④⑤⑥⑦⑧⑨**

Stylistic Set 03 - Circled Numbers Black

1 → **❶** **23456789** → **❷❸❹❺❻❼❽❾**

Ligatures

fb → **fb** **Golfball** → **Golfball**
fb ff fh fk fl **fb ff fh fk fl**
ffb ffh ffk ffl **ffb ffh ffk ffl**

Language support

- Acheron
- Achinese
- Acholi
- Achuar-Shiwiari
- Afar
- Afrikaans
- Aguaruna
- Alekano
- Aleut
- Algonquin
- Amahuaca
- Amarakaeri
- Amis
- Anaang
- Andaandi
- Anuta
- Ao Naga
- Apinayé
- Arabela
- Aragonese
- Arbëreshë Albanian
- Arvanitika Albanian
- Asháninka
- Ashéninka Perené
- Asu (Tanzania)
- Atayal
- Awa-Cuaiquer
- Balinese
- Banjar
- Bari
- Basque
- Batak Dairi
- Batak Karo
- Batak Mandailing
- Batak Simalungun
- Batak Toba
- Bemba (Zambia)
- Bena (Tanzania)
- Bikol
- Bini
- Bislama
- Bora
- Borana-Arsi-Guji Oromo
- Bosnian
- Breton
- Buginese
- Candoshi-Shapra
- Caquinte
- Caribbean Hindustani
- Cashibo-Cacataibo
- Cashinahua
- Catalan
- Cebuano
- Central Aymara
- Central Kurdish
- Central Nahuatl
- Chachi
- Chamorro
- Chavacano
- Chayahuita
- Chiga
- Chiltepec Chinantec
- Chokwe
- Chuukese
- Cimbrian
- Cofán
- Congo Swahili
- Cook Islands Māori
- Cornish
- Corsican
- Creek
- Crimean Tatar
- Croatian
- Czech
- Danish
- Dehu
- Dimli
- Dutch
- Eastern Arrernte
- Eastern Oromo
- Efik
- Embu
- English
- Ese Ejja
- Esperanto
- Faroese
- Fijian
- Filipino
- Finnish
- French
- Friulian
- Gagauz
- Galician
- Ganda
- Garifuna
- Ga'anda
- German
- Ghag Albanian
- Gilbertese
- Gooniyandi
- Gourmanchéma
- Guadeloupean Creole French
- Gusii
- Gwich'in
- Haitian
- Hani
- Hiligaynon
- Ho-Chunk
- Hopi
- Huastec
- Hungarian
- Hän
- Icelandic
- Ido
- Iloko
- Inari Sami
- Indonesian
- Interglossa
- Interlingua
- Interlingue
- Irish
- Istro Romanian
- Italian
- Ixcatlán Mazatec
- Jamaican Creole English
- Javanese
- Jola-Fonyi
- K'iche'
- Kabuverdianu
- Kaingang
- Kala Lagaw Ya
- Kalaallisut
- Kalenjin
- Kamba (Kenya)
- Kaonde
- Karelian
- Kashubian
- Kekchi
- Kenzi/Mattokki
- Khasi
- Kikuyu
- Kimbundu
- Kinyarwanda
- Kirmanjki
- Kituba (DRC)
- Klingon
- Kongo
- Konzo
- Koyra Chiini Songhay
- Koyraboro Senni Songhai
- Kuanyama
- Kven Finnish
- Kölsch
- Ladino
- Langi
- Latgalian
- Ligurian
- Lithuanian
- Lojban
- Lombard
- Low German
- Lower Sorbian
- Luba-Lulua
- Lule Sami
- Luo (Kenya and Tanzania)
- Luxembourgish
- Macedo-Romanian
- Makhuwa
- Makhuwa-Meetto
- Makonde
- Makwe
- Malagasy
- Malaysian
- Maltese
- Mandinka
- Mandjak
- Mankanya
- Manx
- Maore Comorian
- Maori
- Mapudungun
- Matsés
- Mauritian Creole
- Meriam Mir
- Meru
- Metlatónoc Mixtec
- Mi'kmaq
- Minangkabau
- Mirandese
- Mohawk
- Montagnais
- Montenegrin
- Munsee
- Murrinh-Patha
- Murui Huitoto
- Mwani
- Mískito
- Naga Pidgin
- Ndonga
- Neapolitan
- Ngazidja Comorian
- Niuean
- Nobiin
- Nomatsiguenga
- North Ndebele
- Northern Kurdish
- Northern Qiangdong Miao
- Northern Sami
- Northern Uzbek
- Northwestern Ojibwa
- Norwegian
- Novial
- Nyanja
- Nyankole
- Occitan
- Ojtlán Chinantec
- Omaha-Ponca
- Orma
- Oroqen
- Palauan
- Paluan
- Pampanga
- Papantla Totonac
- Papiamentu
- Pedi
- Picard
- Pichis Ashéninka
- Piemontese
- Pijin
- Pintupi-Luritja
- Pipil
- Pohnpeian
- Polish
- Portuguese
- Potawatomi
- Purepecha
- Páez
- Quechua
- Romanian
- Romansh
- Rotokas
- Rundi
- Rwa
- Samburu
- Samoan
- Sango
- Sangu (Tanzania)
- Saramaccan
- Sardinian
- Scots
- Scottish Gaelic
- Sena
- Seri
- Seselwa Creole French
- Shambala
- Sharanahua
- Shawnee
- Shipibo-Conibo
- Shona
- Shuar
- Sicilian
- Silesian
- Slovak
- Slovenian
- Soga
- Somali
- Soninke
- South Ndebele
- Southern Aymara
- Southern Qiangdong Miao
- Southern Sami
- Southern Sotho
- Spanish
- Sranan Tongo
- Standard Estonian
- Standard Latvian
- Standard Malay
- Sundanese
- Swahili
- Swati
- Swedish
- Swiss German
- Tagalog
- Tahitian
- Taita
- Tasawaq
- Tedim Chin
- Tetum
- Tetun Dili
- Tiv
- Toba
- Tok Pisin
- Tokelau
- Toki Pona
- Tonga (Tonga Islands)
- Tonga (Zambia)
- Tosk Albanian
- Tsonga
- Tswana
- Tumbuka
- Turkish
- Turkmen
- Tuvalu
- Tzeltal
- Tzotzil
- Uab Meto
- Umbundu
- Ume Sami
- Upper Guinea Crioulo
- Upper Sorbian
- Urarina
- Venetian
- Veps
- Volapük
- Võro
- Walloon
- Walser
- Wangaaybuwan-Ngiyambaa
- Waorani
- Waray (Philippines)
- Warlpiri
- Wayuu
- Welsh
- West Central Oromo
- Western Abnaki
- Western Frisian
- Wik-Mungkan
- Wiradjuri
- Wolof
- Xavánte
- Xhosa
- Yagua
- Yanesha'
- Yanomamö
- Yao
- Yapese
- Yindjibarndi
- Yucateco
- Zarma
- Zulu
- Záparo

Formats:

Desktop: OTF, TTF
Web: WOFF, WOFF2
App: OTF

Design :

Marc Rouault

Engineer:

Calvin Kwok

Kerning:

Igino Marini, Marc Rouault

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