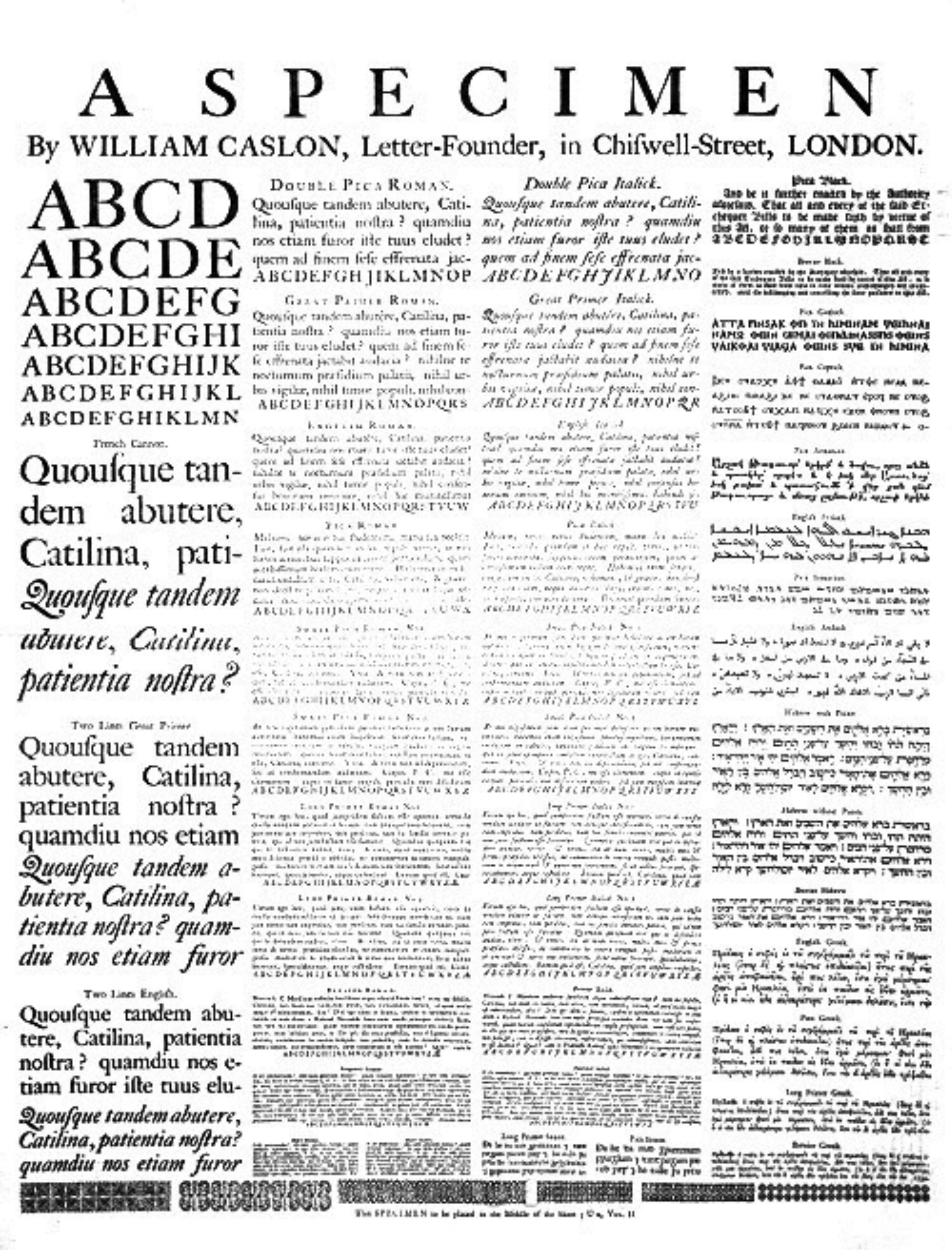
SPECIMEN



A SPECIMEN

By WILLIAM CASLON, Letter-Founder, in Chiſwell-Street, LONDON.

ABCD
ABCDE
ABCDEFG
ABCDEFGHI
ABCDEFGHIJK
ABCDEFGHIJKL
ABCDEFGHIKLMN

French Cannon.

Quouſque tandem abutere, Catilina, pati-

Quouſque tandem abutere, Catilina, patientia noſtra?

Two Lines Great Primer.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor

Two Lines English.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus elu-

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor

DOUBLE PICA ROMAN.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
ABCDEFGHJIKLMNOP

GREAT PRIMER ROMAN.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQRS

Double Pica Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jac-
ABCDEFGHJIKLMNO

Great Primer Italick.

Quouſque tandem abutere, Catilina, patientia noſtra? quamdiu nos etiam furor iſte tuus eludet? quem ad finem ſeſe effrenata jactabit audacia? nihilne te nocturnum præſidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil con-
ABCDEFGHIJKLMNOPQR

Pica Black.

And be it further enacted by the Authority aforeſaid, That all and every of the ſaid Exchequer Bills to be made forth by vertue of this Act, or ſo many of them as ſhall from

The quick brown fox jumps over the lazy dog

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec a diam lectus. Sed sit amet ipsum mauris. Maecenas congue ligula ac quam viverra nec consectetur ante hendrerit. Donec et mollis dolor. elit.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

*** is the perfect font for body text and headlines on a website. Its modern style, suited with past characteristics of great typefaces, make it highly readable in any context. The full-circle curves on many characters make *** a great font to blend seamlessly with other fonts while still maintaining its uniqueness.
Whether to be used for body text or headlines on a web page, *** is the right font for any project.

HI · STORY

SOURCES

=

recipe, instructions (code)

+

history

F/LOSS approach

emphasizes on the evolution, the history and narrative of projects.

It’s a family affair

Courier

`Courier` was cloned by URW as

`Courier`

was cloned by URW as

`Nimbus Mono L`

Courier

was cloned by URW as

Nimbus Mono L

was forked by OSP to

Courier

was cloned by URW as

Nimbus Mono L

was forked by OSP to

NotCourierSans

NotCourierSans

NotCourierSans

was interbred by Manufactura Independente with the spacing of

NotCourierSans

was interbred by Manufactura
Independente with the spacing of

Déjà Vu Sans

NotCourierSans

was interbred by Manufactura
Independente with the spacing of

an expanded version of

NotCourierSans

was interbred by Manufactura
Independente with the spacing of

Vera Sans

NotCourierSans

was interbred by Manufactura
Independente with the spacing of

Déjà Vu Sans

to create

NotCourierSans

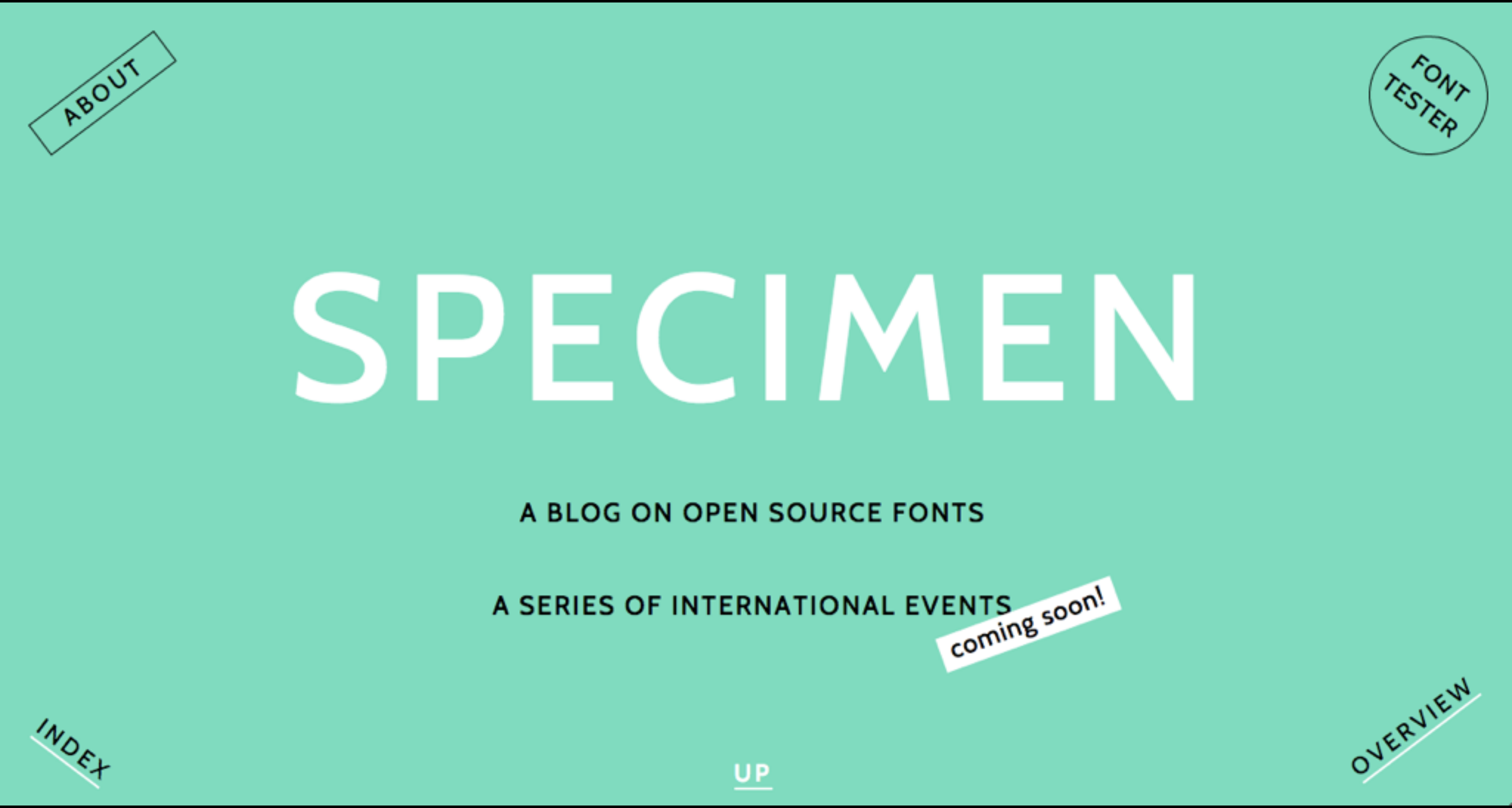
was interbred by Manufactura Independente with the spacing of

Déjà Vu Sans

to create

PropCourierSans

http://specimen.meteor.com/



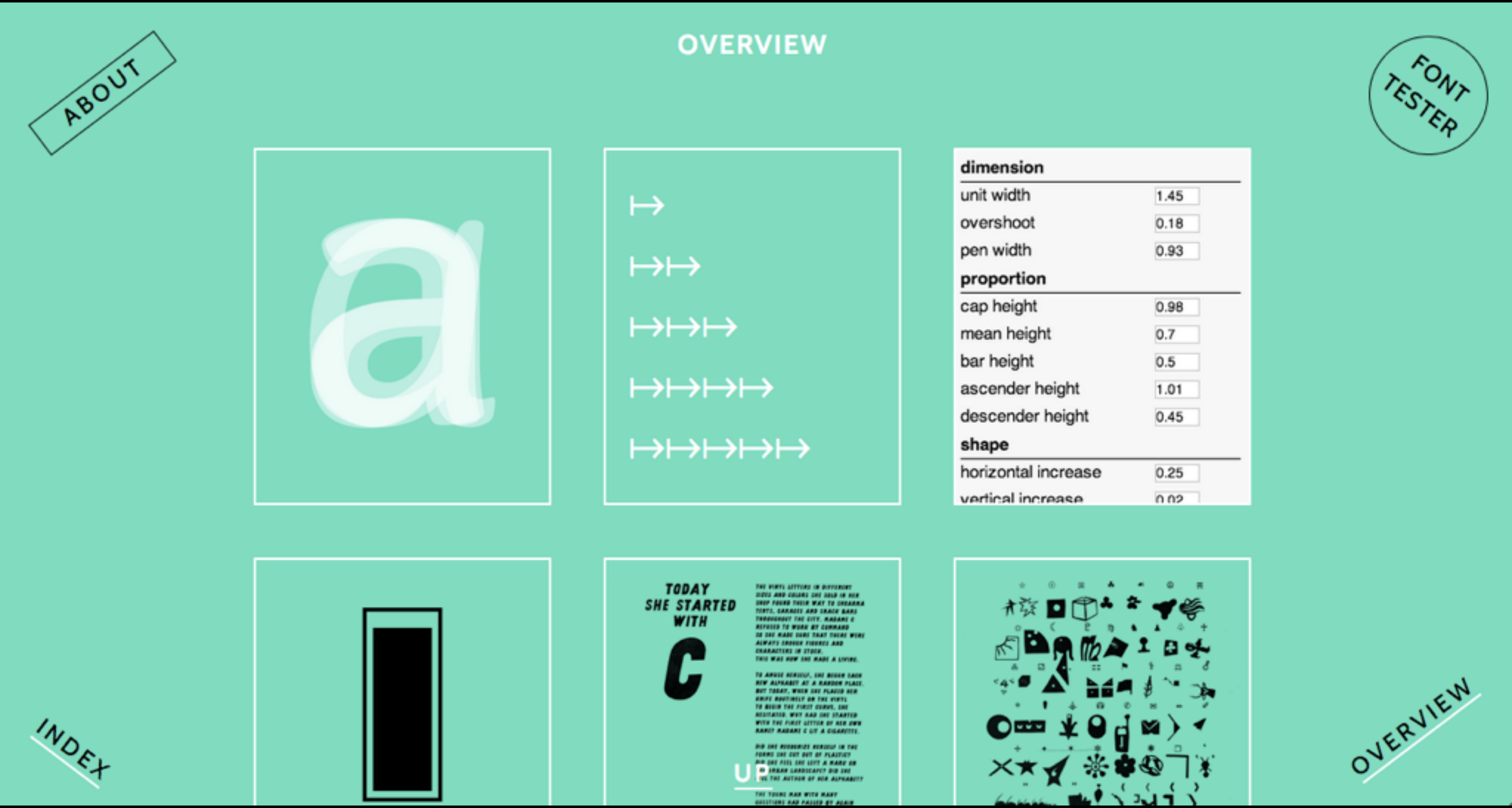
SPECIMEN

A BLOG ON OPEN SOURCE FONTS

A SERIES OF INTERNATIONAL EVENTS

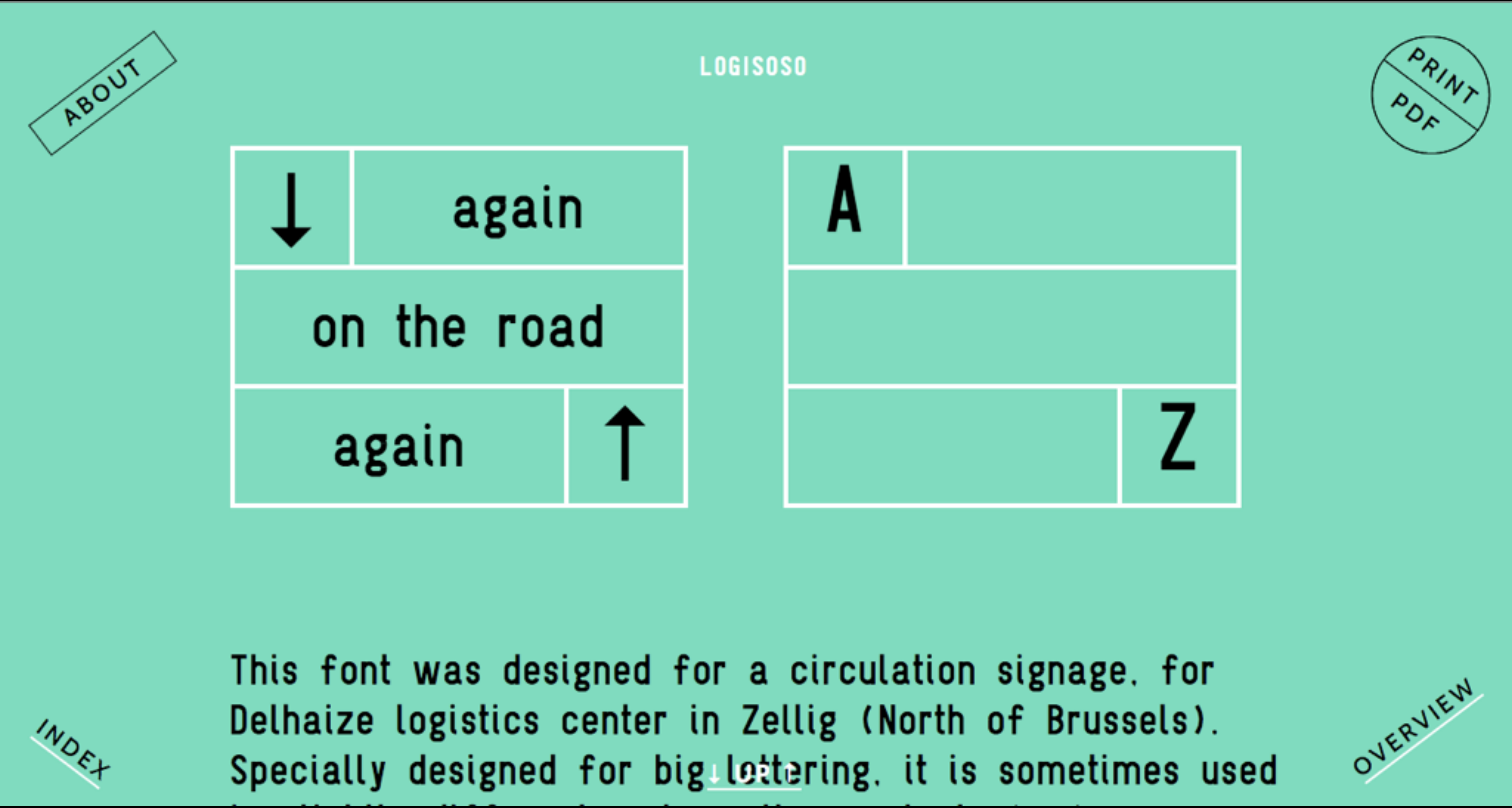
ABOUT
FONT TESTER
coming soon!
INDEX
UP
OVERVIEW

http://specimen.meteor.com/


OVERVIEW
ABOUT
FONT TESTER
INDEX
OVERVIEW
TODAY SHE STARTED WITH
C
UP

dimension	
unit width	1.45
overshoot	0.18
pen width	0.93
proportion	
cap height	0.98
mean height	0.7
bar height	0.5
ascender height	1.01
descender height	0.45
shape	
horizontal increase	0.25
vertical increase	0.02

http://specimen.meteor.com/


ABOUT
PRINT
PDF
INDEX
OVERVIEW

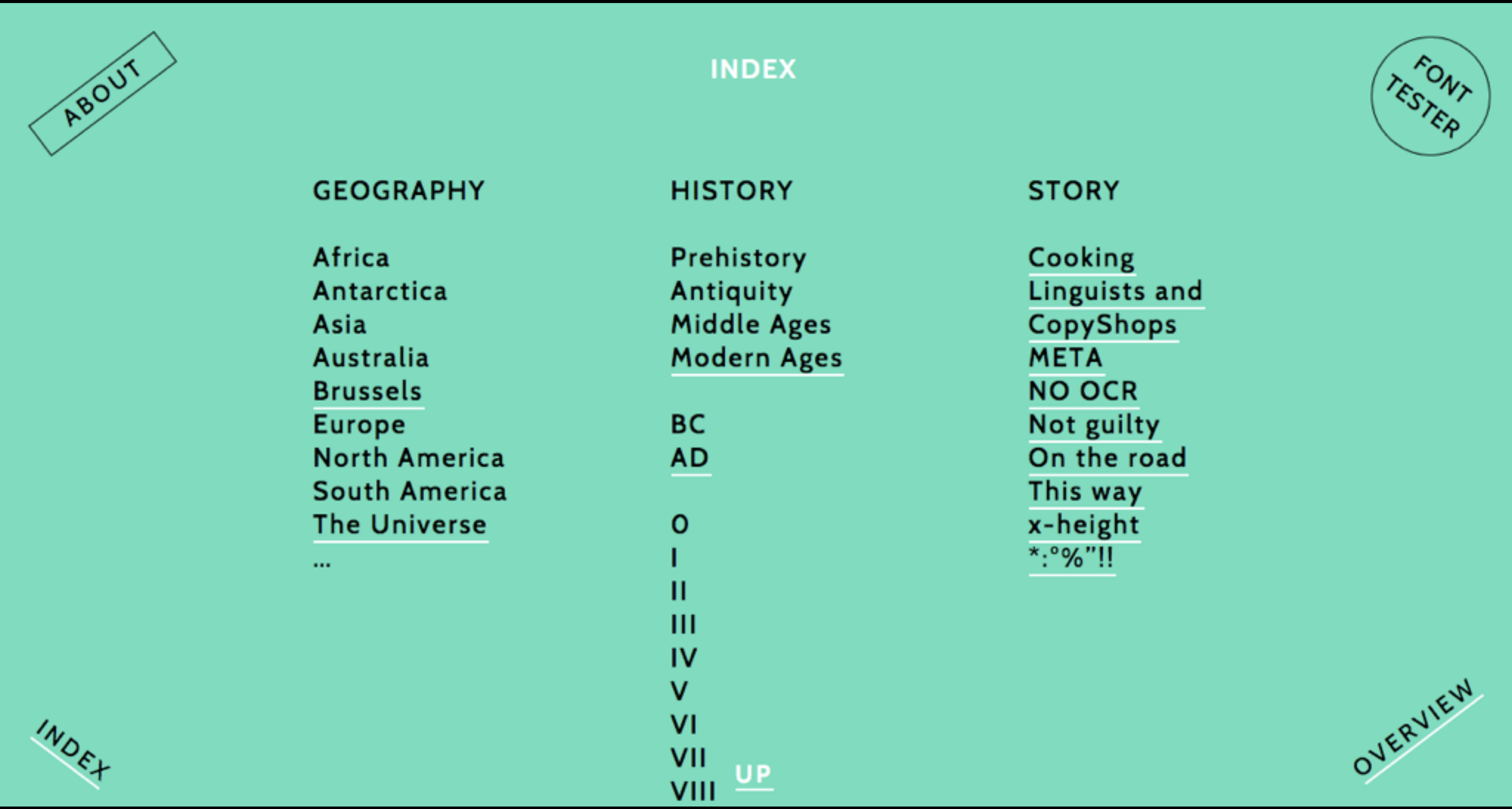
LOGISOSO

↓ again
on the road
again ↑

A
Z

This font was designed for a circulation signage, for Delhaize logistics center in Zellig (North of Brussels). Specially designed for big lettering, it is sometimes used

http://specimen.meteor.com/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GEOGRAPHY

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Asia
Australia
Brussels
Europe
North America
South America
The Universe
...

HISTORY

Prehistory
Antiquity
Middle Ages
Modern Ages

BC
AD

0
I
II
III
IV
V
VI
VII
VIII

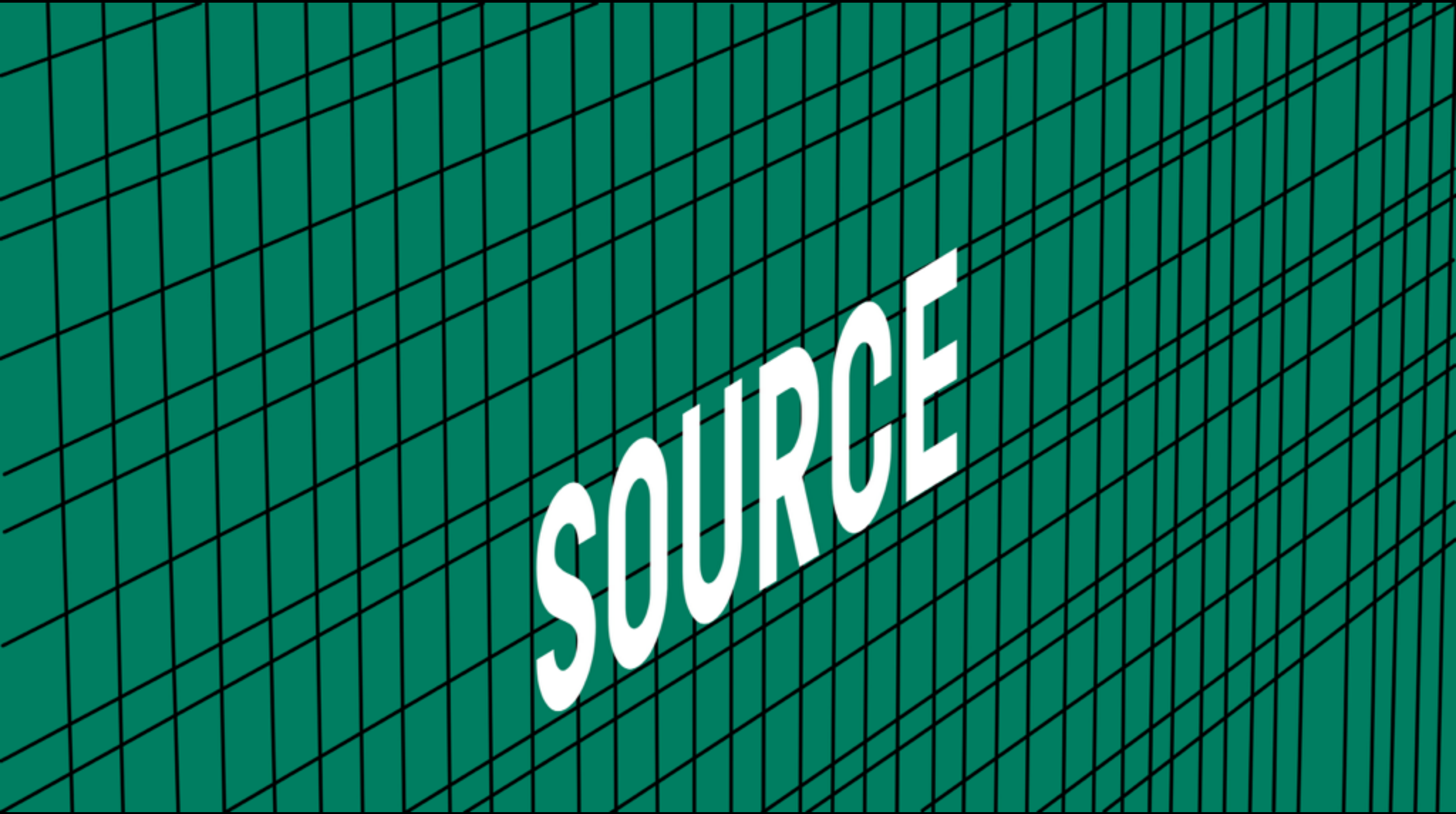
STORY

Cooking
Linguists and
CopyShops
META
NO OCR
Not guilty
On the road
This way
x-height
*:°%"!!

Baltimore, 2015

video:
https://vimeo.com/125793821

making of



SOURCE

TYPE

TYPE

SEAN BOLD .... SIMON EGLI

BAGNARD ...

REGLO .... SEBASTIEN SAN FILIPPO

MONTSERRAT .... JULIETA ULANOVSKY

CAREER .... ANTOINE GELGON

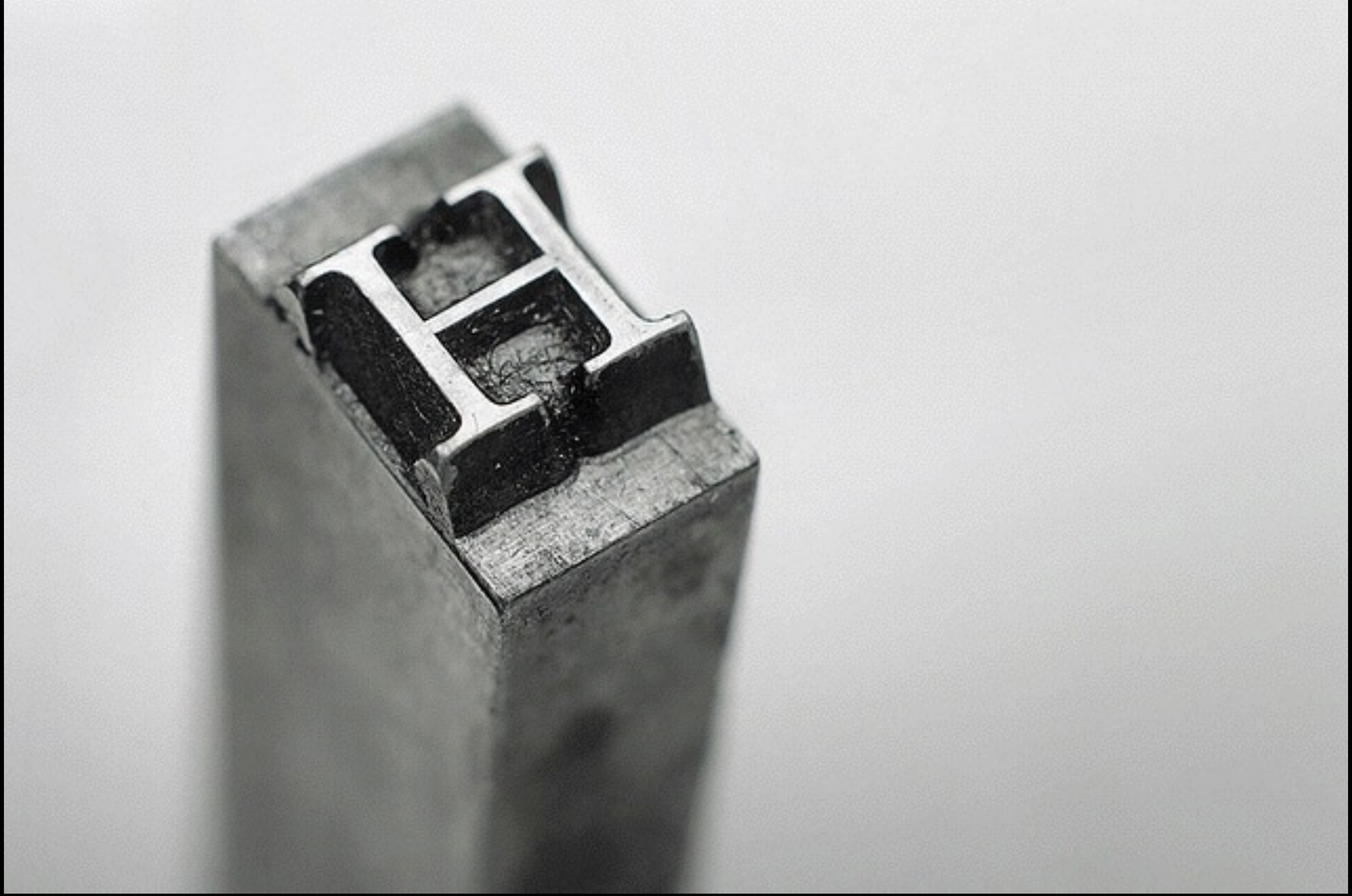
LE PATIN HELVÈTE .... OSP FOUNDRY

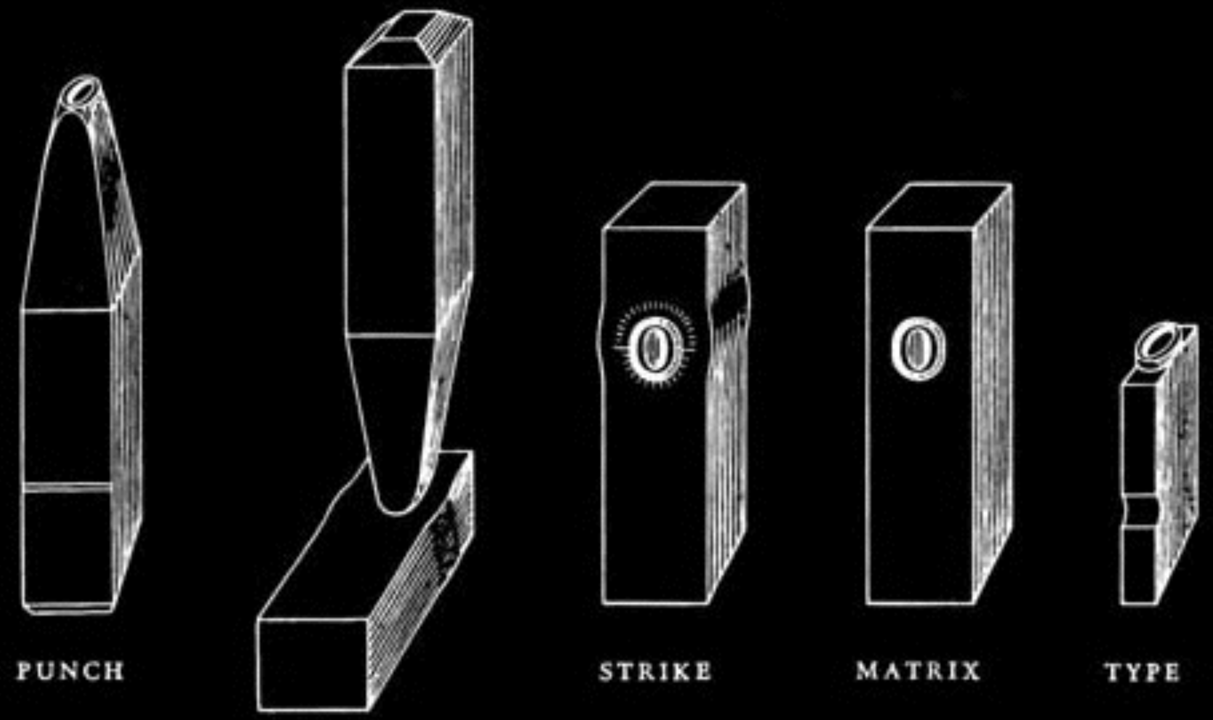
GAP SANS .... INTERSTICES.IO

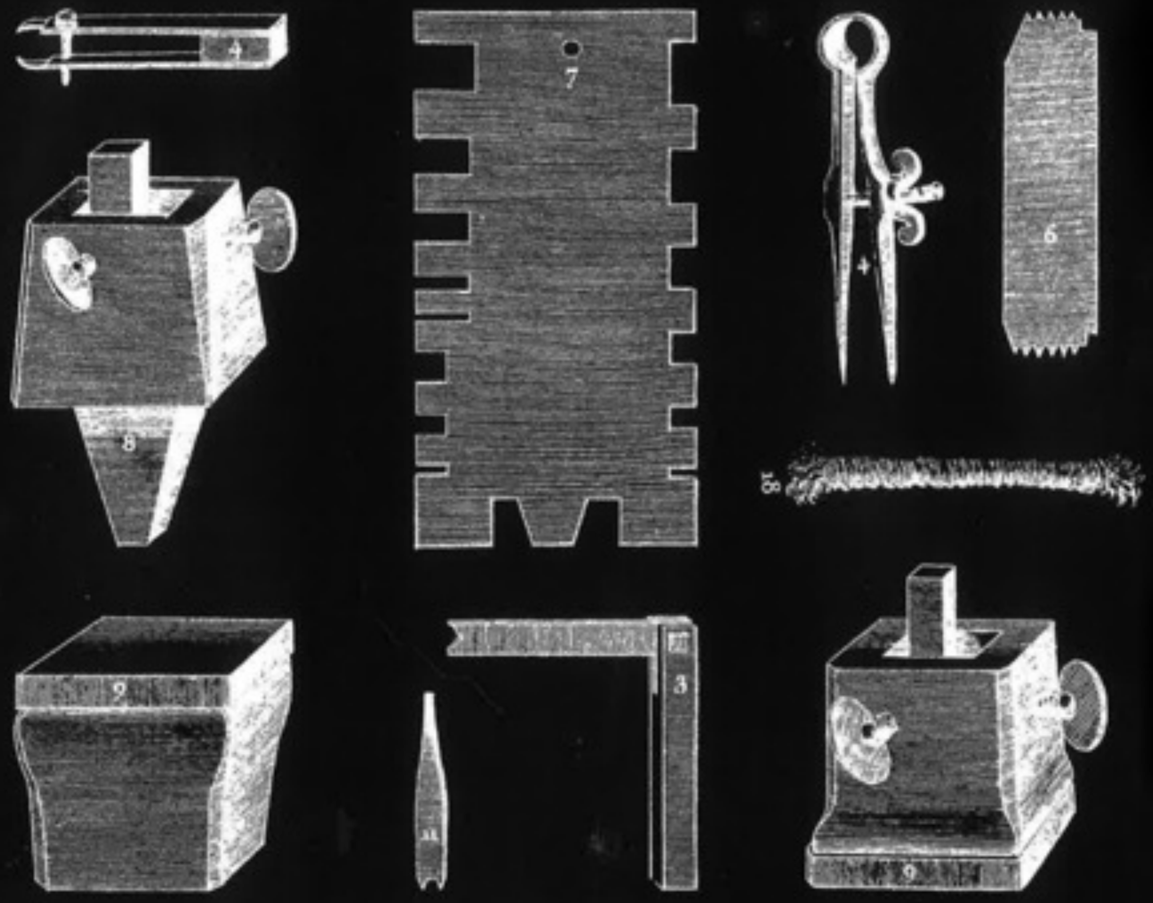
COLLABORATION

CONVERSATIONS

COLLABORATION


H


PUNCH
STRIKE
MATRIX
TYPE



4
7
4
6
8
18
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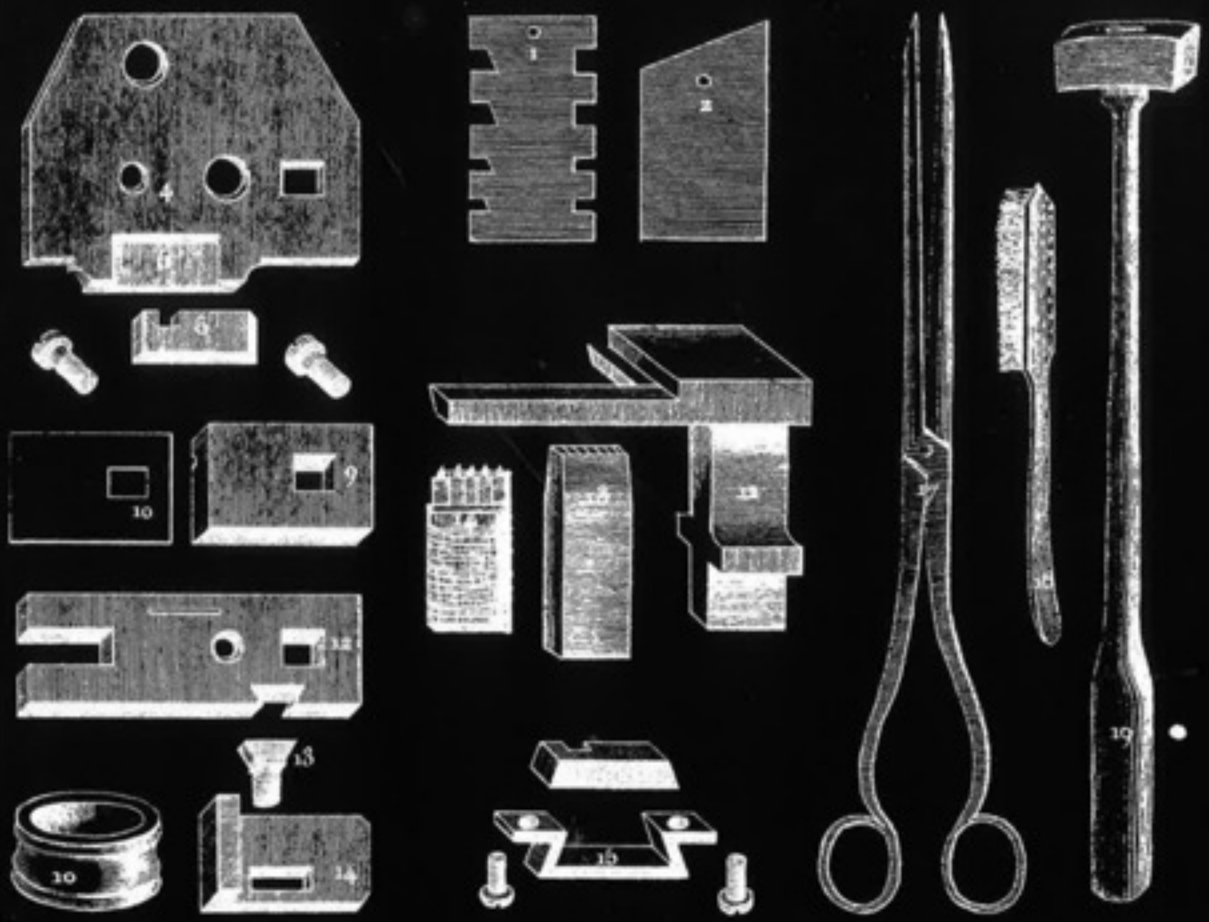
11
3
9



4
1
2
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12
12
13
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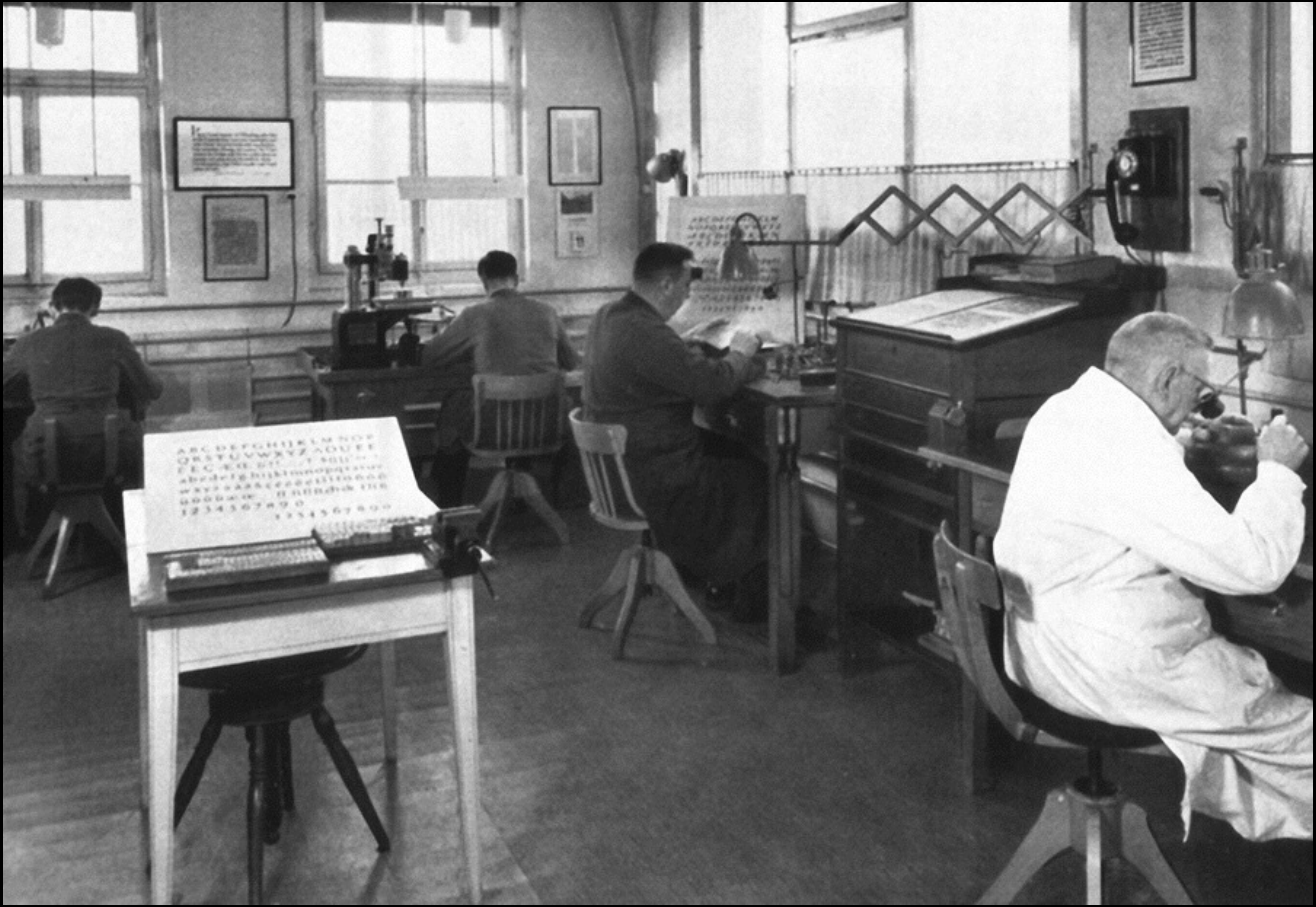
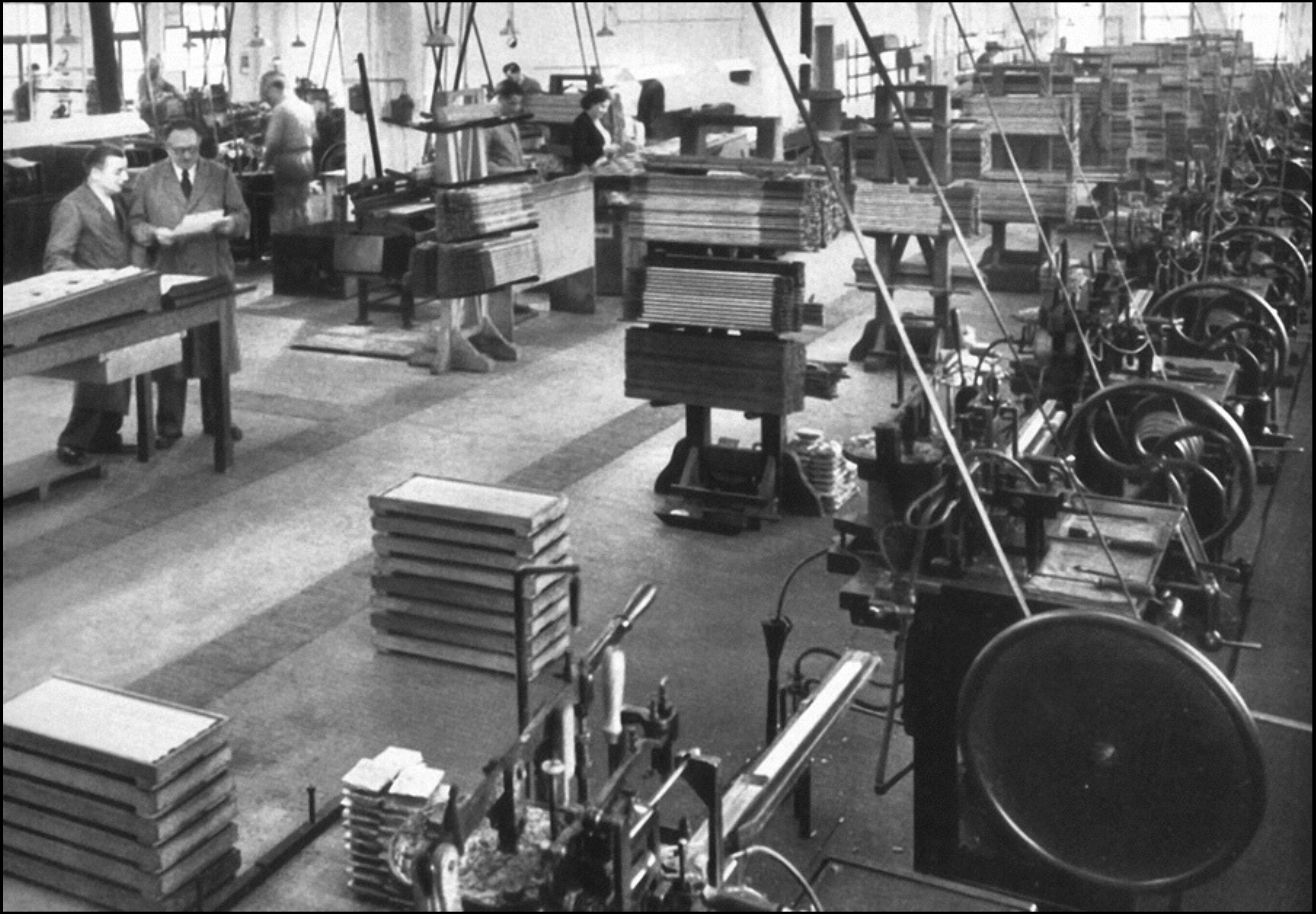
14
15
17
19

FH
5832


ABCDEFGHIJKLMNOP
QRSTUVWXYZ
1234567890

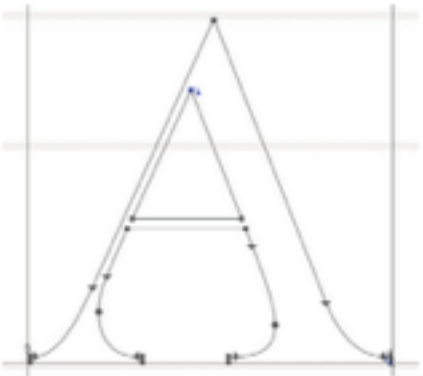


FONTS

FONTS

```
<?xml version="1.0" encoding="UTF-8"?>
<glyph name="A" format="1">
  <advance width="720"/>
  <unicode hex="0041"/>
  <outline>
    <contour>
      <point x="383" y="229" type="move" name="top"/>
    </contour>
    <contour>
      <point x="715" y="0" type="line"/>
      <point x="715" y="13" type="line"/>
      <point x="703" y="13" type="line" smooth="yes"/>
      <point x="645" y="13"/>
      <point x="609" y="67"/>
      <point x="588" y="121" type="curve" smooth="yes"/>
      <point x="369" y="677" type="line"/>
      <point x="366" y="677" type="line"/>
      <point x="128" y="150" type="line" smooth="yes"/>
      <point x="110" y="111"/>
      <point x="69" y="13"/>
      <point x="13" y="13" type="curve" smooth="yes"/>
      <point x="5" y="13" type="line"/>
      <point x="5" y="0" type="line"/>
      <point x="226" y="0" type="line"/>
      <point x="226" y="13" type="line"/>
      <point x="218" y="13" type="line" smooth="yes"/>
      <point x="159" y="13"/>
      <point x="141" y="56"/>
      <point x="141" y="100" type="curve" smooth="yes"/>
      <point x="141" y="127"/>
      <point x="149" y="154"/>
      <point x="157" y="173" type="curve" smooth="yes"/>
      <point x="197" y="263" type="line"/>
      <point x="430" y="263" type="line"/>
      <point x="442" y="233" type="line" smooth="yes"/>
      <point x="469" y="164"/>
      <point x="488" y="111"/>
      <point x="488" y="74" type="curve" smooth="yes"/>
      <point x="488" y="34"/>
      <point x="465" y="13"/>
      <point x="407" y="13" type="curve" smooth="yes"/>
      <point x="395" y="13" type="line"/>
      <point x="395" y="0" type="line"/>
    </contour>
    <contour>
      <point x="322" y="538" type="line"/>
      <point x="422" y="283" type="line"/>
      <point x="206" y="283" type="line"/>
    </contour>
  </outline>
</glyph>
```

In case you didn't recognize it, this was the code of the "A.glif" file from the Open Baskerville font.
Let's not be afraid of it.
If you read it, this code describes the drawing of a classical digital font: built as outlines. The points are coordinates for the contour of the letter.



Technically, the code of every typeface is public, as they can all be opened in font editing software and reveal the position of their points and curves. But unlike software, the interest and originality of a font usually still remains the same: its shape. Even though there is a growing interest in programmatic fonts, fonts today are hardly ever designed by writing code, they are instead drawn in visual interfaces, and in the end it is their visual form that is read and used.
Rather than viewing these approaches separate from fonts, wouldn't it be nice to

```
<?xml version="1.0" encoding="UTF-8"?>
<glyph name="A" format="1">
  <advance width="720"/>
  <unicode hex="0041"/>
  <outline>
    <contour>
      <point x="383" y="229" type="move" name="top"/>
    </contour>
    <contour>
      <point x="715" y="0" type="line"/>
      <point x="715" y="13" type="line"/>
      <point x="703" y="13" type="line" smooth="yes"/>
      <point x="645" y="13"/>
      <point x="609" y="67"/>
      <point x="588" y="121" type="curve" smooth="yes"/>
      <point x="369" y="677" type="line"/>
      <point x="366" y="677" type="line"/>
      <point x="128" y="150" type="line" smooth="yes"/>
      <point x="110" y="111"/>
      <point x="69" y="13"/>
      <point x="13" y="13" type="curve" smooth="yes"/>
      <point x="5" y="13" type="line"/>
      <point x="5" y="0" type="line"/>
      <point x="226" y="0" type="line"/>
      <point x="226" y="13" type="line"/>
      <point x="218" y="13" type="line" smooth="yes"/>
      <point x="159" y="13"/>
      <point x="141" y="56"/>
      <point x="141" y="100" type="curve" smooth="yes"/>
      <point x="141" y="127"/>
      <point x="149" y="154"/>
```

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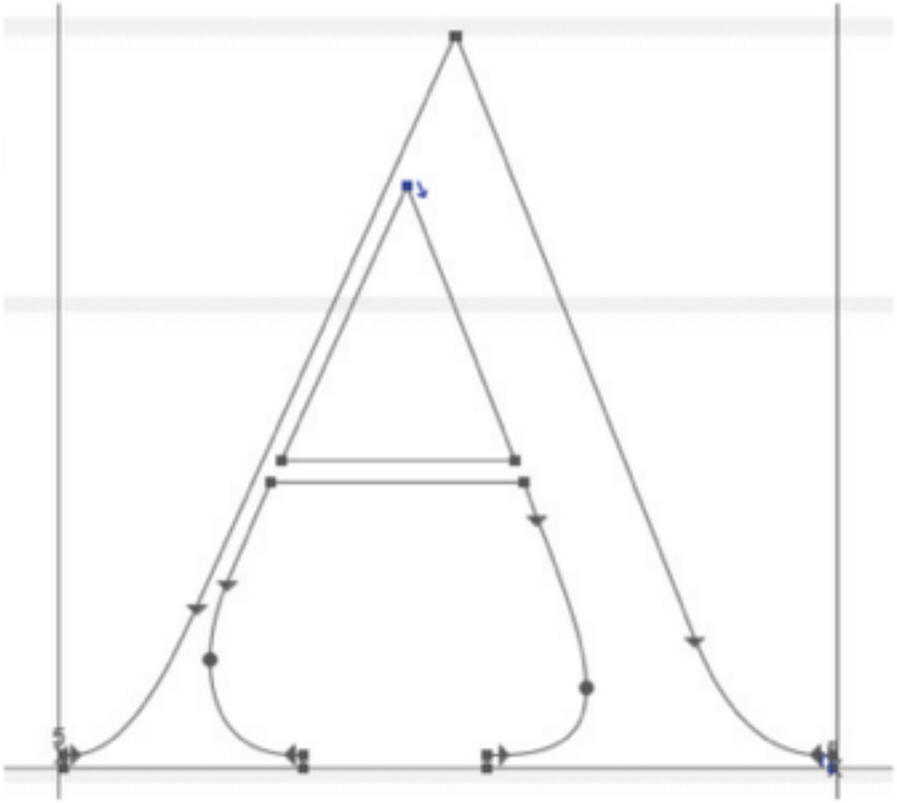

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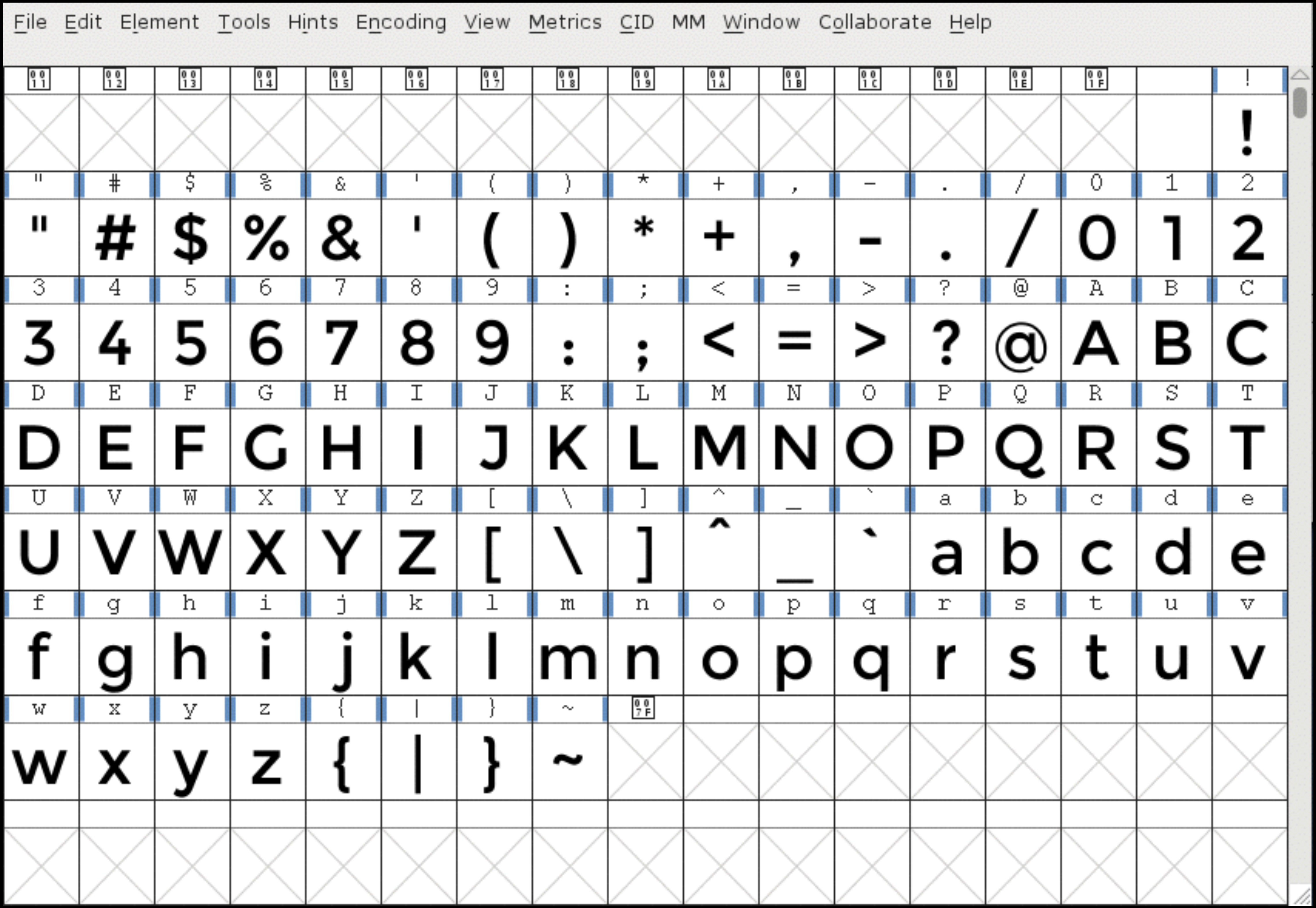
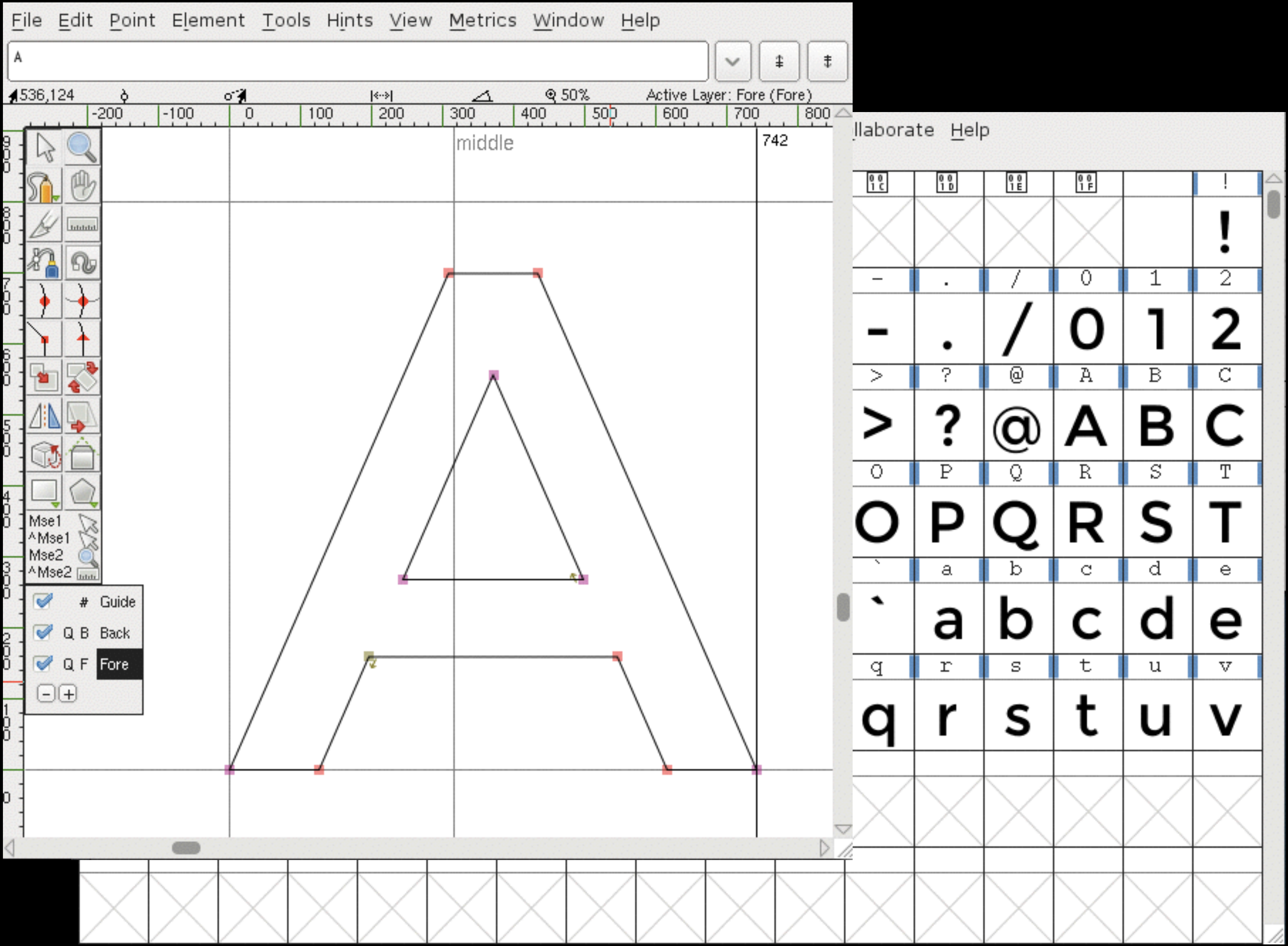

File Edit Element Tools Hints Encoding View Metrics CID MM Window Collaborate Help
!
" # $ % & ' ( ) * + , - . / 0 1 2
3 4 5 6 7 8 9 : ; < = > ? @ A B C
D E F G H I J K L M N O P Q R S T
U V W X Y Z [\ ] ^ _ ` a b c d e
f g h i j k l m n o p q r s t u v
w x y z { | } ~


File Edit Point Element Tools Hints View Metrics Window Help
A
536,124
50%
Active Layer: Fore (Fore)
-200 -100 0 100 200 300 400 500 600 700 800
middle
742
Mse1
^Mse1
Mse2
^Mse2
Guide
Q B Back
Q F Fore
llaborate Help
! - . / 0 1 2 > ? @ A B C O P Q R S T ` a b c d e q r s t u v

COLLABORATION

MODES OF COLLABORATION IN TYPE DESIGN

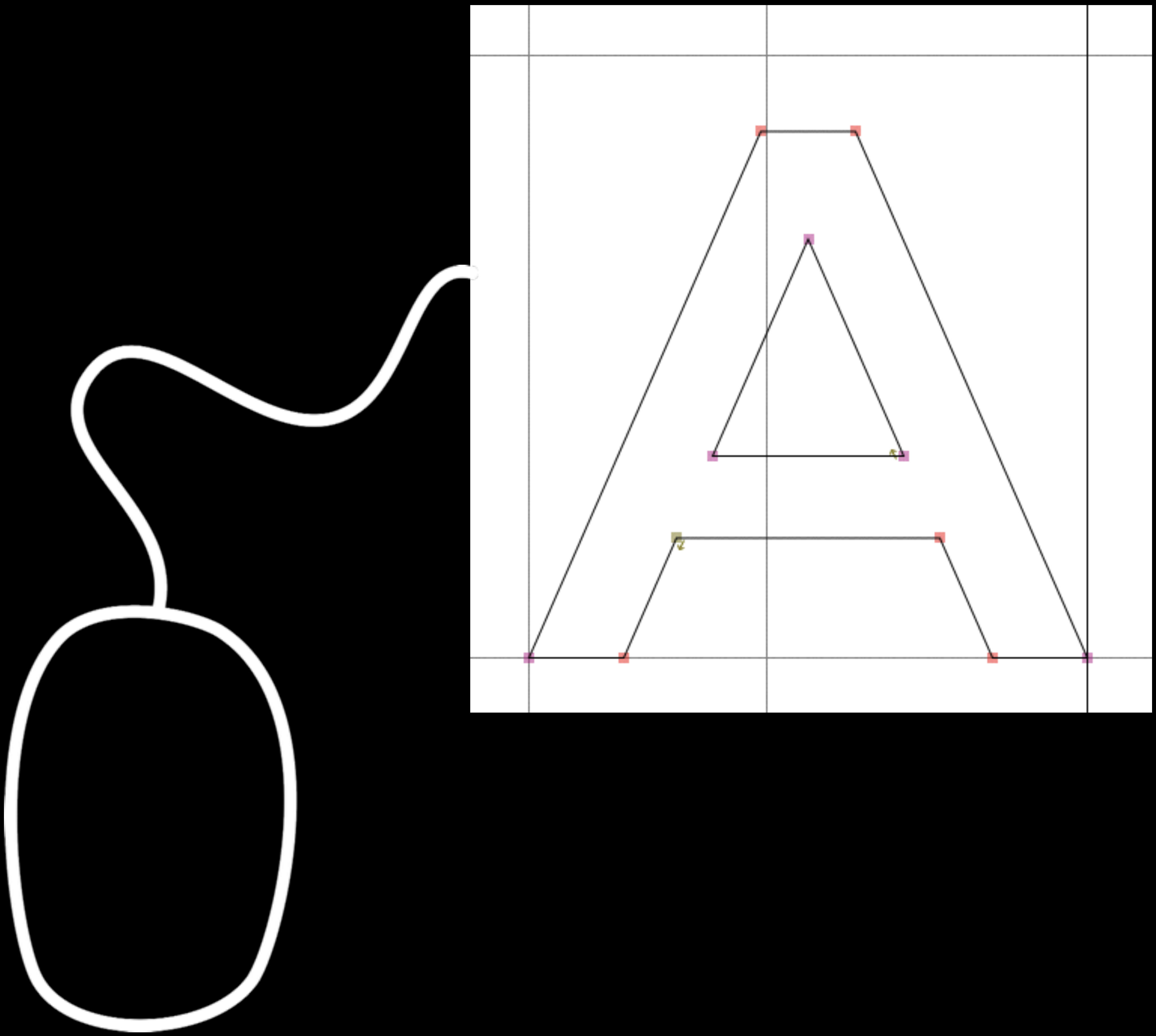
BRING TOGETHER
&
DIVIDE

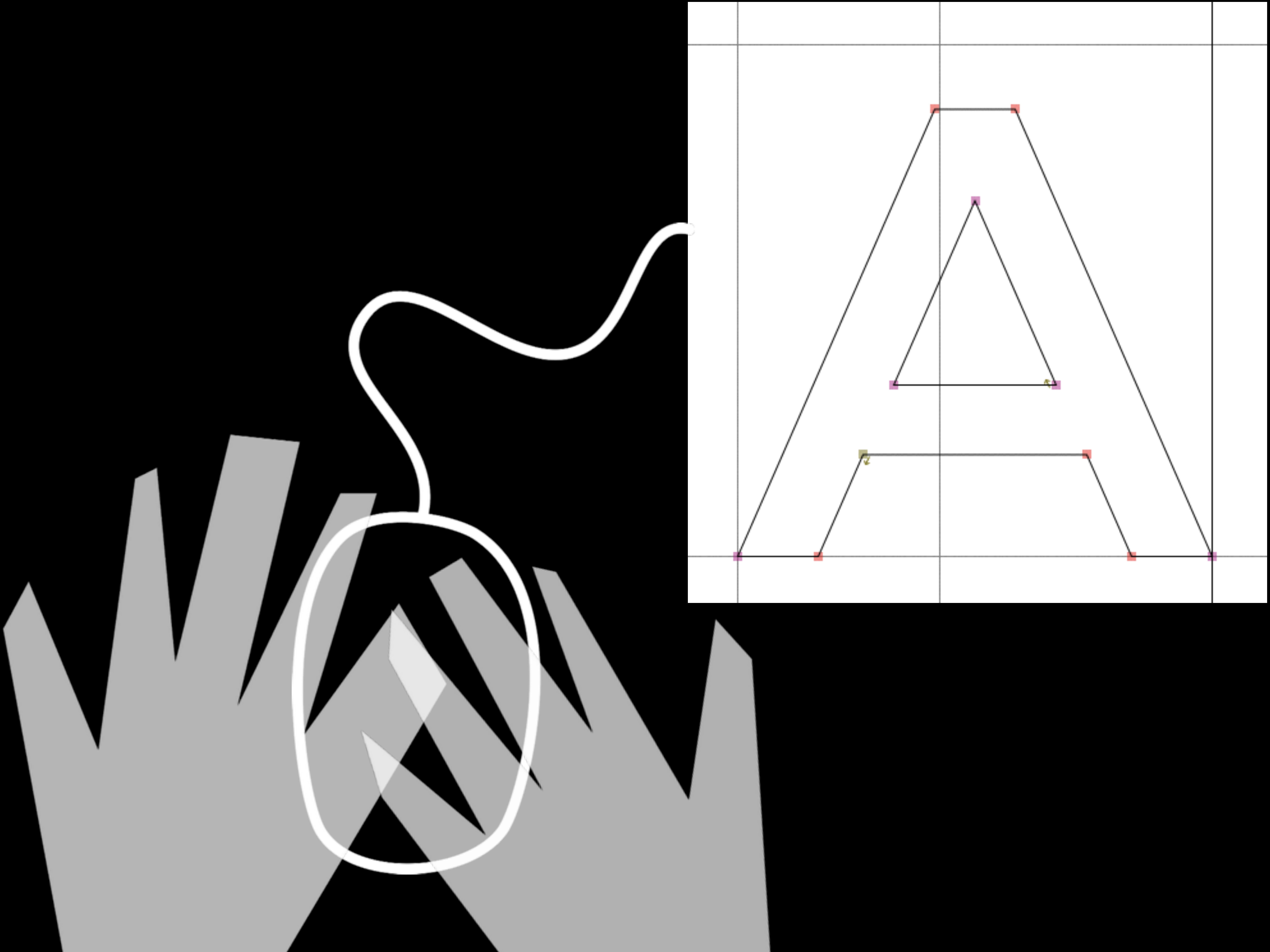
BRING TOGETHER

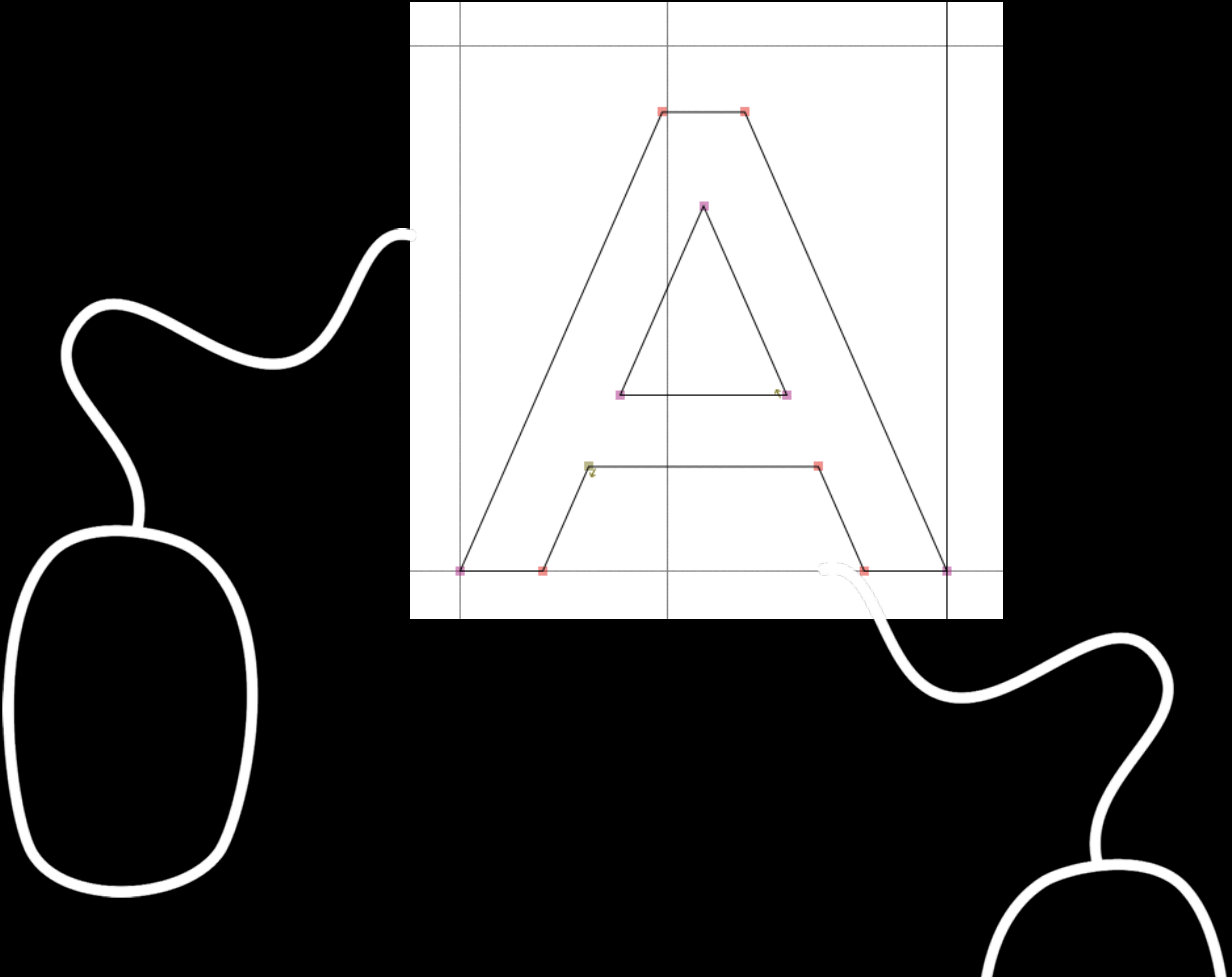
BRING TOGETHER

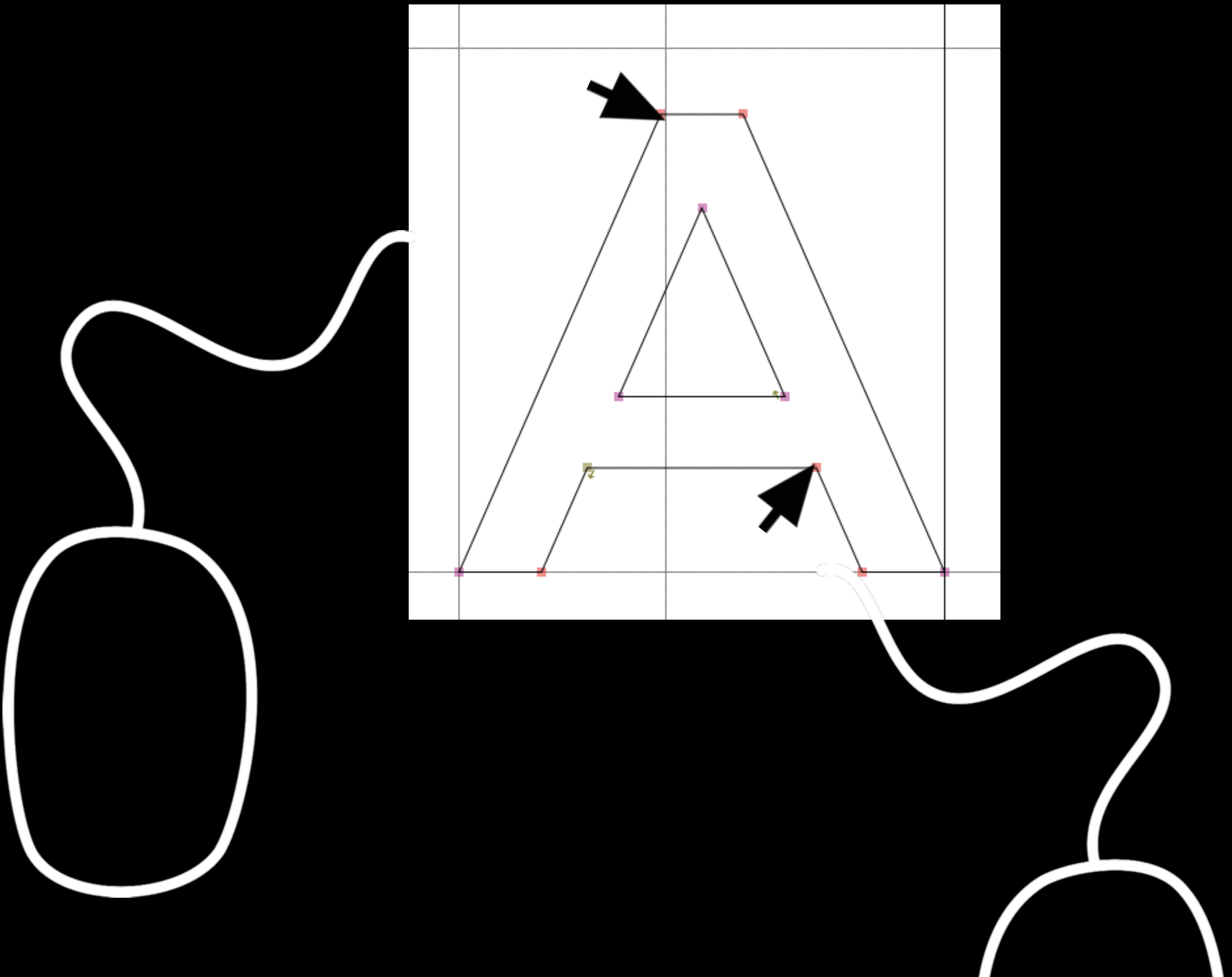
BRING TOGETHER

BRING TOGETHER







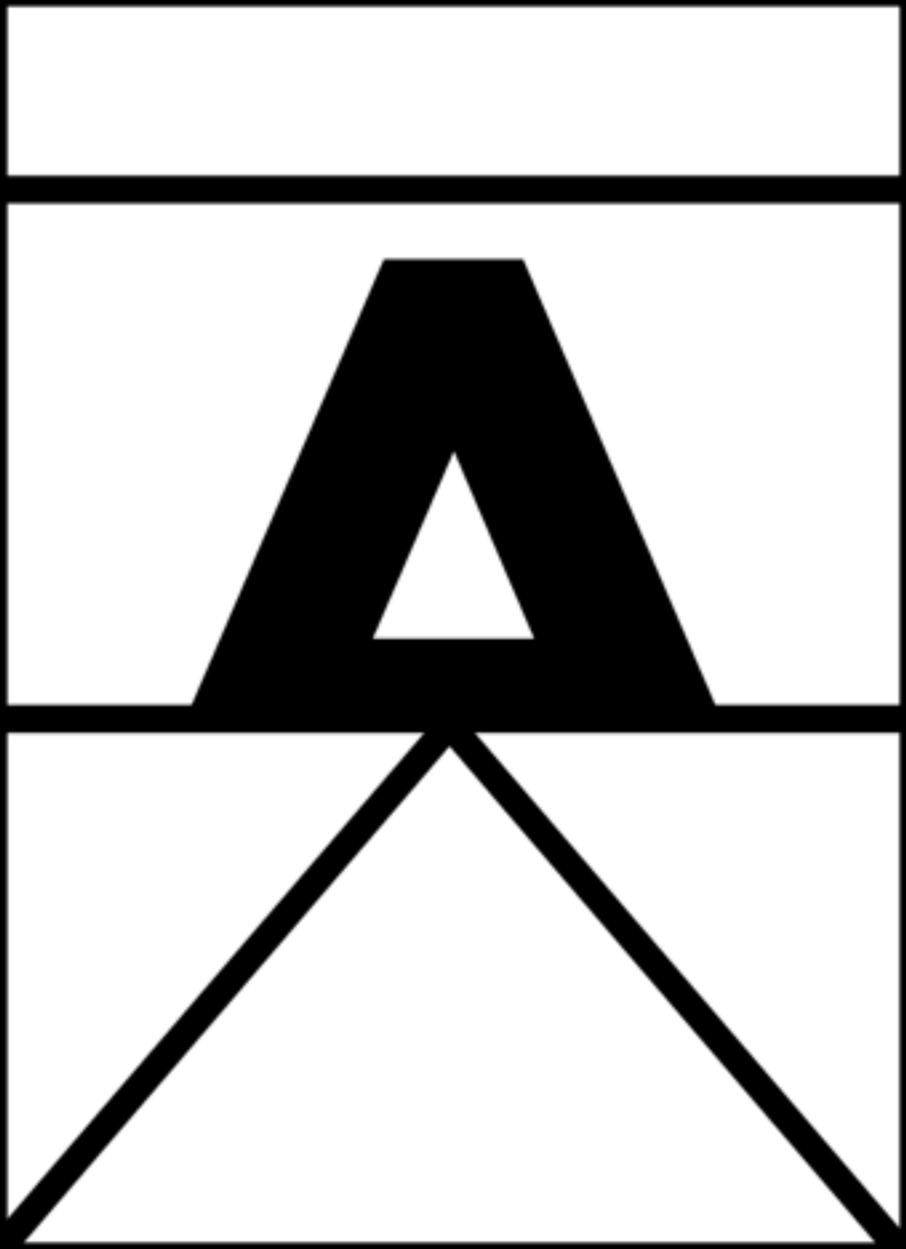


1.

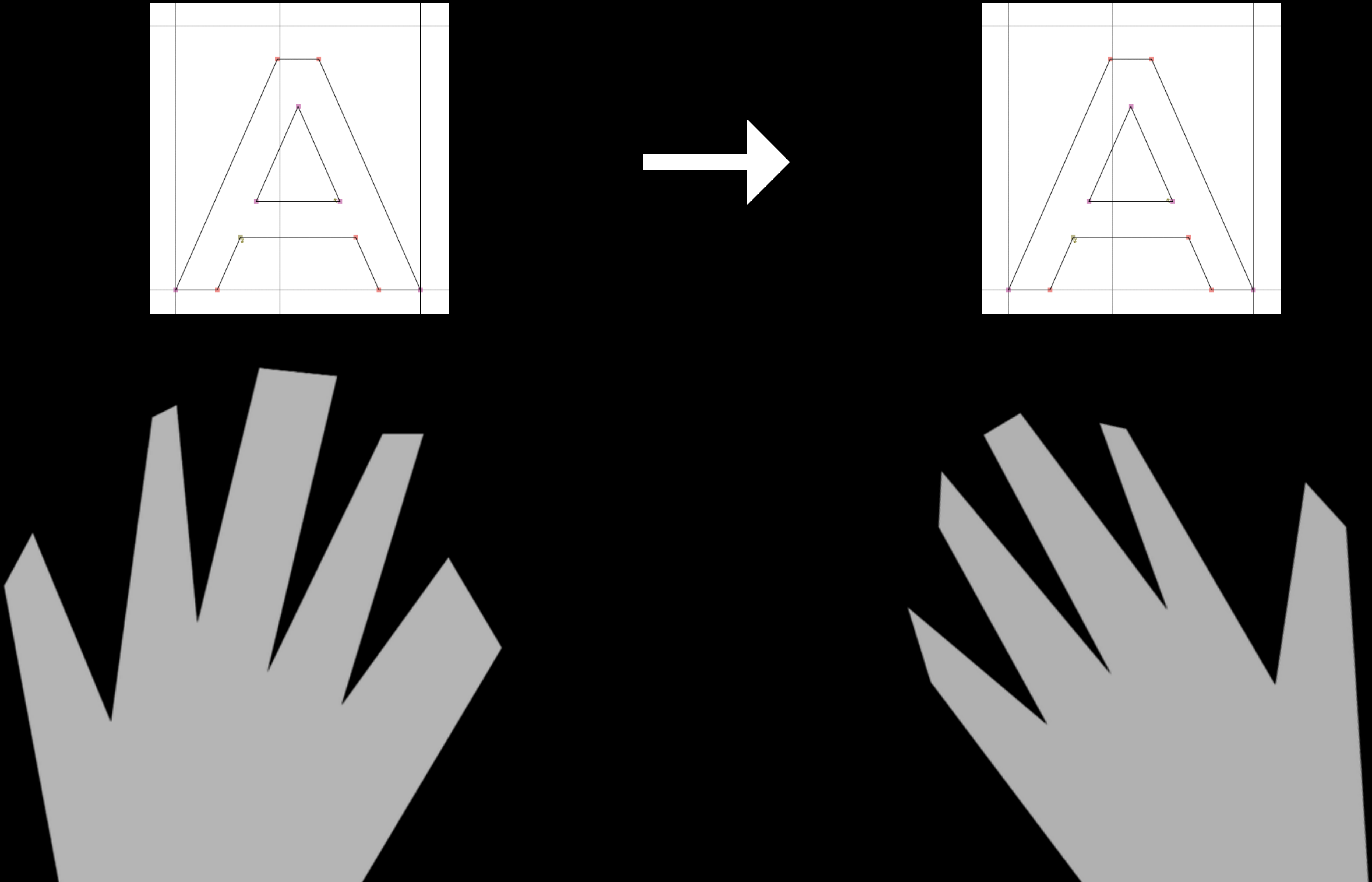
2.

3.

DIVIDE



A



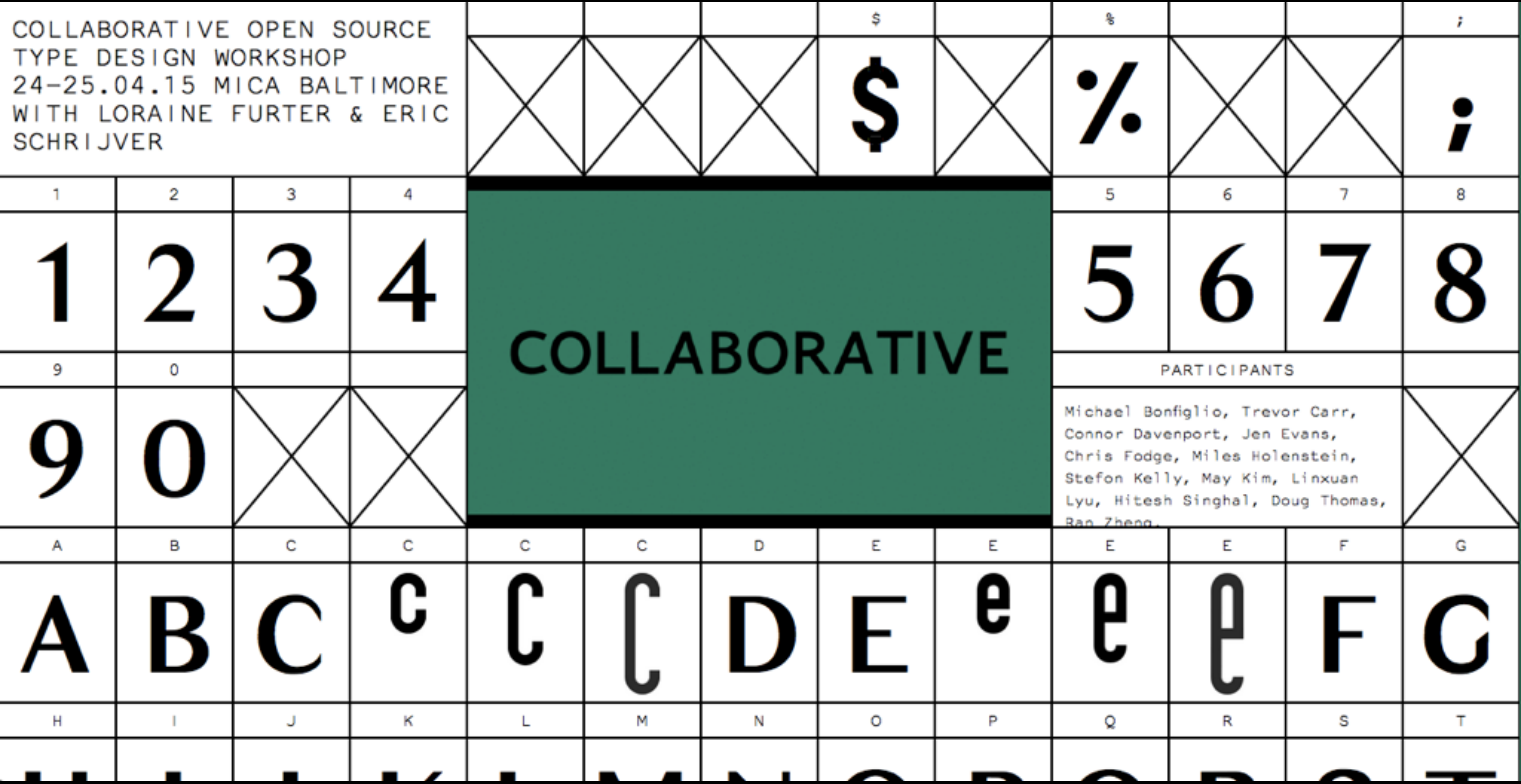
CONTRIBUTION
FORK
OPEN-ENDED
COLLABORATION

...

THE STORY CONTINUES

WHEN DOES IT
BECOME A NEW STORY?

http://fonts.github.io/typographic-collaboration/



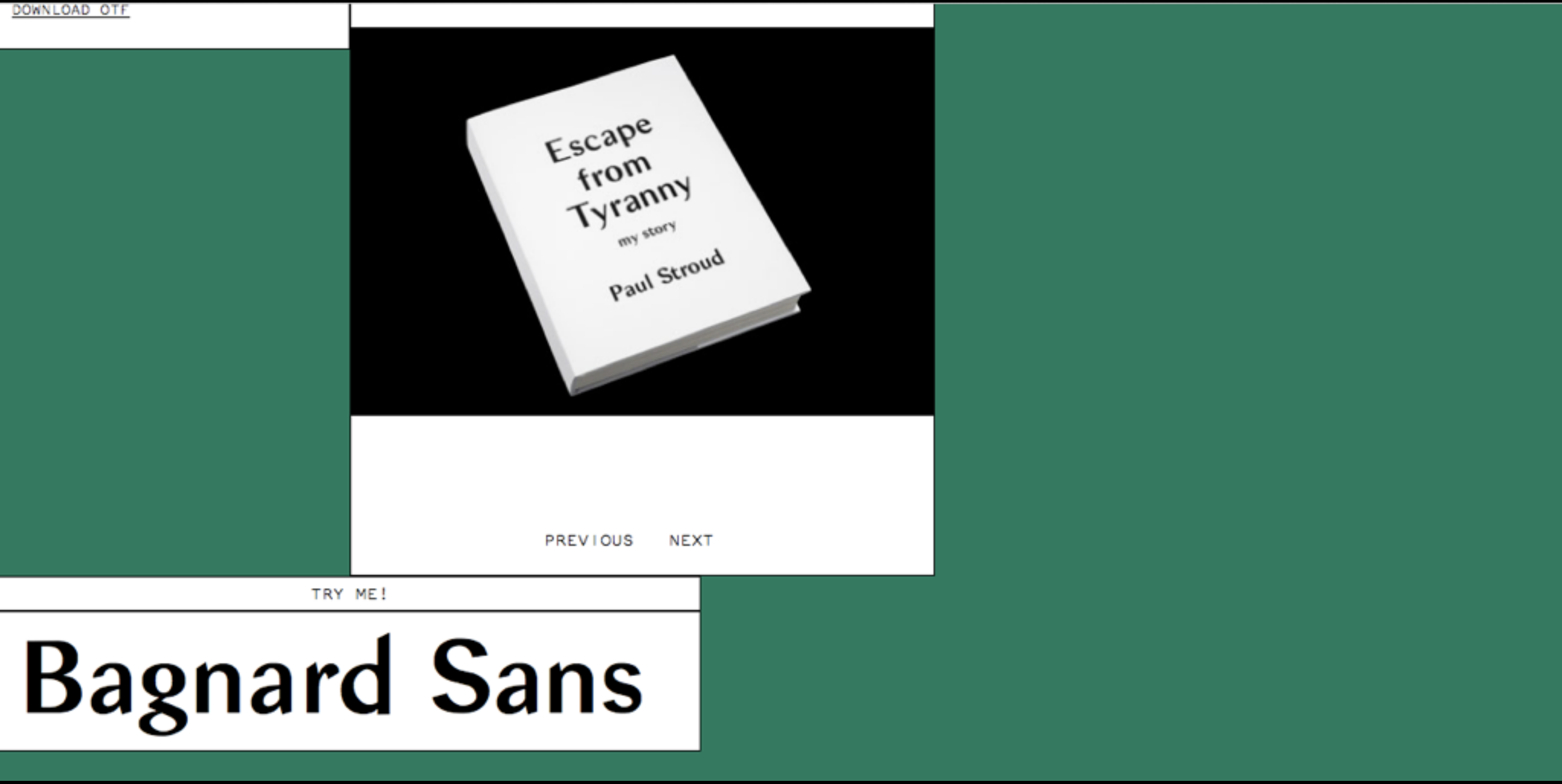
COLLABORATIVE OPEN SOURCE TYPE DESIGN WORKSHOP
24-25.04.15 MICA BALTIMORE
WITH LORAINE FURTER & ERIC SCHRIJVER

PARTICIPANTS

Michael Bonfiglio, Trevor Carr, Connor Davenport, Jen Evans, Chris Fodge, Miles Holenstein, Stefon Kelly, May Kim, Linxuan Lyu, Hitesh Singhal, Doug Thomas, Ran Zheng.

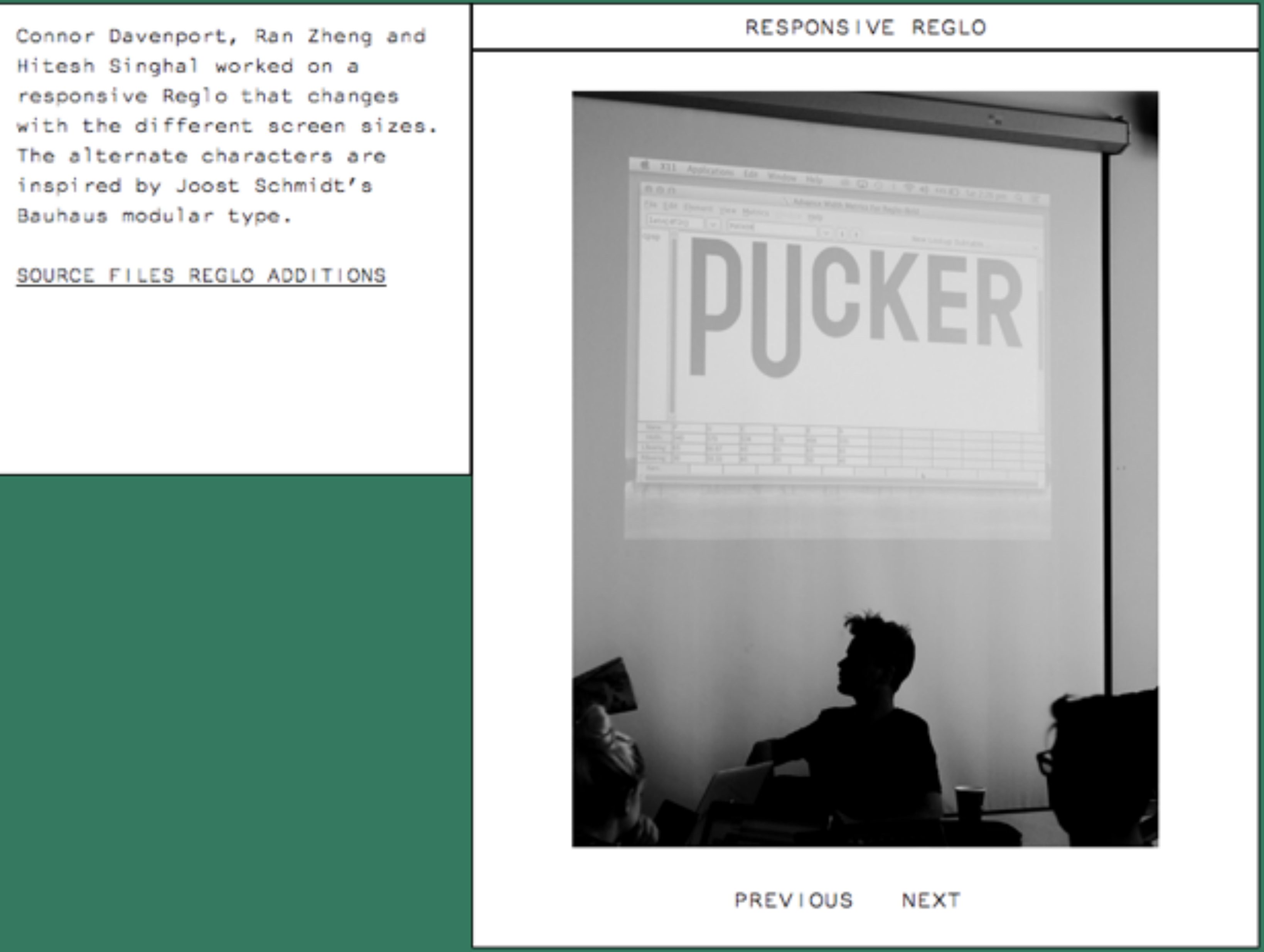
$
%
;
1 2 3 4
COLLABORATIVE
5 6 7 8
9 0
A B C C C C D E E E E F G
H I J K L M N O P Q R S T

http://fonts.github.io/typographic-collaboration/


DOWNLOAD OTF
Escape from Tyranny
my story
Paul Stroud
PREVIOUS
NEXT
TRY ME!

Bagnard Sans

http://fonts.github.io/typographic-collaboration/

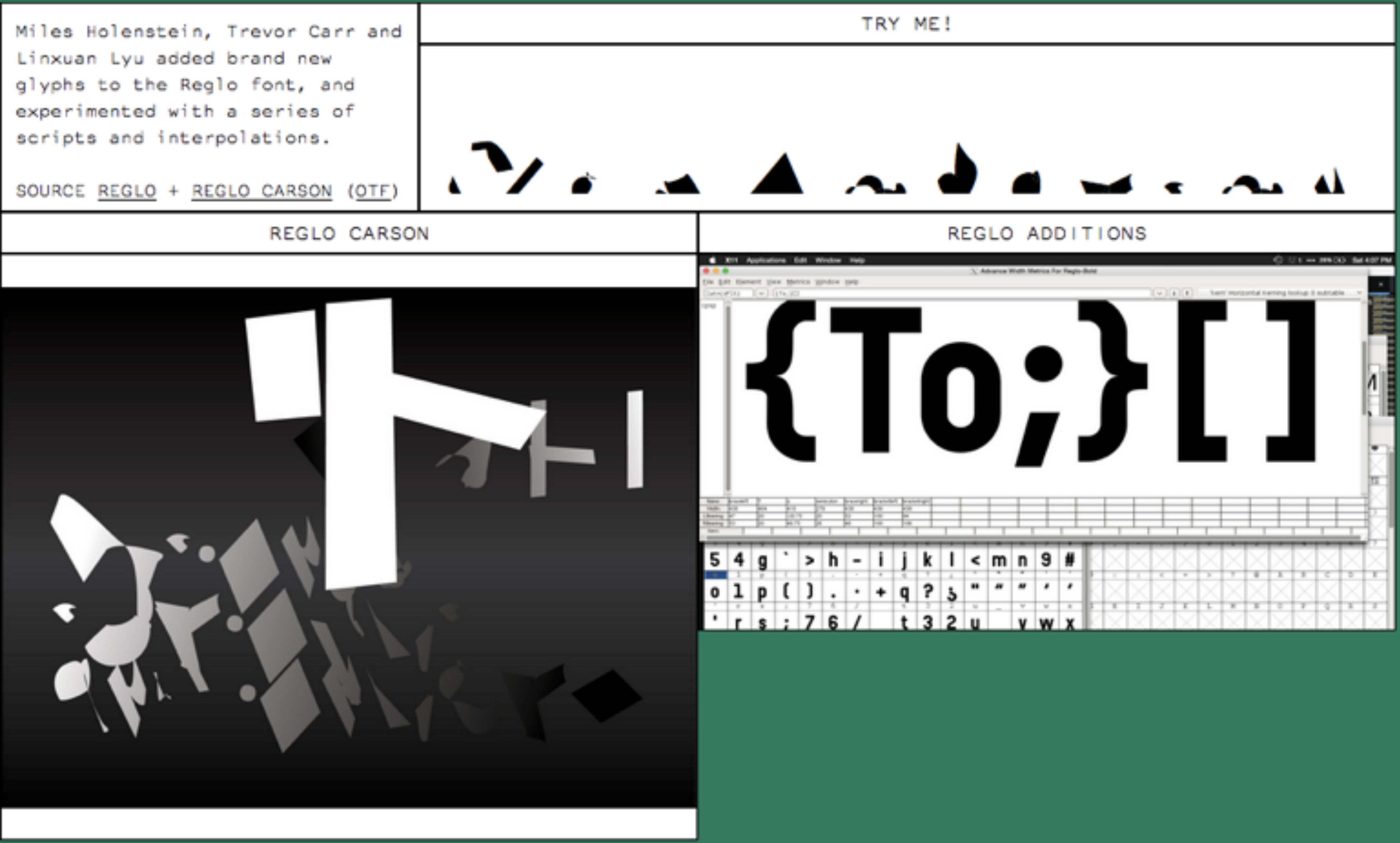


RESPONSIVE REGLO

Connor Davenport, Ran Zheng and Hitesh Singhal worked on a responsive Reglo that changes with the different screen sizes. The alternate characters are inspired by Joost Schmidt's Bauhaus modular type.

SOURCE FILES REGLO ADDITIONS

http://fonts.github.io/typographic-collaboration/



Miles Holenstein, Trevor Carr and Linxuan Lyu added brand new glyphs to the Reglo font, and experimented with a series of scripts and interpolations.

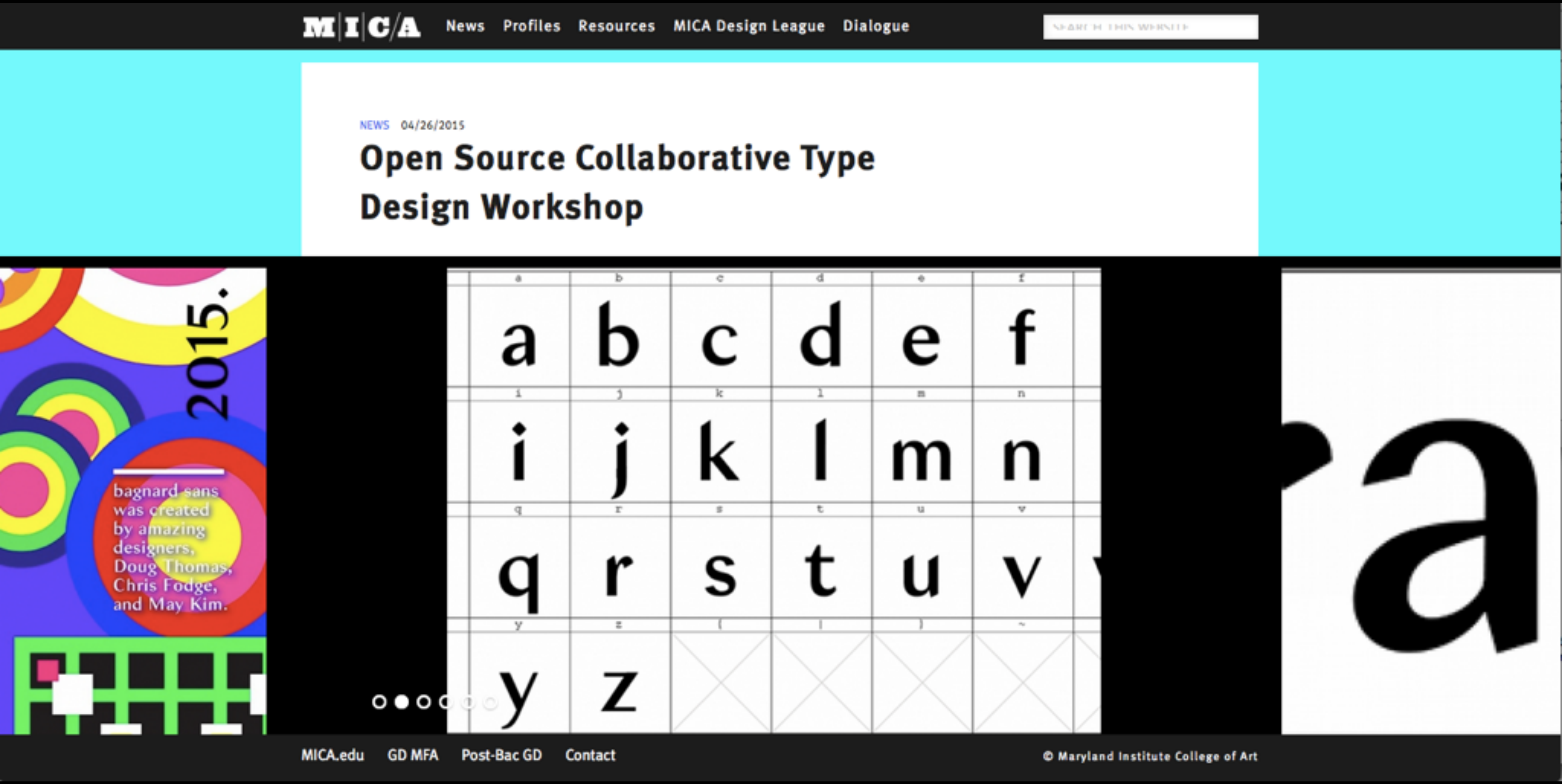
SOURCE REGLO + REGLO CARSON (OTF)

TRY ME!

REGLO CARSON

REGLO ADDITIONS

http://micagraphicdesign.org/2015/04/open-source-collaborative-type-design-workshop/


MICA
News
Profiles
Resources
MICA Design League
Dialogue

NEWS 04/26/2015

Open Source Collaborative Type Design Workshop

2015.

bagnard sans was created by amazing designers, Doug Thomas, Chris Fodge, and May Kim.

a b c d e f
i j k l m n
q r s t u v
y z
a

MICA.edu GD MFA Post-Bac GD Contact

© Maryland Institute College of Art

SPECIMEN
WORKSHOP

TOMORROW
10:00