Nº 1 ~ 2002

FONTADOR

Freytag

A constructed Sans Serif by Arne Freytag

Egal, nehmen wir doch die

Freytag

Freytag

Eine konstruierte Sans Serif

Inspiriert von den konstruierten Schriften der Bauhausepoche der 1920-er Jahre entstand die Linotype Freytag. Im Ergebnis hat sie einen kühlen und mechanischen, aber dennoch eleganten Charakter.

Ungewöhnlich für einen Displayfont ist der sehr gute Ausbau mit den vier Strichstärken Ultra Light, Light, Regular und Bold.

Dank ihrer ausgefeilten Gestaltung, der die Verbindung des konstruierten Charakters der Bauhausepoche mit guter Lesbarkeit und einem einheitlichen Schriftbild gelingt, gehört die Linotype Freytag zu den besten Bauhausschriften am Markt.

DETAILS

INGENIEURSKUNST

KONSTRUKTIONSLEHRE IM MASCHINENBAU

GRANYL

kohlenstofffaserverstärkt

63028514 732851 9273085

33

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supports 33 languages

Polymerfluid H_2

ligatures, inferiors, superiors, fractions

408

0 € @

408 glyphs for posters, editorial and magazines

LIGNE 21469

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00087562

Parallel Typecaster

ULTRA LIGHT

Indian Summer

LIGHT

Old Merchant

REGULAR

Weakspirited

BOLD

Unknown Pyroxene

ULTRA LIGHT-ITALIC

Childhoods End

LIGHT-ITALIC

Vulgarization

ITALIC

Teleportation

BOLD-ITALIC

LANGUAGE SUPPORT

SUPPORTS 33 LANGUAGES (PRO / OT CFF)

Afrikaans, Basque, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, Gaelic (Irish, Scots), German, Hungarian, Icelandic, Indonesian, Irish, Italian, Latvian, Lithuanian, Norwegian, Polish, Portuguese, Romanian, Saami (Southern), Serbian, Slovak, Slovenian, Spanish, Swahili, Swedish, Turkish.

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REGULAR, BOLD & ITALIC (24 PT / 30 PT)

Mungo Park was born in Selkirkshire, Scotland, at Foulshiels on the Yarrow Water, near Selkirk, on a tenant farm which his father rented from the Duke of Buccleuchter. He was the seventh in a family of thirteen. Although tenant farmers the Parks were relatively well-off. They were able to pay for Park to receive a good education, and Park`s father died leaving property valued at £3,000 (equivalent to $ 218,445 in 2015). His parents had originally intended him for the Church of Scotland.

He was educated at home before attending Selkirk grammar school. *At the age of fourteen, he was apprenticed to Thomas Anderson, a surgeon in Selkirk. During his apprenticeship, Park became friends with Anderson`s son Alexander and was introduced to Anderson`s daughter Allison, who would later become his wife.*

In October 1788, Park enrolled at the University of Edinburgh, attending for four sessions studying medicine and botany. Notably, during his time at university, he spent a year in the natural history course taught by Professor John Walker. After completing his studies, **he spent a summer in the Scottish Highlands, engaged in botanical fieldwork with his brother-in-law, James Dickson, a gardener and seed merchant in Covent Garden.** In 1788 Dickson and Sir Joseph Banks had founded the London Linnean Society.

In 1792 Park completed his medical studies at University of Edinburgh. My hope is now approaching to a certainty. If I be deceived, may God

CHARACTER SET

CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

PUNCTUATION

*\·●:,...!¡#.?¿"`;//_(){}[]——–-«»‹›„"″`′,

LEGAL & REFERENCE

©®™*†‡§¶

MATH & CURRENCY

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LINING FIGURES

0123456789

ADDITIONAL CAPITALS

ÆÐĦŁØŒŦÐÞ

ACCENTED CAPITALS

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ŜŞŤŢÚŬÛÜÙŰŪŲŮŨŴÝŶŸŹŽŻ

ADDITIONAL LOWERCASE

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ACCENTED LOWERCASE

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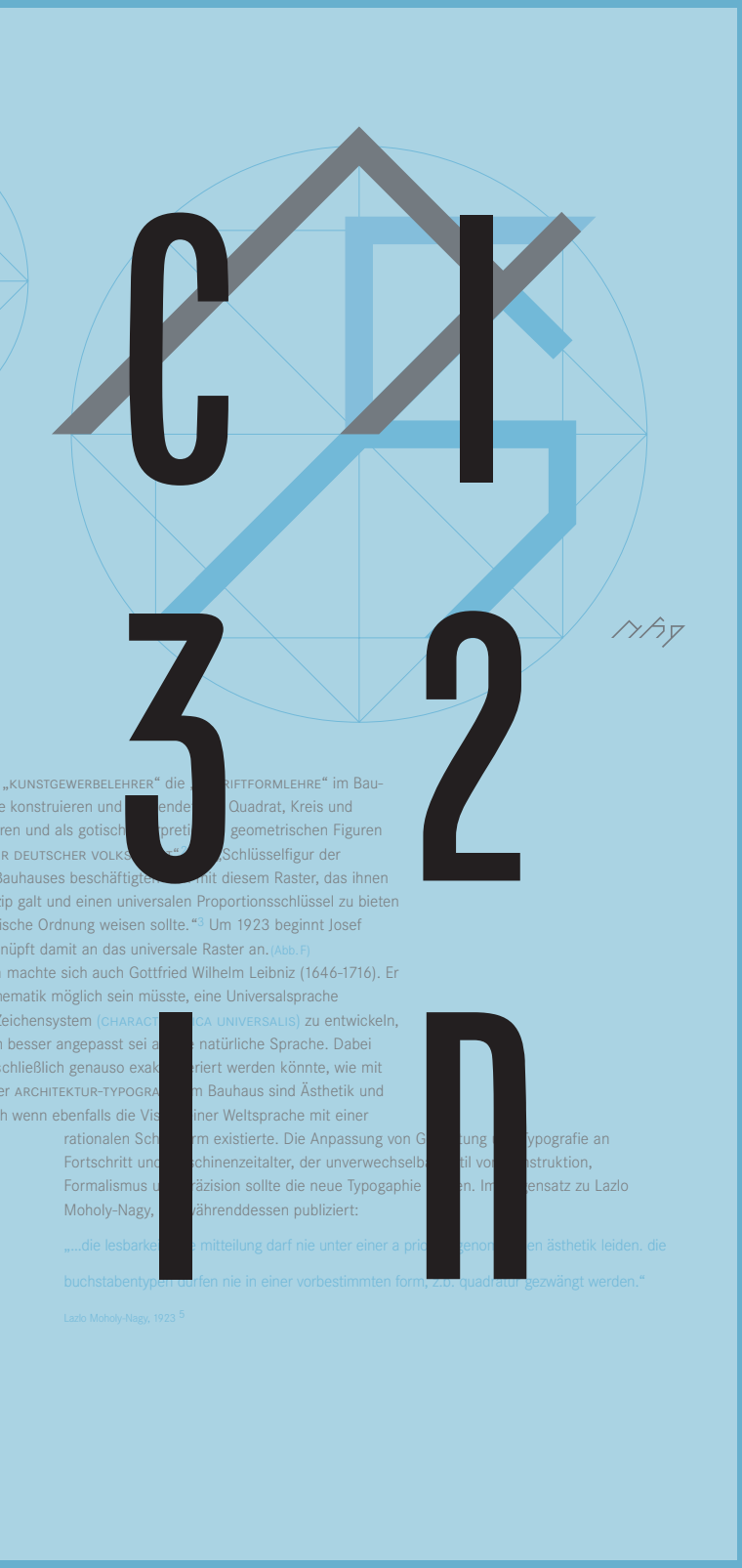
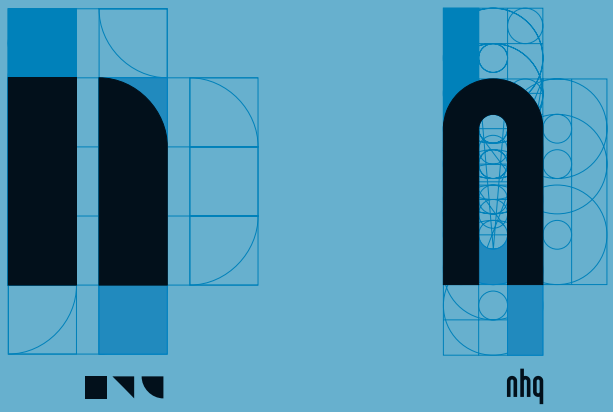


„KUNSTGEWERBELEHRER“ die „SCHRIFTFORMLEHRE“ im Bau-
e konstruieren und [illegible] Quadrat, Kreis und
ren und als gotisch[illegible] geometrischen Figuren
R DEUTSCHER VOLKS[illegible] Schlüsselfigur der
Bauhauses beschäftigten [illegible] mit diesem Raster, das ihnen
ip galt und einen universalen Proportionsschlüssel zu bieten
ische Ordnung weisen sollte.“[3] Um 1923 beginnt Josef
nüpft damit an das universale Raster an. (Abb. F)
machte sich auch Gottfried Wilhelm Leibniz (1646-1716). Er
ematik möglich sein müsste, eine Universalsprache
Zeichensystem (CHARACTERICA UNIVERSALIS) zu entwickeln,
besser angepasst sei a[illegible] natürliche Sprache. Dabei
schließlich genauso exak[illegible]eriert werden könnte, wie mit
er ARCHITEKTUR-TYPOGRA[illegible]m Bauhaus sind Ästhetik und
h wenn ebenfalls die Vis[illegible]iner Weltsprache mit einer
rationalen Sch[illegible]rm existierte. Die Anpassung von G[illegible]ung [illegible]ypografie an
Fortschritt und [illegible]schinenzeitalter, der unverwechselba[illegible]til vo[illegible]struktion,
Formalismus u[illegible]räzision sollte die neue Typogaphie [illegible]en. Im [illegible]ensatz zu Lazlo
Moholy-Nagy, [illegible]ährenddessen publiziert:

„...die lesbarke[illegible] mitteilung darf nie unter einer a pri[illegible]enom[illegible]en ästhetik leiden. die buchstabentypen dürfen nie in einer vorbestimmten form, z.b. quadratur gezwängt werden.“

Lazlo Moholy-Nagy, 1923 [5]



1921/22 transferred Lothar Schreyer as a "KUNSTGEWERBELEHRER building house Weimar. It lets the pupils of alphabets design and us angle derived rasters. These elementary and as gotisch interpreted its book of "symbols of German people art" explains as key figure o all masters of the building house was occupied with this raster, to t dent form principle galt. 1923 begins Josef Albers with the "template the universal raster an. [5]

On the search for universal solutions time life Gottfried made itself believed that it would have to be possible after the model of mathe guage (LINGUA UNIVERSALIS) and/or a universal plotting system (CHA to the needs of the sciences is better adapted than the natural spe that with this plotting system finally just as accurately could be ope mathematical indications. (the idea to develop realization contents mentarisieren and for the combination options of these basic modu also Russell and the early Wittgenstein.)

In "ARCHITECTURE TYPOGRAHY" at the building house aesthetics and geometry are the dominating criteria, even if likewise the vision of a world language with a rational writing existed. The adjustment of organization and typograhy at progress and machine time age, the unmistakable style of construction, formalism and precision should coin/shape the new Typogaphie. Contrary to Lazlo Moholy Nagy, which publishes meanwhile:

„...the legibility those report may be allowed to do never under an A priori accepted aesthetics to suffer the letter types in a predetermined form, e.g. quadrature to be never squeezed.“

Lazlo Moholy-Nagy

F „SCHABLONENSCHRIFT“, JOSEF ALBERS, 1923-26
F "SCHABLONENSCHRIFT", JOSEF ALBERS, 1923-26
G ALPHABET VON JOOST SCHMIDT, CA. 1928
G ALFABET BY JOOST SCHMIDT, AROUND 1928
H „VERDANA“, MATTHEW CARTER, 1994
H "VERDANA", MATTHEW CARTER, 1994
I JOOST SCHMIDT, „GROTESK IM QUADRATSCHEMA“, CA. 1931
I JOOST SCHMIDT, "GROTESQUE IN SQUARE PATTERNS", AROUND 1931

bauhaus
dessau

Hamburgefo

Linotype Freytag™

Quitador™

Quitador Sans™

Manometer

Curve

Ador

Ador Hairline

Punto

Quador

Quador Display

Object

Bionik

info@fontador.de
www.fontador.de

Name: Freytag – Designer: Arne Freytag – Date: 2002 – Styles: 8 – © 2002/Linotype/Arne Freytag