



# Freitag

a constructed alphabet  
by Arne Freitag

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**bauhaus**

The primary geometric forms used as proportion keys at the Bauhaus for designing alphabets are also an essential component of this typeface design. The grid and the poster lettering by Franz Ehrlich, based on drafts by Joost Schmidt, form the foundation of the typeface concept. From the existing characters, the basic structure – based on a grid system – can be reconstructed, allowing the determination of line weights, ascenders, and descenders. For forms that do not directly emerge from the grid logic, I draw inspiration from other drafts by Joost Schmidt or adapt them to fit the ductus of the typeface. This reconstruction process results in the development of a complete minuscule alphabet based on the poster lettering.

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INGENIEURSKUNST

GRANDYL

*kohlenstofffaserverstärkt*

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2 1 4 6 9

A woman with long, flowing hair is shown from the chest up, looking upwards with her head tilted back. Her hair is blowing in the wind, creating a sense of movement and freedom. The background is a bright, blue sky with soft, white clouds. The overall mood is one of optimism and renewal. The text 'new order' is overlaid in large, bold, yellow letters, centered horizontally across the middle of the image.

**new order**

LANGUAGE SUPPORT

**SUPPORTS 34 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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ą ɔ ç ð è ě ħ ħ ɓ ǒ ƙ ɫ  
ŋ ø ɸ Ě ř ŝ ʈ ů ü ž Ġ ʱ  
đ ĵ ƚ ǻ æ ƒ ʈ ỳ à ü ň

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A woman with her eyes closed and head tilted back, looking towards a bright blue sky with scattered white clouds. The image is overlaid with a large, stylized graphic consisting of a pink triangle and a white rectangle with black diagonal lines. The text 'die neue linie' is written in a bold, yellow, sans-serif font across the center of the image.

die neue  
linie



Parallel Typecaster

FREYTAG ULTRA LIGHT

Indian Summer

FREYTAG LIGHT

Old Merchant

FREYTAG REGULAR

Weakspirited

FREYTAG BOLD

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*Unknown Pyroxene*

FREYTAG ULTRA LIGHT ITALIC

*Childhoods End*

FREYTAG LIGHT ITALIC

*Vulgarization*

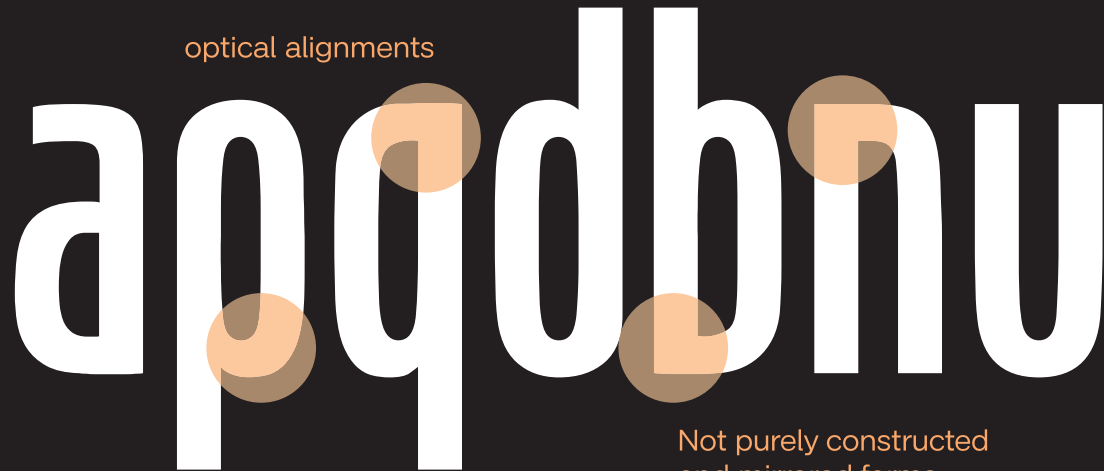
FREYTAG REGULAR ITALIC

*Teleportation*

FREYTAG BOLD ITALIC

DESIGN CONCEPT

optical alignments



a p q d b n u

Not purely constructed  
and mirrored forms.

A person is seen from behind, wearing a white short-sleeved jersey. The jersey has the name 'FREYTAG' and the number '10' printed on the back in bright yellow. The person is standing against a bright blue sky with scattered white clouds. The lighting is bright, suggesting a sunny day.

**FREYTAG**

**10**



The demand, for example, is for a uniform typeface without lowercase and uppercase letters: only uniform characters, not in size but in form. Of course, one could also make idealistic demands here that go far beyond a modernization of our current script. Our script is based, aside from a few phonetic symbols, on ancient conventions. The origins of these symbols are difficult to trace today. They are often formalistic (or) practical variations of traditional forms that can no longer be comprehended. Thus, one can only speak of a true reorganization of the (printed) script when it is carried out on an objective, scientific basis.

*Lazlo Moholy-Nagy, 1926*

OH Hamburg *OH Hamburg* *OH Hamburg*

**reconstruction**

*gleich mit lo*  
*antennen  
laube verhängen*  
*mit weite*  
*wird aufwärts*  
*variante*  
*variante*  
*andere Variante*

