

Triptych Roman

Triptych Italick

Triptych Grotisque

Designed by Ellmer Stefan
Released in April 2019



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This file is for evaluation purposes only.

Triptych consists of three distinct styles amplifying the notion of structural differentiation within a typeface family. The triplet of Roman, *Italick [sic]* and **Grotisque** is designed to take on clearly defined hierarchical functions in a typographic system.

Roman and *Italick [sic]* are irreverently free interpretations of the sturdiest of all sturdy book faces ever produced, namely *O.S. (Old Style) Antique No. 7* by Miller & Richard of Edinburgh first issued in 1858 [citation needed].

Most probably not designed by Miller & Richard's prime punchcutter Alexander Phemister, this style was in widespread circulation on either side of the Atlantic. Its derivatives were marketed both as *Old Style Antique* and *Antique Old Style*; in some German foundry catalogues it can be encountered curiously baptized *Mediaeval-Egyptienne*.

The accompanying Bold weight is a mental extrapolation of a manifold of **Grotisques** spanning the best part of the Nineteenth Century. Nonchalantly appropriating various historical sources it is a subconscious amalgamation of unsorted *Sans Surryph* influences.

Despite its name, Triptych is of secular, utilitarian nature: its unsentimental, at times mechanical drawing makes for a stubbornly robust and economic design. Bare any bourgeois flamboyance it is suited for confident and hard-working typography. Where other typefaces are promoted as workhorses, this one is a mule.

Ephemerera

Triviality

Mundane

Quads *within* Quads, 1884

MONUMENT

Specimen of Plain & *Ornamental* Types

Offline office!

aka *Mediæval* Egyptienne

A redesign of «true old-style» serif faces —

Miller & Richard's

the boldness and the stubby serifs of the Egyptians [slab serifs],

European Qualities

visible in the wide-spreading arms of the T,

Rational Sentiment

popular for its solid colour, wide characters and legibility...

Gorgeous Crudity

totally eclipsed in British printing except as a backup choice!

History

The history of art in many cultures shows a series of wave-like trends where the level of ornament used increases over a period, before a sharp reaction returns to plainer forms, after which ornamentation gradually increases again. The pattern is especially clear in post-Roman European art, where the highly ornamented Insular art of the Book of Kells and other manuscripts influenced continental Europe, but the classically inspired Carolingian and Ottonian art largely replaced it. Ornament increased over the Romanesque and Gothic periods, but was greatly reduced in Early Renaissance styles, again under classical influence. Another period of increase, in Northern Mannerism, the Baroque and Rococo, was checked by Neoclassicism and the Romantic period, before resuming in the later 19th century Victorian decorative arts and their continental equivalents, to be decisively reduced by the Arts and Crafts movement and then Modernism.

¶ The detailed study of Eurasian ornamental forms was begun by Alois Riegl in his formalist study *Stilfragen: Grundlegungen zu einer Geschichte der Ornamentik (Problems of style: foundations for a history of ornament)* of 1893, who in the process developed his influential concept of the *Kunstwollen*. Riegl traced formalistic continuity and development in decorative plant forms from Ancient Egyptian art and other ancient Near Eastern civilizations through the classical world to the arabesque of Islamic art. While the concept of the *Kunstwollen* has few followers today, his basic analysis of the development of forms has been confirmed and refined by the wider *corpus* of examples known today. Jessica Rawson has recently extended the analysis to cover Chinese art, which Riegl did not cover, tracing many elements of Chinese decoration back to the same tradition; the shared background helping to make the assimilation of Chinese motifs into Persian art after the Mongol invasion harmonious and productive.

Composition of type metal

Type metal is an alloy of lead, tin and antimony in different proportions depending on the application, be it individual character mechanical casting for hand setting, mechanical line casting or individual character mechanical typesetting and stereoplate casting.

The proportions used are in the range: lead 50–86%, antimony 11–30% and tin 3–20%. The basic characteristics of these metals are as follows:

Lead — type of metal 10b, or 613

The basis for type metal is lead, a relatively cheap metal, that melts at 327°C or 621.5°F. It is *easy to handle* and makes alloys with many other metals. It is, however, very soft and castings with pure lead are not sharp enough for printing. Lead is *poisonous* and very heavy.

Tin — Type designation 24sno.

Tin (Sn) It promotes the *fluidity* of the molten alloy and makes the type tough, giving the alloy resistance to wear. It is harder, stiffer and tougher than lead.

Antimony — Type designation 623

Antimony (Sb) melts at 630°C. This highly crystalline metalloid gives type metal its *hardness* and a much better and *sharper* cast from the matrix. It has a crystalline appearance while being both brittle and fusible. When alloyed with lead, it strengthens the alloy and improves casting detail.

Tales of the Grotesque & *Arabesque*

Edgar A. Poe

Lionizing.

— *all people went*
Upon their ten toes in wild wonderment.
Bishop Hall's Satires

I am—that is to say, I was—a great man; but I am neither the author of Junius, nor the man in the mask, for my name is Thomas Smith, and I was born somewhere in the city of Fum-Fudge. The first action of my life was the taking hold of my nose with both hands; my mother saw this, and called me a genius; my father wept for joy, and bought me a treatise on Nosology. Before I was breeched I had not only mastered the treatise, but had collected into a common-place book all that is said on the subject by Pliny, Aristotle, Alexander Ross, Minutius Felix, Hermanus Pictorius, Del Rio, Villarêt, Bartholinus, and Sir Thomas Browne.

I now began to feel my way in the science, and soon came to understand that, provided a man had a nose sufficiently big, he might, by merely following it, arrive at a lionship. But my attention was not confined to theories alone; every morning I took a dram or two, and gave my proboscis a couple of pulls. When I came of age my father asked me, one day, if I would step with him into his study.

«My son,» said he, when we got there, «what is the chief end of your existence?»

«Father,» I said, «it is the study of Nosology.»

«And what, Thomas,» he continued, «is nosology?»

«Sir,» I replied, «it is the Science of Noses.»

«And can you tell me,» he asked, «what is the meaning of a nose?»

Spanish 9 pt

El universo (que otros llaman la Biblioteca) se compone de un número indefinido, y tal vez infinito, de galerías hexagonales, con vastos pozos de ventilación en el medio, cercados por barandas bajísimas. Desde cualquier hexágono se ven los pisos inferiores y superiores: interminablemente. *La distribución de las galerías es invariable. Veinte anaqueles, a cinco largos anaqueles por lado, cubren todos los lados menos dos; su altura, que es la de los pisos, excede apenas la de un bibliotecario normal.*

Norwegian 9 pt

Universet (som andre kaller Biblioteket) består av et ubestemt antall, og kanskje uendelig, av sekskantede gallerier, med store ventilasjonsskakter i midten, omgitt av svært lave rekkverk. Fra hvilken som helst sekskant kan du se nedre og øvre etasjer: uendelig. *Gallerifordelingen er uforanderlig. Tjue hyller, fem lange hyller per side, dekker alle sider bortsett fra to; Høyden, som er gulvets, er nesten ikke den samme som en vanlig bibliotekar.*

English 9 pt

The universe (which others call the Library) is composed of an indefinite number, and perhaps infinite, of hexagonal galleries, with vast ventilation shafts in the middle, surrounded by very low railings. From any hexagon you can see the lower and upper floors: endlessly. *The gallery distribution is invariable. Twenty shelves, five long shelves per side, cover all sides except two; its height, which is that of the floors, hardly exceeds that of a normal librarian.*

German 9 pt

Das Universum (wie andere die Bibliothek nennen) besteht aus einer unbestimmten Anzahl und vielleicht unendlich vielen sechseckigen Galerien mit großen Lüftungsschächten in der Mitte, die von sehr niedrigen Geländern umgeben sind. Von jedem Sechseck aus können Sie die unteren und oberen Etagen sehen: unendlich. *Die Verteilung der Galerie ist nicht veränderbar. Zwanzig Regalböden, fünf lange Regalböden pro Seite, bedecken alle Seiten außer zwei; Die Höhe, die der Bodenbelag ist, stimmt fast nicht mit einem normalen Bibliothekar überein.*

Finnish 9 pt

Maailmankaikkeus (kuten toiset kutsuvat kirjastoksi) koostuu määrittelemättömästä määrästä ja ehkä äärettömästä määrästä kuusikulmaisia gallerioita, joissa on suuret tuuletusakselit keskellä ja joita ympäröivät hyvin matalat kaiteet. Jokaisesta kuusikulmiosta näet alemman ja ylimmän kerroksen: ääretön. *Gallerian jakelu ei ole muuttuva. Kak-sikymmentä hyllyä, viisi pitkää hyllyä per sivu, peittävät kaikki puolet paitsi kaksi; Korkeus, joka on lattiapäällyste, melkein ei sovi yhteen tavallisen kirjastonhoitajan kanssa.*

Turkish 9 pt

Evren (diğerlerinin kütüphanesi gibi) belirsiz bir sayıdan ve ortada büyük havalandırma eksenleri olan ve çok küçük raylarla çevrili muhtemelen altıgen altıgenlerden oluşur. Her altıgen için alt ve üst katmanları göreceksiniz: sonsuz. *Galeri dağıtımı değişmez. Yirmi raf, bir sayfada beş uzun raf, iki hariç tüm tarafları kapsar; Taban yüksekliği normal bir kütüphanesi için neredeyse uygun değil.*

Lithuanian 9 pt

Visata (kaip kiti vadina biblioteka) susideda iš neapibrėžto skaičiaus ir galbūt begalinio šešiakampių galerijų su didelėmis vedinimo ašimis viduryje ir apsuptų labai mažų bėgių. Kiekvienam šešiakampiui matysite apatinius ir viršutinius sluoksnius: begalinį. *Galerijos platinimas nepasikeičia. Dvidešimt lentynų, penkios ilgos lentynos viename puslapyje, apima visas puses, išskyrus dvi; Grindų aukštis beveik netinka įprastam bibliotekininkui.*

Czech 9 pt

Vesmír (jak říkají jini v knihovně) se skládá z dvojnásobných čísel a případně šestiúhelníkových šestiúhelníků s velkými větracími osami a velmi malými kolejnicemi. U každého šestiúhelníku uvidíte horní a dolní vrstvu: nekonečná. *Distribuce galerie se nemění. Dvacet polic, pět dlouhých polic na jedné straně, pokrývá všechny strany kromě dvou; Výška základny je téměř neadekvátní pro běžného knihovníka.*

Polish 9 pt

Wszechświat (jak mówią inni w bibliotece) składa się z niejednoznacznych liczb i prawdopodobnie sześciokątnych sześciokątów z dużymi osiami wentylacyjnymi i bardzo małymi szynami. Dla każdego sześciokąta zobaczysz górną i dolną warstwę: nieskończoną. *Dystrybucja galerii się nie zmienia. Dwadzieścia półek, pięć długich półek z jednej strony, pokrywa wszystkie boki z wyjątkiem dwóch; Wysokość podstawowa jest prawie niewystarczająca dla zwykłego bibliotekarza.*

Portuguese 9 pt

O universo consiste (como outros dizem na biblioteca) de números ambíguos e hexágonos provavelmente hexagonais com grandes eixos de ventilação e trilhos muito pequenos. Para cada hexágono você pode ver as camadas superior e inferior: infinito. *A distribuição da galeria não muda. Vinte prateleiras, cinco longas prateleiras de um lado, cobrem todos os lados, exceto dois; A altura básica é quase insuficiente para um bibliotecário comum.*

Dutch 9 pt

Het universum bestaat (zoals anderen zeggen in de bibliotheek) uit dubbelzinnige getallen en waarschijnlijk hexagonale hexen met grote ventilatie-assen en zeer kleine rails. Voor elke zeshoek zie je de bovenste en onderste lagen: oneindig. *De distributie van de galerij verandert niet. Twintig planken, vijf lange planken aan één kant, bedekt alle zijden behalve twee; De basishoogte is bijna onvoldoende voor een gewone bibliothecaris.*

Hungarian 9 pt

Az univerzum kétértelmű számok és hatszögletű hatszögekből áll (mint ahogy azt a könyvtárban mondják), valószínűleg nagy szellőztető tengelyekkel és nagyon kis korlátokkal. Minden egyes hatszög esetében látható a felső és az alsó réteg: végtelen. *A galéria terjesztése nem változik. Húsz polc, az egyik oldalon öt hosszú polc, mindkét oldalt lefedve; Az alapmagasság szinte nem megfelelő az átlagos könyvtáros számára.*

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für

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1982

12+3≠45

2019

23×45

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Standard Ligatures

Contextual Alternates

Case-Sensitive Forms

Prop. Oldstyle Figures (Default)

Tabular Oldstyle Figures

Proportional Lining Figures

Tabular Lining Figures

Superscript / Superior

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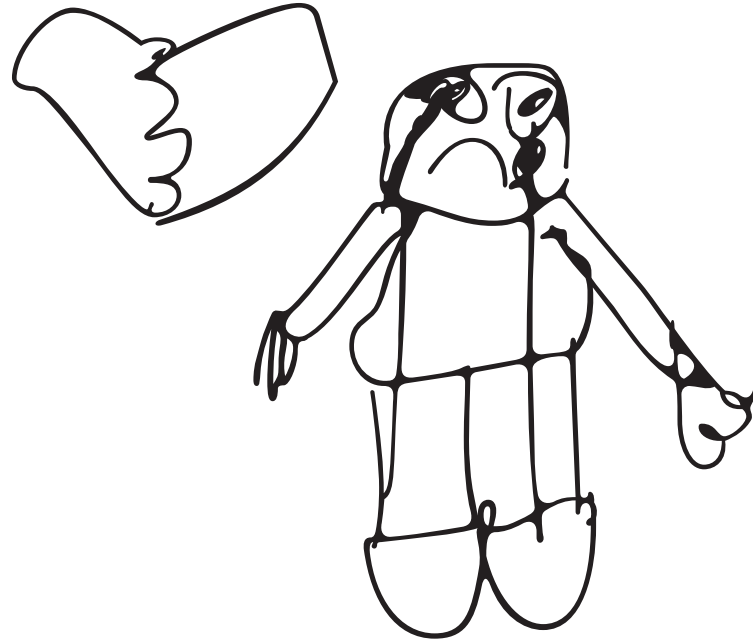
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Alas, the Pyte Foundry.