

No. 3 Series serves for a variety of large scale applications including titling, visual identities, book covers, mobile patterns and websites. It is a humanist typeface and covers three widths in large steps, Normal, Narrow and Poster.

When the first letters were cut into metal during the Renaissance, how did their designers approach the task to adapt the existing writing habits into an efficient and aesthetic type system for reproducibility? We can retrace some of their intentions by studying historical sources. *No. 3 Series* is the outcome of revisiting this transition from writing with the pen to movable type. It is influenced by writing and cursive writing and imagines deviations from the traditions we know.

The principle behind the shapes of the a, d, p and q of the lowercase alphabet is the rotation of an italic letter written with a broad nib pen. Italic handwriting usually has a slope which in this case is reduced to zero, but the underlying theoretical strokes are preserved.

The texts in this specimen are assembled from the poetry of Flora Jane Thompson.	Release	2021
	Weights	Light, Regular, Bold, Heavy
	Normal	Regular, Bold, Heavy
	Narrow	Regular, Bold, Heavy
	Poster	Regular, Bold, Heavy
	Version	1.450, January 2025

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No. 3 Series

rvt

Aa

Normal

Light
Regular
Bold
Heavy

Weights

Light

ABCDEFGH
abcdefghijk
012345678!

Regular

ABCDEFGH
abcdefghijk
012345678!

Bold

ABCDEFGH
abcdefghijk
012345678!

Heavy

ABCDEFGH
abcdefghijk
012345678!

Selected glyphs

ſ ſ ſ
k& n ó f
2 q t y ſ

Light

9 / 12 pt

THE FIRST FOUNDERS had not a common standard of height, thickness or other magnitude, and consequently the shape of the letters cut and cast by them differed very widely. It is an easy matter in an old book to identify the type there used as having been employed in another book, and to state in what

printing-office the work was prepared. To some extent the productions of two of the present foundries can still be told apart from all the others, as there are differences which serve to mark them. The printers of the cradle age generally cast their own type and made their own punches. The latter were

18 / 20 pt

SHADE TO rescue him captive in its shadowy bars, glimmering

multitudinous stars burn to orange; pale, and die—as dawn

38 / 38 pt / -5 tracking

As dawn-light steals across they

65 pt / -10 tracking

SKY; lark 3

Regular

65 pt / -5 tracking

Trees dip

36 / 38 pt

THEIR bows to 4.1® [slake] day's green

18 / 20 pt

FIRES IN THE 15 enchanted lakes. Along the shore, beneath the trees,

a drift of wan anemones bow their heads 12,345,678.90 ..,:![]{}0/--—*&%@

9 / 12 pt

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Bold

65 pt

Their 7

38 / 38 pt

«HEADS, and» shiver and 203

18 / 20 pt

SWOON mourning dim net of shade
for the drowned to rescue him.
moon. Stark Captive in its 123
acacias cast a 4567890.,:;!?

9 / 12 pt

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Heavy

9 / 12 pt

THE FIRST FOUNDERS had not a common standard of height, thickness or other magnitude, and consequently the shape of the letters cut and cast by them differed very widely. It is an easy matter in an old book to identify the type there used as having

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18 / 20 pt

The floods
are out at Wel-
borough:
The encroa-

ching waters
creep and
moan; One 0.6
gaunt old

38 / 38 pt / -5 tracking

Reflected in a steely glass; 56

65 pt / -10 tracking

(Lanes) 2

