

# The Temeraire Family

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*A collection  
of typefaces inspired  
by British lettering  
tradition at the turn  
of the 19<sup>th</sup> century*

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To the Memory of Thomas  
 the Son of Rich<sup>d</sup> & Eliz<sup>th</sup>  
 Latterbrook who was buried  
 the 30<sup>th</sup> day of August 1796  
 Aged 15 years.  
 I'm coming Lord I'm coming Lord  
 The Child did cry  
 Unless embrace dear Parents pray  
 Not think that I am snatch<sup>d</sup> too soon  
 Remember me when I am dead &  
 gone

Also  
 was interred the Body  
 of Joseph the Son of Joseph  
 who departed this Life  
 on the 6<sup>th</sup> 1759 in the 8 Year  
 of age.

MEMORY  
 OF  
 SAMUEL  
 Son of  
 THOMAS H. AND MARY  
 PAUL  
 of Saint Menier.  
 who fell a sleep in Jesus May 29.  
 1854.  
 Aged 27 Years.

Woolen Manufacture  
 JOSEPH DOVER  
 died on the 24<sup>th</sup> of Sept. 1810 aged 8 Years.  
 Also of ESTHER his Wife  
 who died on the 21<sup>st</sup> of June 1797 aged 70 years.  
 Also of Sarah their Daughter who died July the 18<sup>th</sup> 1708  
 AGED 17 YEARS.  
 Also of JOHN DOVER their Son of FORGE NEIR Keswick  
 Who died on the 2<sup>d</sup> of Apr. 1859. aged 8 Years.  
 Also of William Dover their Son of Caldbeck in this County  
 who died on the 10<sup>th</sup> of May 1797. aged 4 Years.  
 Also of ANN their Daughter who died 1762 aged 5 years.  
 Also of Dinah their Daughter Wife of Christopher Hodson a  
 Causeway foot who died Dec<sup>r</sup> the 12<sup>th</sup> 1807 aged 69 years  
 Also of JOSEPH DOVER their Son who died March 29<sup>th</sup> 1763  
 AGED 1 YEAR.  
 Also of Esther their Daughter Wife of William Christopherson  
 of Keswick who died August the 8<sup>th</sup> 1825 aged 66 years.  
 Also of Mary Dover their Daughter who died  
 April 29<sup>th</sup> 1805 aged 7 years.  
 DANIEL DOVER at Shillalee Bank the Youngest Son of MARY SURVER  
 caused this Stone to be Erected in grateful remembrance. March 28<sup>th</sup> 1840  
 WHO DEPARTED THIS LIFE APRIL 20<sup>th</sup> 1842  
 IN THE 70<sup>th</sup> YEAR OF HIS AGE.  
 Also of Martha his Wife who died  
 August the 31<sup>st</sup> 1845. Aged 59 years.

JOSEPH CHERRY OF KESWICK:  
 who departed this Life on the 28<sup>th</sup> Day of  
 February 1818: in the 36<sup>th</sup> Year of his age.  
 Also of MARY the Wife of Jos<sup>ph</sup> & Eliz<sup>th</sup> Cherry who  
 died on the 28<sup>th</sup> of September 1817 aged 9 years & 6 Mo.  
 Also of ANN their Daughter who died on the 9<sup>th</sup>  
 of March 1815. aged 1 Year & 5 Mon<sup>th</sup>.  
 Also of JOHN their SON who died on the 21<sup>st</sup> of Feb<sup>r</sup>  
 1817 aged 1 Year & 7 Mon<sup>th</sup>.  
 Also of ELIZABETH their Daughter who died on the  
 24<sup>th</sup> Day of March 1819 aged 1 Year & 4 Mon<sup>th</sup>.  
 Also of Joseph Hudson of THE

Woolen Manufacture  
 24<sup>th</sup> of Sept<sup>r</sup> 1810. age  
 ESTHER hi  
 he 21<sup>st</sup> of June 1797 ag  
 their Daughter who died  
 AGED 17 YEARS.  
 VER their Son of FORG

# English Vernacular

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In 1757, John Baskerville (1706–75), a rich citizen from Birmingham, published his own copy of works by *Virgil*. The text was set in a new type cut by John Handy (*d.* 1792) during the previous seven years. The “Baskerville type”, as we can call it, was, at the time, revolutionary! Indeed, unlike faces from his most notable predecessor, William Caslon 1<sup>st</sup> (1692/93–1766), the typeface was not anymore inspired by Dutch punchcutters but by Baskerville’s own practice of calligraphy and by copper-plate works from English writing masters like Georges Bickham (1684–1758) or Joseph Champion (1709–68). Formally, the changes are outstanding: higher contrast between thin and thick parts, more vertical axis, longer and thinner bracketed serifs...

The novelty and elegance of Baskerville’s creation, despite being unnoticed at first in England, became a huge success in Europe. Incidentally, his design started to be copied by his pairs and began influencing lettering artists and stone carvers around the British Isles, leading to the development of what is nowadays known as the *English Letter*.

This genre, also known as *English* or *English Vernacular*, is strongly documented by type historians like Alan Bartram & James Mosley in some of their most famous essays.

We must point out that England is perhaps one of the only Western country that have a national tradition of fine letterforms in vernacular use. It has progressively taken its characteristic shape at the turn of the 19<sup>th</sup> century, ignoring formal developments from other countries, tracing its own path in the lettering world.

One of the most stimulating field to look at is the work of grave-stone cutters from this era. Besides its astonishing and unique formal innovations, it has another major advantages: it can provide us with an idea of the date at which they were cut so, based on this information, one can trace the origin and development of letterforms.

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Of course, the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century were also prolific periods in terms of typography, especially in England. Thanks to the mechanization of paper making and new typographic needs for communication, the first two decades of the century gave birth to marvellous styles: *Sans-Serifs*, *Egyptians*, *Clarendons*, *Fat-faces*, *Italians*... Type founders like Vincent Figgins (1766–1844), Robert Thorne (1754–1820) or William Caslon (1786–1850) were among the major innovators of their time, influencing the whole of Europe.

Years later, English typography will eventually be reinvented by Eric Gill (1882–1940), helped by his master Edward Johnston (1872–1944) and his friend Stanley Morison (1889–1967), typographic consultant for the Monotype Corporation. Their work will be much more influenced by classical Roman proportions, thanks to the rediscovery of the Trajan Column (107–113), of which a mould is displayed in the *Cast Courts* of Victoria & Albert Museum since 1864.

The *Temeraire* family, named after the ship HMS *Temeraire* which defeated the French & Spanish in the famous Trafalgar Battle, is an attempt to design a contemporary interpretation of the *English Letter* through a respectful investigation of its history. It is conceived from an outsider point of view and with current graphic design concerns in mind. Each style is designed to match the others but is also a standalone homage to a specific part of the English lettering tradition. I hope you will appreciate this medley as much as I enjoyed designing it.

Family overview

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10 Downing Street

*Anglo-Saxon men*

**Kate & Harry**

Newcastle

*Caslon*

**Queen**



England  
expects  
that every  
man will  
do his duty.

Signal sent by Vice Admiral Horatio Nelson from his flagship HMS *Victory*, moments before the start of the Battle of Trafalgar on October 21<sup>st</sup> 1805.

Nelson will eventually lose his life during the battle but it will remain a major success thanks to the crews of ships HMS *Victory*, HMS *Neptune* & HMS *Temeraire*.

# Selected bibliography

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# Character set

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Small capitals	ABCDEFGHIJKLMNOPQRSTUVWXYZ@&
Punctuation	!;:.,;..._---()[]{}/ \`‘””,,“(())•*†‡@&
Symbols	§ ¶ © <sup>SM</sup> ® <sup>TM</sup> ¤ ¯ N <sub>q</sub>
Ligatures	fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl f
Figures	1234567890€\$¢£ƒ¥%‰°#+=-±
Fractions	½ ¼ ¾
Math stuff	H <sup>0123456789</sup> / <sub>0123456789</sub> H <sup>1234567890</sup> H <sub>1234567890</sub>
Superscript	H <sup>abcdefghijklmnopqrstuvwxyz</sup>
	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
	á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
	ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
Alternate J	JĴ
Alternate Q	Q
Alternate g	ğǧǧǧǧ
Ornaments	♥☹☹☹

# Character sets preview

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**Italic** *ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890 (àçêîñžß&?)*

**Bold Egyptian** **ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890 [àê&]**

**Light Subhead** *ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890 (àçê&)*

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## Opentype features

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**Small capitals** ‘ROCKY’ & MUGSY!

**All small caps** WILL E. COYOTE & THE ROAD RUNNER

**All caps** SYLVESTER & ‘TWEETY’ BIRD?

**Superscript & inferior** H<sup>2</sup>G<sub>2</sub> – The Hitchhiker’s Guide<sup>to the galaxy</sup>

**Alternates & ligatures** Jigglypuff against Qwilfish

**Alternates** *Acme Novelty™ & Warner Bros®*

**Ordinals** N<sup>o</sup>6 is not a number, he’s a free man...

**Fractions** ⅔ Mafia made ½ a million in a week!

**Language feats** NOORDZIJ IS VISITING THE FIJI

**Text**

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**Italic**

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*æ*

# Bold Egyptian

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RR

## Light Subhead

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S

# Display Black

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**lk**

# Display Italian Italic

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**This specimen showcases  
the *Temeraire* family,  
a collection of typefaces  
conceived & designed  
by Quentin Schmerber  
in 2015 & 2016 as part of  
the postgraduate course  
*Typo&graphie & Langue&ge*  
at the École Supérieure  
d'Art & Design, Amiens,  
France.**

**It is published in partial fulfillment  
of the requirements for the project's public  
presentation on February 10, 2016.**

**The typefaces have yet to be finished...**