

The Temeraire Family

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

To the Memory of Thomas
 the Son of Rich^d & Elizth
 Latterbrook who was buried
 the 30th 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^d 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 6th 1759 in the 8 Year
 of age.

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

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

JOSEPH CHERRY OF KESWICK:
 who departed this Life on the 28th Day of
 February 1818: in the 36th Year of his age.
 Also of MARY the Wife of Jos^{ph} & Elizth Cherry who
 died on the 28th of September 1814 aged 9 years & 6 Mo^s.
 Also of ANN their Daughter who died on the 9th
 of March 1815 aged 1 Year & 5 Mon^s.
 Also of JOHN their SON who died on the 21st of Feb^r
 1817 aged 1 Year & 7 Mon^s.
 Also of ELIZABETH their Daughter who died on the
 24th Day of March 1819 aged 1 Year & 4 Mon^s.
 Also of Joseph Hudson of THE

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

English Vernacular

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 1st (1692/93–1766), the typeface was not anymore inspired by Dutch punchcutters but by Baskerville’s own practice of calligraphy and by copperplate 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 19th 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.

Of course, the end of the 18th and the beginning of the 19th 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

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 21st 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	§ ¶ © ™ ® ™ ª ¶ N
Ligatures	fb fh fi fj fk fl ff ffb ffh ffi ffj ffk ffl f
Figures	1 2 3 4 5 6 7 8 9 0 € \$ ¢ £ ¥ % ‰ ‰ ‰ ° + = - ±
Fractions	½ ¼ ¾
Math stuff	H ⁰¹²³⁴⁵⁶⁷⁸⁹ / ₀₁₂₃₄₅₆₇₈₉ H ¹²³⁴⁵⁶⁷⁸⁹⁰ H ₁₂₃₄₅₆₇₈₉₀
Superscript	H ^{abcdefghijklmnopqrstuvwxyz}
	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
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	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	ğ ğ ğ ğ
Ornaments	♥ ☹ ☹

Character sets preview

Italic ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 (àçêîñžß&?)

Bold Egyptian ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
1234567890 [àê&]

Light Subhead ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
1234567890 (àçê&)

Opentype features

Small capitals ‘ROCKY’ & MUGSY!

All small caps WILL E. COYOTE & THE ROAD RUNNER

All caps SYLVESTER & ‘TWEETY’ BIRD?

Superscript & inferior H²G₂ – The Hitchhiker’s Guide ^{to the galaxy}

Alternates & ligatures Jigglypuff against Qwilfish

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

Ordinals N^o6 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



Italic

æ

Bold Egyptian

RR

Light Subhead

S

Display Black

lk

Display Italian Italic



**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...**