

Freytag

a constructed alphabet
by Arne Freytag

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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.

INGENIEURSKUNST

GRANYL

kohlenstofffaserverstärkt

21469



idealistic

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.

ą Ʉ ȣ ǎ è ě ĝ ĥ ɓ Ǿ ɰ ɤ
ŋ ø ɸ Ě ǣ ŝ ɥ Ů Ẁ Ẃ Ġ Ȩ
đ ȝ ɰ ǻ æ Ƨ Ƨ Ȳ À Ü Ñ

die neue linie



Parallel Typecaster

FREYTAG ULTRA LIGHT

Indian Summer

FREYTAG LIGHT

Old Merchant

FREYTAG REGULAR

Weakspirited

FREYTAG BOLD

Unknown Pyroxene

FREYTAG ULTRA LIGHT ITALIC

Childhoods End

FREYTAG LIGHT ITALIC

Vulgarization

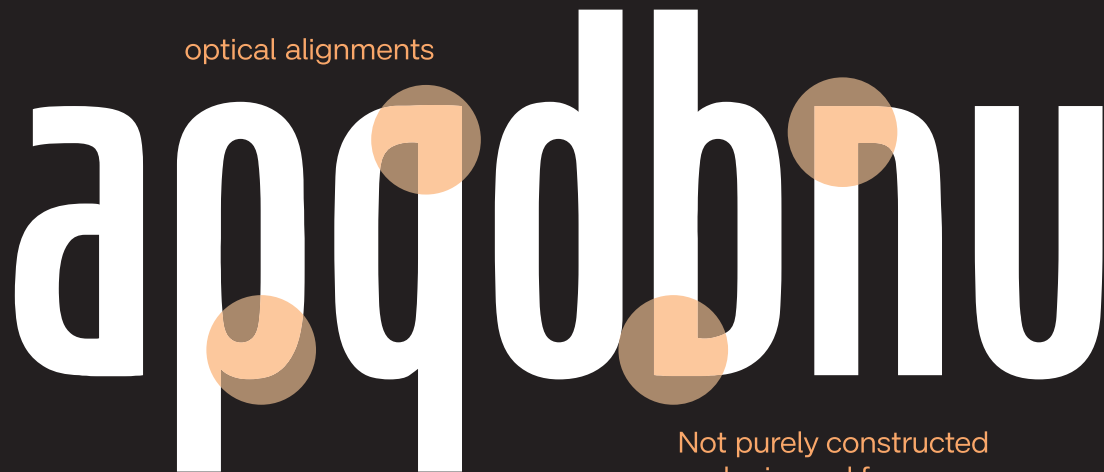
FREYTAG REGULAR ITALIC

Teleportation

FREYTAG BOLD ITALIC

DESIGN CONCEPT

apqdbnu



optical alignments

Not purely constructed
and mirrored forms.



FREYTAG

10

Character set

CAPITALS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASE

abcdefghijklmnopqrstuvwxyz

PUNCTUATION

*\.\bullet:,:...!i#.?;`";//_(){}[]—--
«»<> " ,

LEGAL & REFERENCE

© ® ™ * † ‡ § ¶

MATH & CURRENCY

· / + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ∞ ∫ Ω Δ Π Σ √
µ ρ % ‰ ° º ` ^ ˇ ¤ £ ¥ €

LINING FIGURES (PROPORTIONAL & TABULAR)

0123456789 0123456789

FRACTIONS

 $\frac{1}{2} \quad \frac{1}{4} \quad \frac{3}{4}$

ADDITIONAL CAPITALS

Æ Ð Ħ Ł Ø Œ T Ð Þ Á Ă Â Ã Ä Å Ą Ć Č Ç Ĉ Ċ Đ É Ě
Ė Ê Ë È Ê Ğ Ġ Ģ Ĥ Î Ï İ Ì Ï Ĵ Ķ Ĺ Ļ Ľ ľ Ñ Ñ Ñ
Ó Ő Ô Õ Ö Ó Ő Ŕ Ŗ Š Ś Ş Š Š Ţ Ŧ Ú Û Ü Û Û Û Û
Ů Ű Ų Ŵ Ŷ Ÿ Ž ž

ADDITIONAL LOWERCASE

æðħıøœβłđþǎăâäàāąǻāčćĉêēě
êëèèēęğĝġĥîïìíĵķĺļłńňñņó
őôöòōõĩřŗśŝşſţţúűûüùũұõ
ûÛẂẄ
ÛÜẐẑ

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

reconstruction

