

14 × Equitan Sans

14 × Equitan Slab



EQUITAN

**Name:** Equitan Slab and Equitan Sans

**Classification:** Slab and Sans Serif

**Designer:** Diana Ovezee

**Designed in:** 2015–2016

**Styles:** 14 romans + 14 italics

Together, Equitan Sans and Equitan Slab make up an astounding 28-font super family. The two typefaces serve up industrial-era letterforms, refreshed for a new century. In terms of design, these matching sans serif and slab serif faces compromise an anthology of some of the best characteristics of nineteenth century display typography. **You could consider them as the steampunk addition to the Indian Type Foundry retail library.**

# This is the 'Antique' you've been looking for

About the Equitan Sans  
and Equitan Slab families

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Together, Equitan Sans and Equitan Slab make up an astounding 28-font super family. The two typefaces serve up industrial-era letterforms, refreshed for a new century. In terms of design, these matching sans serif and slab serif faces compromise an anthology of some of the best characteristics of nineteenth century display typography. You could consider them as **the steampunk addition to the Indian Type Foundry retail library.**

Equitan Sans and Equitan Slab are ITF's first matching sans serif and slab serif families for the Latin-script. Both typefaces are available in seven weights; each weight has an upright and a italic font on offer. Their character sets include 418 glyphs per font. Equitan Slab's italics are 'true italics', while Equitan Sans offers a more oblique solution. Although each typeface is great on its own, Equitan Sans and Equitan Slab should be used together. **This super family is ready for use in branding projects and packaging design.** Ovezea wanted to make a type family that is both sturdy and flavourful, with balanced low-contrast letter forms.

The name 'Equitan' is an anagram of the word 'Antique'. Although slab serifs are typically associated with type classification terms like 'Egyptian' or 'Tonic', the name of the first slab serif printing type – as shown in Vincent Figgins's 1821 specimen – was '*Antique*'. Antiques were the predecessors of the *Clarendon* style typefaces, which began appearing in 1844. Initially, typesetters would use *Clarendon* faces to help emphasise something in a text. Eventually, designers would begin using bolder weights of the text face instead, and *Clarendon* types went on to be used in all sorts of environments.

It was Palmer & Rey's 1884 '*48 point Antique*', which set Ovezea off on the journey that would lead to Equitan Sans and Equitan Slab. Her design,



however, is not a literal revival. The 1884 letters shapes are rather naïve by today's standards, with an overcorrected lowercase and not enough consistency for contemporary graphic designers to want to use them. Still, Ovezea was fascinated by the old-fashioned skeleton forms of these letters, with their very long serifs and comparatively closed apertures. It seemed as if they were **hiding a secret elegance** that she could only release by making a new typeface. In fact, Ovezea's biggest achievement in Equitan Sans and Equitan Slab was her ability to convert centuries-old display ideas into working text letterforms for twenty-first century use.

Born in Romania, Diana Ovezea lived in Vienna before moving to the Netherlands to study typeface design at the Royal Academy of Art (KABK) in The Hague. Today, she lives and works in Amsterdam. Ovezea has previously released fonts through Gestalten in Berlin; Equitan Sans and Equitan Slab are her first ITF release.

Defined *Market*

SLAB THIN + ITALIC

Corporate *Gain*

SLAB EXTRALIGHT + ITALIC

FORGED *LARK*

SLAB LIGHT + ITALIC

Urban *Monarch*

SLAB REGULAR + ITALIC

Shameful *Taste*

SLAB SEMIBOLD + ITALIC

**Toasted Roads**

SLAB BOLD + ITALIC

**Awkward Men**

SLAB BLACK + ITALIC

Precise Soldiers

SANS + SLAB REGULAR

EACH OF THE SEVEN WEIGHTS OF EQUITAN  
SLAB HAS AN UPRIGHT AND A TRUE ITALIC,  
WITH 418 GLYPHS PER FONT.

Equitan Slab Thin

Equitan Slab ExtraLight

Equitan Slab Light

Equitan Slab Regular

Equitan Slab SemiBold

**Equitan Slab Bold**

**Equitan Slab Black**

*Equitan Slab Thin Italic*

*Equitan Slab ExtraLight Italic*

*Equitan Slab Light Italic*

*Equitan Slab Italic*

*Equitan Slab SemiBold Italic*

***Equitan Slab Bold Italic***

***Equitan Slab Black Italic***

Defined Scènario

SANS THIN + ITALIC

Olympic Asylums

SANS EXTRALIGHT + ITALIC

NORMĂL RŪGBY

SANS LIGHT + ITALIC

Convënient Ťram

SANS REGULAR + ITALIC

Mild Polÿteçhnic

SANS SEMIBOLD + ITALIC

Own Typewriter

SANS BOLD + ITALIC

Maxīmũm Train

SANS BLACK + ITALIC

Grinch Measures

SANS + SLAB THIN ITALIC

EACH OF THE SEVEN WEIGHTS OF EQUITAN SANS  
HAS AN UPRIGHT AND AN OBLIQUE, CORRECTED  
ITALIC, WITH 418 GLYPHS PER FONT.

Equitan Sans Thin

Equitan Sans ExtraLight

Equitan Sans Light

Equitan Sans Regular

Equitan Sans SemiBold

**Equitan Sans Bold**

**Equitan Sans Black**

*Equitan Sans Thin Italic*

*Equitan Sans ExtraLight Italic*

*Equitan Sans Light Italic*

*Equitan Sans Italic*

*Equitan Sans SemiBold Italic*

***Equitan Sans Bold Italic***

***Equitan Sans Black Italic***

NEW MIXTURE • LEGEND SINCE 1867

Masala chai

**B-9°58A**

*The French term café au lait was used in cafés*

**Backpfeifengesicht**

KNAUTIA

Are there 'oceans' hiding inside the Earth?

**Catepillar**

Rare variant found in Australia & New Zealand

MICROFOAM

**Kummerspeck**

ON THE WATERFRONT 1954

The term *rétro* was soon applied to nostalgic French

*(Diaphanous)\**

**célèbre professeur**

*In its curved & imperceptible fall, the sun sank low and changed form*

**SPRING**

*Modern wine culture derives from the practices of the ancient*

*Preassign*

HISTORICAL ROMAN-PERSIAN WARS

**CYBERSQUATTING**

THIN  
57 PT

# STABILITY & POWER

THIN  
27 PT

Selected countries allow a vintage wine to include a portion of wine that is not from the marked year

THIN  
120 PT

# Dekör

THIN  
22 PT

Most countries allow vintage wine to include 20% liquid that

THIN  
13 PT

A vintage wine is one made from grapes that were all, or primarily, grown and harvested in a specified year. In certain wines, it can denote quality (Port). The word vintage, was first used in the 15th century. It was taken from the Old French word «vendage».

THIN ITALIC  
57 PT

# BALANCE & POISE

THIN ITALIC  
27 PT

*Weil used wines beyond their vintage and found that most drinkers could not distinguish between.*

THIN ITALIC  
120 PT

# *Poóter*

THIN ITALIC  
22 PT

*Vintage denotes the process of picking grapes & making wine.*

THIN ITALIC  
13 PT

*Wines of superior vintages & prestigious producers and regions will often command much higher prices than those from average vintages. This is especially true if these wines improve further with some age inside the bottles. A few wines are only labeled with*

EXTRALIGHT  
57 PT

# STABILITY & POWER

EXTRALIGHT  
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Selected countries allow a vintage wine to include a portion of wine that is not from the marked year

EXTRALIGHT  
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EXTRALIGHT  
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EXTRALIGHT  
ITALIC 57 PT

# *BALANCE & POISE*

EXTRALIGHT  
ITALIC 27 PT

*Weil used wines beyond their vintage and found that most drinkers could not distinguish between.*

EXTRALIGHT  
ITALIC 120 PT

# *Revue*

EXTRALIGHT  
ITALIC 22 PT

*Vintage denotes the process of picking grapes & making wine.*

EXTRALIGHT  
ITALIC 13 PT

*Wines of superior vintages & prestigious producers and regions will often command much higher prices than those from average vintages. This is especially true if these wines improve further with some age inside the bottles. A few wines are only labeled with*



LIGHT  
36 PT

# PRACTICALITY, STEAMPUNK & UNIFORMITY

LIGHT  
8 PT

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LIGHT  
14 PT

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LIGHT  
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LIGHT  
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LIGHT  
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LIGHT ITALIC  
36 PT

# PLAYFULNESS, LONGEVITY & FRESHNESS

LIGHT ITALIC  
8 PT

*The wines of superior vintages from prestigious producers and regions will command much higher prices than those from average vintages. This is especially the case if the wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, in order to maintain their quality and reputation, while the vast majority of wines are produced to be drunk young and*

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14 PT

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REGULAR  
36 PT

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REGULAR  
8 PT

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ITALIC  
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# PLAYFULNESS, LONGEVITY & FRESHNESS

ITALIC  
8 PT

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ITALIC  
6 PT

*Those wines of high-class vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is especially the case if wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their quality and reputation, while*

SEMIBOLD  
36 PT

# PRACTICALITY, STEAMPUNK & UNIFORMITY

SEMIBOLD  
8 PT

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SEMIBOLD  
ITALIC 36 PT

# PLAYFULNESS, LONGEVITY & FRESHNESS

SEMIBOLD  
ITALIC 8 PT

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SEMIBOLD  
ITALIC 14 PT

*Wines of high-class vintages from prestigious producers and regions will command much higher prices than from average vintages. This is especially the case if the wines are likely to improve their taste further with some aging in the bottle. Some of them are only labeled with a vintage in better-than-average years in order to maintain their good reputation, while the*

SEMIBOLD  
ITALIC 10 PT

*Wines of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is the case if the wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their established quality and reputation, while the vast majority of wines are made*

SEMIBOLD  
ITALIC 7 PT

*Wines of superior vintages from prestigious producers and regions will command much higher prices than those from average vintages. This is especially the case if wines are likely to improve their taste further with some age in the bottle. Some wines are only labeled with*

SEMIBOLD ITALIC  
6 PT

*Those wines of high-class vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is especially the case if wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their high quality and reputation,*

BOLD  
36 PT

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BOLD  
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BOLD  
ITALIC 36 PT

# PLAYFULNESS, LONGEVITY & FRESHNESS

BOLD  
ITALIC 8 PT

Some wines of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is especially the case if the wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their quality and reputation, while the majority of wines are produced to be drunk

BOLD  
ITALIC 14 PT

Wines of high-class vintages from prestigious producers and regions will command much higher prices than from average vintages. This is especially the case if the wines are likely to improve their taste further with some aging in the bottle. Some of them are only labeled with a vintage in better-than-average years in order to maintain their good reputation, while the

BOLD  
ITALIC 10 PT

Wines of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is the case if the wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their established quality and reputation, while the vast majority of wines are made

BOLD  
ITALIC 7 PT

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BOLD  
ITALIC 6 PT

BLACK  
57 PT

# BOLDNESS & SPIRIT

BLACK  
27 PT

**Some countries allow vintage wine to contain a portion of wine that is not from the said year**

BLACK  
120 PT

# Ergot

BLACK  
22 PT

**Most countries allow vintage wine to include a 20% part of**

BLACK  
13 PT

**A vintage wine is one made from grapes that were all, or primarily, grown and harvested in a single specified year. In certain wines, it can denote quality (Port). The word vintage, was first used in the early 15th century. It was taken from the Old**

BLACK ITALIC  
57 PT

# *HEARTY & ROBUST*

BLACK ITALIC  
27 PT

***Weil used wines beyond their vintage and found that tasters couldn't distinguish the quality.***

BLACK ITALIC  
120 PT

# *Stork*

BLACK ITALIC  
22 PT

***Vintage denotes the process of picking grapes and making***

BLACK ITALIC  
13 PT

***Wines of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is especially the case if wines are likely to improve further with some age in the bottle.***

THIN  
57 PT

# HEADLINES & BALANCE

THIN  
27 PT

Wines of superior vintages in prestigious producers and regions will command higher prices than others.

THIN  
120 PT

# Røcks

THIN  
22 PT

Most countries allow a vintage wine to include a portion of wine

THIN  
13 PT

A vintage wine is one made from grapes that were all, or mostly, grown and harvested in a single specified year. In certain wines, it can denote quality (Port/Portugal). The word vintage, was first used in the early 15th century. It was taken from the Old French «vendage», meaning

THIN ITALIC  
57 PT

# INDUSTRIAL & VERSATILE

THIN ITALIC  
27 PT

*Weil used wines beyond their vintage and found that most couldn't distinguish between good & bad ones.*

THIN ITALIC  
120 PT

# Ströck

THIN ITALIC  
22 PT

*Vintage is the process of picking grapes and creating the wine.*

THIN ITALIC  
13 PT

*Wines of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is especially the case if these wines are likely to improve further with some age inside the bottle. Some wines are only labeled*

EXTRALIGHT  
57 PT

# HEADLINES & BALANCE

EXTRALIGHT  
27 PT

Wines of superior vintages  
in prestigious producers  
and regions will command  
higher prices than others.

EXTRALIGHT  
120 PT

# Kerňel

EXTRALIGHT  
22 PT

Most countries allow a vintage  
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EXTRALIGHT  
13 PT

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EXTRALIGHT  
ITALIC 57 PT

# INDUSTRIAL & VERSATILE

EXTRALIGHT  
ITALIC 27 PT

*Weil used wines beyond  
their vintage and found that  
most couldn't distinguish  
between good & bad ones.*

EXTRALIGHT  
ITALIC 120 PT

# Rõbot

EXTRALIGHT  
ITALIC 22 PT

*Vintage is the process of picking  
grapes and creating the wine.*

EXTRALIGHT  
ITALIC 13 PT

*Wines of superior vintages from prestigious producers  
and regions will often command much higher prices  
than those from average vintages. This is especially the  
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LIGHT  
36 PT

# CONTEMPORARY TEXT-APPEAL AND BALANCE

LIGHT  
8 PT

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LIGHT  
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LIGHT  
6 PT

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LIGHT ITALIC  
36 PT

# GROTESQUE, LOW-CONTRAST, & FLAVOURFUL

LIGHT ITALIC  
8 PT

*Wines of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is especially the case if wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their high quality and reputation, while the majority of the wines are produced to be drunk young and fresh. In such cases,*

LIGHT ITALIC  
14 PT

*The wines originating from superior vintages of prestigious producers and regions will often have much higher prices than those wine from average vintages. This is especially the case if the wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their*

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LIGHT ITALIC  
6 PT

*Wines of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. This is especially the case if these wines are likely to improve further with some age in the bottle. Some wines are only labeled with a vintage in better-than-average years, to maintain their quality and reputation, while the vast majority of wines*



REGULAR  
36 PT

# CONTEMPORARY TEXT-APPEAL AND BALANCE

REGULAR  
8 PT

A vintage wine is one made from grapes that were all, or primarily, grown and harvested in a single specified year. In certain wines, it can denote quality (Port). The word vintage, was first used in the early 15th century. It was taken from the Old French «vendage», meaning wine harvest. This word was taken from the Latin vinum (wine) and demere (to remove). Vintage, in winemaking, is the process of picking grapes and creating the finished product.

REGULAR  
14 PT

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REGULAR  
10 PT

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7 PT

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ITALIC  
36 PT

# GROTESQUE, LOW-CONTRAST, & FLAVOURFUL

ITALIC  
8 PT

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ITALIC  
14 PT

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SEMIBOLD  
36 PT

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SEMIBOLD  
8 PT

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14 PT

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SEMIBOLD  
ITALIC 36 PT

# GROTESQUE, LOW-CONTRAST, & FLAVOURFUL

SEMIBOLD  
ITALIC 8 PT

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SEMIBOLD  
ITALIC 14 PT

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SEMIBOLD  
ITALIC 10 PT

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SEMIBOLD  
ITALIC 7 PT

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SEMIBOLD  
ITALIC 6 PT

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BOLD  
36 PT

# CONTEMPORARY TEXT-APPEAL AND BALANCE

BOLD  
8 PT

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BOLD  
14 PT

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BOLD  
10 PT

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BOLD ITALIC  
36 PT

# GROTESQUE, LOW-CONTRAST, & FLAVOURFUL

BOLD ITALIC  
8 PT

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BOLD ITALIC  
6 PT

BLACK  
57 PT

# BOLDNESS & SAVOUR

BLACK  
27 PT

**Those wines of superior  
vintages from prestigious  
producers and regions  
command higher prices**

BLACK  
120 PT

# Mark

BLACK  
22 PT

**Most countries allow vintage  
wine to include 20% wine that**

BLACK  
13 PT

**A vintage wine is one made from grapes that were  
all, or primarily, grown and harvested in a specified  
year. In certain wines, it denotes quality (Port).  
The word «vintage», was first used in the early 15th  
century. It was taken from an Old French word.**

BLACK ITALIC  
57 PT

# VERSATILE & CLEAR

BLACK ITALIC  
27 PT

**Weil used wines beyond  
their vintage and found  
that most drinkers could  
not distinguish between.**

BLACK ITALIC  
120 PT

# Posta

BLACK ITALIC  
22 PT

**Vintage denotes the process  
of picking grapes and creating**

BLACK ITALIC  
13 PT

**The wines of superior vintages from prestigious  
producers and regions will often command much  
higher prices than those from average vintages.  
This is especially the case if these wines are likely  
to improve further with some age in the bottle.**

Equitan Slab features heavy serifs and a balanced low contrast throughout. Its uppercase letters create an almost woven pattern when set together, because of their oversized serifs. The italics follow suit, and include long outstrokes. These curls create a playful take on recognisable elements of the ‘Scotch Roman’ genre. The most recognizable shapes are the ‘Q’ and ‘k’.

CAPS FORM COMPACT LINES  
OF TEXT, WITH THE HELP OF  
OVERSIZED SERIFS

SUPERGIANTS  
RESEARCHER  
DELICATE  
BURLESQUE

HEAVY AND LONG  
SLAB SERIFS

RATHER LARGE  
DIACRITIC SIGNS

CLOSED  
APERTURES

DYNAMIC,  
CRAFTED SHAPES

OLDSTYLE FIGURES  
SLIGHTLY HIGHER  
THAN THE X-HEIGHT

CURLED DETAILS AND LONG SERIFS  
CLOSE UP COUNTER SHAPES

Exakti2

SPECIAL IJ LIGATURES, AS CONTEXTUAL ALTERNATES IN DUTCH LANGUAGE

RUSWUKSEPLEIN  
*Gemakkelijk*

IJ → *IJ*    *ij* → *ij*

Equitan Sans, with its closed apertures and arched shapes, resembles nineteenth century grotesques and offers a quiet balance to the outspokenness of Equitan Slab, while retaining similar skeleton forms. Despite this, it is not sterile, like so many of the mid-twentieth century neogrotesk typefaces. All family members have oldstyle figures as the default style figures ; tabular and lining versions are can be activated through the OpenType features.

PROPORTIONAL OLDSTYLE FIGURES

4628570

TABULAR OLDSTYLE FIGURES (ROMAN & ITALIC): SAME WIDTH IN ALL WEIGHTS

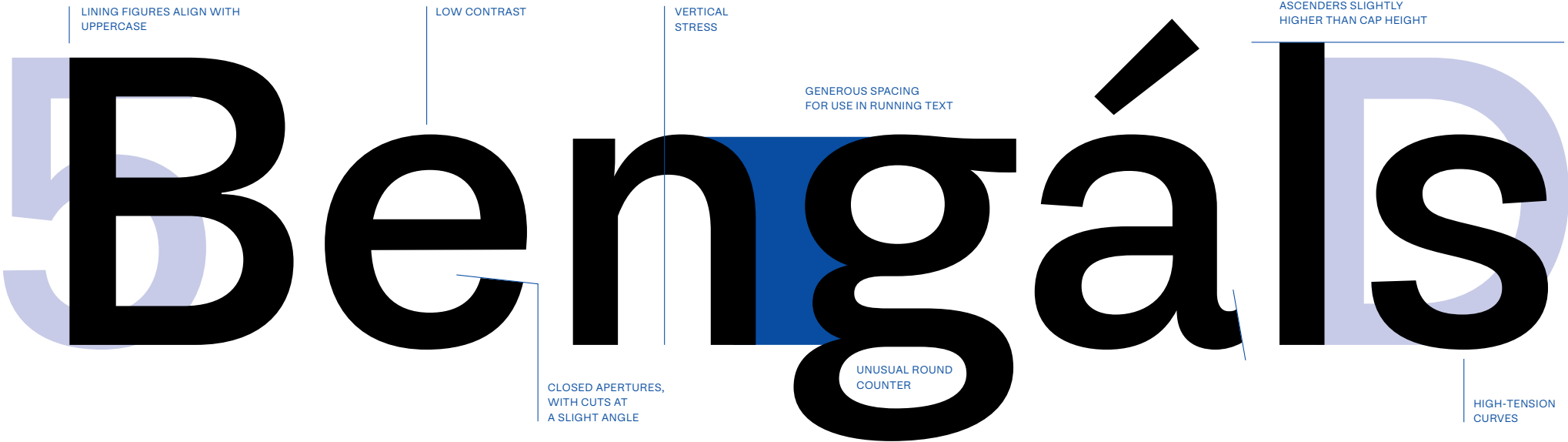
4628570 4628570

PROPORTIONAL LINING FIGURES

4628570

TABULAR LINING FIGURES (ROMAN & ITALIC): SAME WIDTH IN ALL WEIGHTS

4628570 4628570



LARGE DIACRITICS FOR TEXT USE AND BROAD LANGUAGE SUPPORT

à á â ã ä å ā ă

MODERNIST CAPS PROPORTIONS

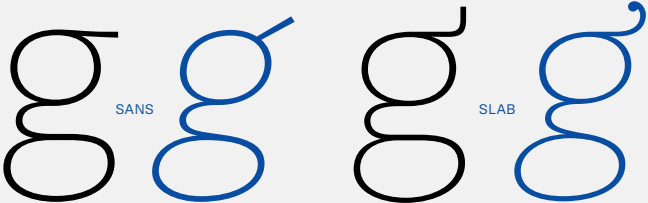
ANGESLIX

Wherever possible, the counters in both of the families are rounded, such as in b, d, p, q, 6, or 9; even the bottom counter of the ‘g’ has an atypically rounded counterform. The most recognisably ‘Equitan’ character in the whole super family is the lowercase ‘y’, which has a straight tail in all roman weights, instead of a diagonal one. From Equitan Slab, the most striking characters are the arched-up legs of the capital ‘R’ and lowercase ‘k’, as well as the tail of the capital ‘Q’.

ROUND COUNTERS DEFINE THE FAMILY FEEL



THE DOUBLE-STOREY LOWERCASE ‘G’ IS USED IN ALL STYLES, WITH A FLAT EAR IN THE SANS, AND A SALUTING EAR IN THE SLAB VERSION.



THE LOWERCASE ‘Y’ WITH ITS STRAIGHT TAIL (IN THE ROMANS) IS THE MOST *EQUITAN* CHARACTER IN THE SUPER FAMILY. ALSO THE SLAB ‘Q’ IS VERY OUTSPOKEN.

Equity/Quality



LOWERCASE

abcdefghijklmnopqrstuvwxyz

## UPPERCASE

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

## OLDSTYLE FIGURES

0123456789    0123456789

## TABULAR OLDSTYLE FIGURES

0123456789

## LINKING FIGURES

0123456789 0123456789

## TABULAIR LING FIGURES

0123456789

## LIGATURES

fi fl

## CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ₹ ₪ Ɱ ⁂ ° ¹ ² ³ ⁴ ½ ¼ ⅓ ⅔  
 % ‰ ′ ″ † ‡ ⁄ § ¶ ± ÷ × = < >  
 ≤ ≥ ≠ ¬ ° μ π ∂ ∫ ^ ~ Σ Π √ Ω Δ ∞  
 ≈ e ℓ

## STANDARD PUNCTUATION

()[]{}\_ - — ‘ ’ “ ” , „ < > « » \* . , ::  
... ! ; ? ¿ / \ | | @ & . • © ® ™ ◇

LOWERCASE FOREIGN CHARACTERS

[illegible]

## UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Œ Ç Ć Ĉ Č Ď  
Đ Ð È É Ê Ë Ě Ė Ę Ĝ Ğ Ġ Ģ  
Ĥ Î Ï Ĵ Ķ Ĺ Ł Ľ Ļ Ñ Ñ Ñ Ñ  
Ò Ó Ô Õ Ö Ø Ő Ő Ø Œ Š Š Š Š  
Ŧ Û Ü Ů Ű Ų ų Ŵ ŵ  
Ŷ ŷ Ÿ Ź Ž ž Ɓ

EQUITAN REGULAR 8/13 PT

¶ The #development of Roman typeface is traced back to Greek *lapidary letters*. Greek lapidary letters were carved ~6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into the **monumental capitals**, which laid the foundation for Western design, especially serif typefaces. There are 2 styles of Roman typefaces that we can classify: the **old style & the modern**. The former is characterized by its similarly-weighted lines, while the Σ15e<sup>4</sup> latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By 20th cent., computers turned #type\_design into a rather simplified process. This has allowed the number of @typefaces ₹940.000 to proliferate exponentially, as there now are thousands available. Unfortunately, confusion between typeface and font\* (the various styles of a typeface) occurred ~1984 when **Steve Jobs** mislabeled typefaces as ‘fonts’ for Apple computers and his error lives.

LIGHT ITALIC

BOLD

SEMIBOLD

THIN

ITALIC

BLACK ITALIC

EQUITAN REGULAR 23/26 PT

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EQUITAN REGULAR 8/13 PT

¶ The #design of typefaces has developed alongside of *typesetting systems*. Although typography has ¾ evolved significantly (from its origins) it is still very much a conservative art that tends to cleave to tradition. §15.06. This is because **legibility is paramount**, and so the typefaces that are most readable to the average consumer are usually retained. »In addition, the evolution of typography is intertwined with **lettering by hand** †2015 and related art forms, especially formal styles, which thrived for centuries preceding typography, and so the {evolution} of typography must be discussed w/ reference to this relationship. In the nascent stages of European printing— \$13.95, the typeface (blackletter, or Gothic) was designed in imitation of the then much popular *hand-lettering styles* of scribes. [32] Initially, this typeface was difficult to read, because each glyph@letter was set in place individually and made to fit tightly into the allocated space. The **art of manuscript** writing, whose origin was during Hellenistic and Roman

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BOLD

SEMIBOLD

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EQUITAN REGULAR 23/26 PT

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STORY  
BEHIND

SLAB REGULAR [67/61 PT]

THE  
GREAT  
RISE OF  
RETRO  
FASHION

SLAB BLACK [67/61 PT]

SANS BLACK [67/61 PT]

SLAB SEMIBOLD ITALIC + SLAB LIGHT ITALIC  
[20/22 PT]

SLAB BOLD + SLAB BOLD ITALIC  
[8/10 PT]

#25/2016 / ALL ABOUT RETRO

*Retro style is a style that is consciously derivative or imitative of trends, music, modes, fashions, or attitudes of the recent past, typically 15–20 years old.*

**The concept of nostalgia is linked to retro, but the bittersweet desire for things, persons and situations of the past has an ironic stance in retro style. “Rétro” can be applied to several things and artefacts, for example forms of technological obsolescence (including: manual typewriters, cash registers, etc.)**

¶ **The term *rétro* has been in use since the 1970s to describe** on one hand new artifacts that self-consciously refer to particular modes, motifs, *techniques*, and materials of the past.<sup>2</sup> But on the other hand, some people (incorrectly) use the term to categorise styles that have been created in the past.<sup>3</sup> **Retro style refers to new things that display characteristics of the past.** It is mostly the recent past that *rétro* seeks to recapitulate, *focusing on the products*, fashions and artistic styles produced

since the Industrial Revolution, of Modernity.<sup>4</sup> The word “retro” derives from the Latin prefix *retro*, meaning backwards, or in past times. ¶ **In France, the word *rétro*, an abbreviation for *rétrospectif*\* gained cultural currency with reevaluations of Charles de Gaulle and France’s role in World War II.** The French mode *rétro* of the 1970s reappraised in film & novels the conduct of *French civilians*. The term *rétro* was applied to nostalgic French fashions that *recalled* that period.

SANS BOLD + SANS REGULAR +  
SANS ITALIC [9/12 PT]

**In *Simulacra and Simulation*, French theorist Jean Baudrillard describes “*rétro*” as a demythologization of the past, distancing the present from the big idéas that drové the “*modérn*” agé.**

SLAB SEMIBOLD +  
SLAB BLACK ITALIC +  
SLAB SEMIBOLD ITALIC  
[13/17 PT]

Jean Baudrillard  
(27.07.1929 – 06.03.2007) was a French sociologist, philosopher, cultural theorist, political commentator, and photographer

SLAB BOLD +  
SLAB REGULAR [6/72 PT]

SLAB BOLD + SANS REGULAR  
[8/9 PT]

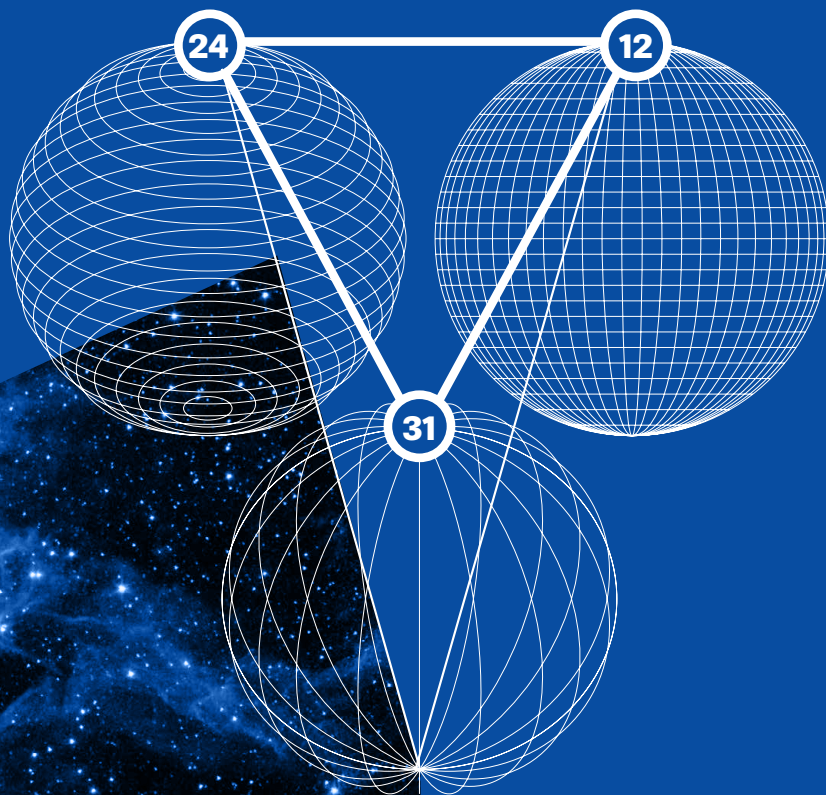
Model	Fabric (HH*)	Size L×W×H	Weight	Price	Description
Hi-Gear Adven Bivvi Bag	Nylon (5,000)	235 × 85 × 55	400g / 14oz	£25	Poor breathability so sweaty. Ex-army and Hunka are better.
Rab Storm Bivy	Hyperlite Storm (3,000)	235 × 80 × 30	664g / 23oz	£90	Good quality bivy but army & Alpkit are cheaper.
Terra Nova Discovery LITE	Goretex Paclite	200 × 75 × 14	300g / 11oz	£169	Lightest full length zip bivy. Very short and no longer made.
Terra Nova Discovery Bivy	Goretex FLO2	225 × 88 × 43	530g / 19oz	£200	Very expensive for a hoopless bivy. (SALE: £132)



# La théorie

SANS BOLD  
+ SANS LIGHT  
[16/19 PT]

L'histoire de la Terre couvre approximativement 4,5 milliards d'années (4 567 000 000 années), depuis la formation de la Terre à partir de la nébuleuse solaire jusqu'à maintenant.



issue #15/239

01

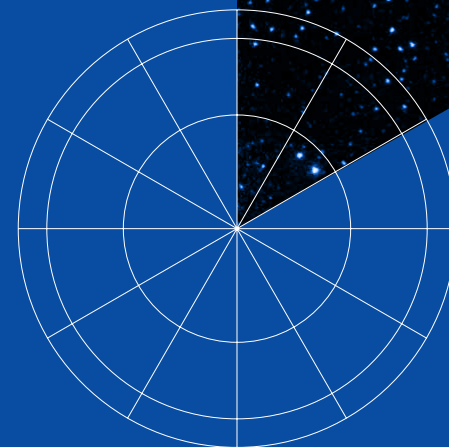
L'âge de l'Univers est estimé à approximativement 13,819 milliards d'années. La principale théorie sur la formation de l'Univers est le Big Bang : *l'Univers était un point de haute énergie qui est brutalement entré en expansion, se refroidissant. En ralentissant (refroidissement) une partie de cette énergie est devenue de la matière sous forme d'atomes de deutérium, d'hélium 4 et de lithium 7 : c'est la nucléosynthèse primordiale.*

Des nuages de gaz d'hydrogène se sont concentrés sous l'impulsion de la gravitation, prenant la forme de galaxies et d'étoiles. Lorsqu'une sphère de gaz atteint une certaine densité, une réaction de fusion nucléaire devient possible, fusionnant deux atomes d'hydrogène pour former de l'hélium.

Lorsque l'étoile devient plus âgée et que la quantité d'hélium produite augmente, la fusion nucléaire produit des atomes plus lourds : carbone, oxygène, etc. Arrivée à un certain âge, une étoile peut s'effondrer sur elle-même puis exploser en une supernova expulsant la matière qu'elle a produite. Cette matière est à l'origine de la nébuleuse solaire, un nuage de gaz (ou disque d'accrétion) à partir duquel le système solaire s'est formé. Ce dernier était

SLAB BOLD  
+ SLAB BOLD ITALIC  
[9/12 PT]

SLAB REGULAR  
+ SLAB ITALIC  
[9/12 PT]



pages 142/143



**Vintage**, in winemaking, is the process of picking grapes and creating the finished product. *A vintage wine is one made from grapes that were all, or primarily, grown and harvested in a single specified year. In certain wines, it can denote quality, as in Port wine, where Port houses make and declare vintage Port in their best years. From this tradition, a common, though incorrect, usage applies the term to any wine that is perceived to be particularly old or of a particularly high quality.*

SLAB REGULAR + ITALIC [10/12 PT]

SANS LIGHT [27 PT]  
+ SANS BOLD ITALIC [8/10 PT]

SLAB THIN ITALIC  
[72 PT]

# Meaning of vintage

**The opposite** of a vintage wine is a nonvintage wine (often seen on a wine list as NV), which is usually a blend from the produce of two or more years. This is a common practice for winemakers seeking a consistent style of wine, year on year.

01

*In Spain, wine regulators publish official classifications of each vintage.*

SANS BLACK + SANS SEMIBOLD +  
SEMIBOLD ITALIC  
[12/14.4 PT]

SLAB BLACK + SLAB SEMIBOLD +  
SEMIBOLD ITALIC  
[13/15 PT]

**Wines** of superior vintages from prestigious producers and regions will often command much higher prices than those from average vintages. *This is especially the case if wines are likely to improve further with some age in the bottle.* Some wines are only labeled with a vintage in better-than-average years, to maintain their quality and reputation, while the vast majority of wines are produced to be drunk young and fresh. In such cases, a vintage is usually considered less important. However, it can serve to protect consumers against buying a wine that would not be expected to improve with age and could be past its best, such as with Beaujolais nouveau, a wine style made to



**Most countries** allow a vintage wine to include a portion of wine that is not from the year denoted on the label. In Chile and South Africa, the requirement is 75% *same-year content* for vintage-dated wine. In Australia, New Zealand, and the member states of the European Union, the requirement is 85%. *In the United States, the requirement is 85%, unless the wine is designated with an AVA, (e.g., Napa Valley), in which case it is 95%.* Technically, the 85% rule in the United States applies equally to imports, but there are obvious difficulties in enforcing the regulation.

02

*A common Bordelais saying is "The best vintage is the vintage we have to sell" (Greene)*

SANS LIGHT [27 PT]  
+ SANS BOLD ITALIC [8/10 PT]



03

*Vintage can also mean of or pertaining to the vine.*

SANS LIGHT [27 PT]  
+ SANS BOLD ITALIC [8/10 PT]

SLAB BLACK ITALIC  
[16/16 PT]

**"The subject of the importance of vintage is one about which disagreement can be expected to continue"**

SANS REGULAR + SANS THIN  
+ SANS THIN ITALIC  
[16.5/18 PT]



/281\_01/

HOT, CAFFEINATED &  
EXPANDING:

# THE HISTORY & GEOGRAPHY OF TEA, AND YERBA MATE

SLAB BOLD  
ITALIC  
[21/24PT]

*The history of tea is long and complex, spreading across multiple cultures over the span of thousands of years. Tea likely originated in southwest China during the Shang dynasty as a medicinal drink.*

SLAB LIGHT ITALIC  
[21 PT]

May 2016

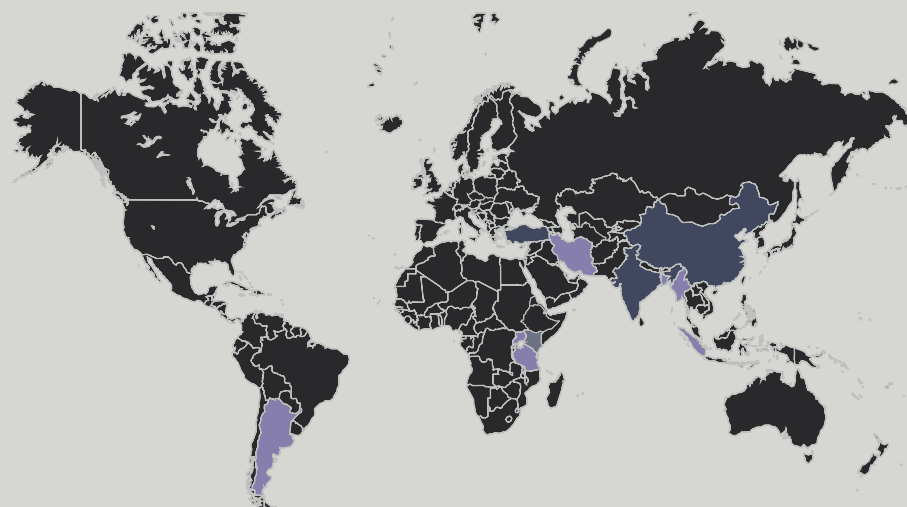
SLAB BOLD +  
SANS REGULAR +  
SANS ITALIC +  
SANS BOLD ITALIC  
[8/11 PT]

Tea is so much a part of everyday life in Britain that we might never stop to think about how a unique plant from faraway China became the nation's favourite drink. But the history of tea is fascinating, and in this section we can follow its story from the earliest times in Imperial China right up to its present place at the heart of British life.

"Camellia sinensis originated in south-east Asia, specifically around the intersection of latitude 29°N and longitude 98°E, the point of confluence of the lands of northeast India, north Burma, southwest China and Tibet. The plant

was introduced to more than 52 countries, from this 'centre of origin'. ¶ Based on morphological differences between the Assamese and Chinese varieties, botanists have long asserted a dual botanical origin for tea; however, statistical cluster analysis, the same chromosome number (2n=30), easy hybridization, and various types of intermediate hybrids and spontaneous polyploids all appear to demonstrate a single place of origin for Camellia sinensis — the area including the northern part of Burma, and Yunnan and Sichuan provinces of China. ¶ Yunnan Province has also been identified as "the birthplace of tea... the first area where humans figured out that eating

tea leaves or brewing a cup could be pleasant." Fengqing County in the Lincang City Prefecture of Yunnan Province in China is said to be home to the world's oldest cultivated tea tree, some 3,200 years old. ¶ According to The Story of Tea, tea drinking likely began in modern-day Yunnan province during the Shang Dynasty (1500 BC–1046 BC), as a medicinal drink. From there, the drink spread to Sichuan, and it is believed that there "for the first time, people began to boil tea leaves for consumption into a concentrated liquid without the addition of other leaves or herbs, thereby using tea as a bitter yet stimulating drink, rather than as a medicinal concoction."



PERCENTAGE OF  
THE GLOBAL TEA  
PRODUCTION

01–05%  
05–10%  
10–20%  
>20%

SANS SEMIBOLD +  
SANS REGULAR  
[9 PT]

COLLECTED DATA

TEA 1897–2016

INTERNATIONAL TEA ASSOCIATION

SANS SEMIBOLD  
[8 PT]  
SANS BLACK  
[38 PT]



# GYOTAKU



*Gyotaku (Japanese, from gyo “fish” + taku “rubbing”) is the traditional Japanese method of printing fish, a practice which dates back to the mid-1800s.*

*This form of nature printing may have been used by fishermen to record their catches, but has also become an artform of its own.*

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SANS BLACK [30/30 PT]

SLAB LIGHT ITALIC  
[18/23 PT]

— In the earliest nature prints, inks were applied directly to the relief surface of leaves and/or other relatively flat natural subjects in order to capture images of their sizes, shapes, surface textures, and delicate vein or scale patterns. Typically both *sides of a leaf* were coated with ink and the leaf was then placed inside a folded sheet or between two sheets of paper. When rubbed by hand or run through a printing press a mirror image was produced of the topside and underside of the same leaf. Often the prints were made in black ink and the flowers later painted or drawn in by the artist. In other cases a dried leaf or plant was coated once with *black ink* and then repeatedly printed in a printing press. The initial dark print was used as a work copy or proof. The subsequent prints, with fainter traces of ink, were hand colored to more closely resemble the appearance of the real subjects. This technique is generally applicable to producing *a print from a fish*. The methodology is now used throughout the world to record images of different subjects.

