

# Spencerie

*Name: Spencerie*

*Classification: Script*

*Designer: Jérémie HERNUS*

*Designed in: 2016*

*Styles: 1*

*[www.indiantypefoundry.com](http://www.indiantypefoundry.com)*

*Spencerie is inspired by Spencerian-style calligraphy — usually written at a slope with a pointed pen. The natural state of each Spencerian stroke is a thin hairline; when the calligrapher wants to make a line thicker, she adds pressure to the nib. It takes years of practice to master the Spencerian style! Now designers can use this font instead. Spencerie helps make monogram design easy, and the font is a good selection for any application where a formal script is necessary, such as diplomas, or wedding invitations. The character set offers 673 glyphs, including ligatures and alternates for initial and final letters.*

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*Spencerio*

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*Modern script  
inspired by  
Spencerian-style  
calligraphy*

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*Spencerio's letterforms are inspired by Spencerian-style calligraphy - which are usually written at a slope with a pointed pen. The natural state of each Spencerian stroke is a thin hairline; when the calligrapher wants to make a line thicker, she adds pressure to the nib. Sound easy? It takes years of practice for calligraphers to master the Spencerian style! Fortunately, designers can use this font instead. Spencerio helps make monogram design easy, and the font is a good selection for any application where a formal script is necessary, such as calling cards, diplomas, or wedding invitations. Spencerio's character set offers 673 glyphs, including ligatures and alternates for initial and final letters.*

*Hesperrhodos or Bracteatae™*

*Isaszetting*

*Znanych jest co najmniej 150-200 różnych gatunków\**

*¥36.092*

*Just Simply Beautiful?®*

*Est. 1898 / France*

*{ Chardonnay }*

*Pinot Noire*

*K.H.*

*« La rosa è il profumo degli dei  
la gioia degli uomini  
orna le grazie dell'amore che sboccia  
è il fiore prediletto di Venere »*

*(Anacreonte, Ode 51 — © 2016)*

*Effectiveness?*

*{ — One might also require dignified grace or restrained beauty — }*

*— Lovely —*

REGULAR  
460 PT

S

REGULAR  
57 PT

# *The Visual Complexity*

REGULAR  
23 PT

*In the philosophy of science, there are 2 concepts referring to two aspects of simplicity*

REGULAR  
95 PT

# *Bacon*

REGULAR  
16 PT

*In the philosophy of science, there are two concepts referring to two aspects of simplicity. Syntactic simplicity means*

REGULAR  
12 PT

*There is no consensus among philosophers about many of the central problems concerned with the philosophy of science, including whether science can reveal the truth about unobservable things and whether scientific*

VERTICAL PROPORTIONS

CONTEXTUAL ALTERNATES FOR MANY OF THE LOWERCASE LETTERS INCLUDED IN THE FONT ALLOW THE SCRIPT TO MAINTAIN ITS UNINTERRUPTED CHARACTER. JUST TURN ON THE LIGATURE FEATURE!

*Hypoglyphy&*



CAP HEIGHT  
SLIGHTLY LOWER  
THAN ASCENDER

RATHER LARGE  
X-HEIGHT, MODERATE  
ASCENDERS AND  
DESCENDERS

BASED ON  
POINTED PEN  
CONTRAST  
TYPE

CONDENSED  
FEEL OF  
COUNTERS

HIGH CONTRAST,  
STRESS AXIS AT THE  
SAME ANGLE OF

STRAIGHT  
STROKE  
ENDINGS

*Tinegarish*

MAJUSCULE  
SWASHES

DECORATIVE LOOPS AND  
TERMINALS CONTINUE TO  
LEAD-IN STROKES

TERMINALS  
CONTINUE  
TO LEAD-IN  
STROKES

VERY FAST  
CURVES

CALLIGRAPHIC  
BALL TERMINALS

TURNING  
INWARDS  
EXIT  
STROKES

OUTSTANDING ORNAMENTAL CAPS IN MODERN PROPORTIONS

*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*

FIGURES & CURRENCY SYMBOLS ARE SLIGHTLY LARGER THAN LOWERCASE AND SHORTER THAN UPPERCASE

*on €123 £456 ¥789 In*

BROAD LANGUAGE SUPPORT

*Müŧtŕĩŋğŭāl Sŭppœrt*

LOWERCASE

*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 (CONTEXTUAL ALTERNATES)

*a b b b c d e f f f g h h i i j j j k k l l m m n n  
o p p p q r r s s s t t u u v v w w x x y y y z z*

## 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*

## FIGURES

*0 1 2 3 4 5 6 7 8 9*

## LIGATURES

*ff fi fl fb fk fj ffi ffl ffb ffk fff*

## LIGATURES ( CONTEXTUAL ALTERNATES)

*fb ff fbf ffb fff fb fb ff ff fi fk fj fj fl ffb ffb ffk ffi  
fff fff ffl*

## CURRENCY AND MISCELLANEOUS SYMBOLS

[illegible]

## STANDARD PUNCTUATION

\_ - - — () [] {} ‘ ’ “ ” , „ ‹ › ‹‹ ›› \* . , ∴ ; ...  
 ! ¡ ? ¿ ⁄ ⁄ ⁄ ⁄ @ & · • © ® ™

LOWERCASE FOREIGN CHARACTERS

*à á â ã ä å ā ǎ q æ ç é ê ě ē ħ ĩ ĵ ĳ Ĵ Ķ Ĺ Ļ Ł ł ŋ ñ ò  
 ő ô õ ö ø œ ř ŕ ŝ š ſ ź ž β Ꞥ ꞥ ù ú û ü ū  
 ŷ Ź ź Ż ŵ Ŷ ŷ Ÿ Ž ž Ž ρ*

## LOWERCASE FOREIGN CHARACTERS (CONTEXTUAL ALTERNATES)

[illegible]

## UPPERCASE FOREIGN CHARACTERS

*À Á Â Ã Ä Å Æ Ç È É  
Ê Ë Ì Í Î Ï Ĵ Ķ Ģ Ħ Ĩ Ĵ Ĵ  
Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ  
Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ  
Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ  
Ž Ž Ž Ž Ź Ž Ž*

## UPPERCASE (CONTEXTUAL ALTERNATES)

*A L M Á Â Ã Ä Å Æ Ç È É*

SPENCERIO REGULAR 8/13 PT

*The design of #typefaces has developed alongside the development of typesetting systems. Although typography has evolved significantly from its origins, it is a largely \$37 conservative art that tends to cleave closely to tradition. This happens because legibility is 97% paramount, and so the typefaces that are most readable usually are retained. In addition, the long evolution of typography is inextricably intertwined with lettering by hand & 124,000 related artistic forms, especially formal\_styles, which thrived for centuries preceding @typography — and so the evolution of typography must be discussed with %25 reference to this relationship (blackletter, or Gothic). In the preliminary stages of \$54,084 European printing, the typeface was designed in [imitation of #25 the popular] hand-lettering styles of the scribes. Initially\*, this typeface was difficult to read, †1854 because each letter was set in place individually and made to fit tightly into the allocated space.[33] The art of*

SPENCERIO REGULAR 12/18 PT

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SPENCERIO REGULAR 21/25.5 PT

*The design of #typefaces has developed alongside the development of typesetting systems. Although typography has evolved significantly from its origins, it is a largely \$37.50 conservative art that tends to cleave closely to tradition. This happens because legibility is 97% paramount, and so the typefaces that are most readable usually are retained. In addition, the long evolution of typography is so inextricably intertwined with lettering by hand & 124,000 related artistic forms, especially formal\_styles 45%, which thrived for centuries preceding @typography — and so the evolution of typography must be discussed*





01



02



03

French classics

*French wine is produced all throughout France, in quantities between 50 and 60 million hectolitres per year, or 7-8 billion bottles. France is one of the largest wine producers in the world. French wine traces its **history** to the 6th century BC, with many of France's regions dating their wine-making history to Roman times.*

04 [wine]

[21/22]

52 pt

# Moulin Rouge

*Moulin Rouge is a famous cabaret in Paris, France.*

Moulin Rouge is best known as the spiritual birthplace of the modern form of the can-can dance.



*The original house, which burned down in 1915, was co-founded in 1889 by Charles Zidler and Joseph Oller, who also owned the Paris Olympia.*

## Notre-Dame de Paris

23 pt

*Also known as Notre-Dame Cathedral or simply Notre-Dame, is a historic Catholic cathedral on the eastern half of the Île de la Cité in the fourth arrondissement of Paris, France. The cathedral is widely considered*





STARTS ON MONDAY 17.05.  
@ BEACH HOUSE

# Invitation

Please Join Us

MJ

Marie Smith & John Parks

28. 05. 16

Tennelseplein 251  
2591-00 The Hague  
The Netherlands

£29

WE BEGIN WITH COPPERPLATE

*Copperplate is a style of calligraphic writing that uses a pointed steel nib or quill to produce a style of lettering characterized by both thick and thin strokes.*

Spencerio  
Regular matched  
with Equitan  
Sans Bold

the *Lollies*  
*Portraits*  
Candies and lollies in  
photography  
31-05  
2016

Donald Tom Loüter

Julia Lexoro

Marco De La Rive

Stephan Koning

Sandra Toliber

Vanéssa Poli

Mathieu Lozenge

Nathalie Slant

Alex Bold

Greg Extend

Spencerio Regular  
matched with  
Pilcrow Bold

*Online  
Classics* ●

You are currently reading  
**King Lear** by  
William Shakespeare

*King Lear*

1

— Act 1 scene 1  
King Lear's palace.

Enter Kent,  
Gloucester, and  
Edmund.

2

— Act 2 scene 4  
Kent in the stocks.  
Enter KING LEAR,  
Fool, and Gentleman

3

— Act 3 scene 6  
A chamber in a farm-  
house adjoining the

*Kent*

I thought the king had more affected the  
duke of Albany than cornwall.

*Gloucester*

It did always seem so to us: but now, in the  
Division of the kingdom, it appears not which  
of the dukes he values most; for equalities  
are so Weighed, that curiosity in neither can  
make choice Of either's moiety.

*Kent*

Is not this your son, my lord?

*Gloucester*

His breeding, sir, hath been at my charge:  
I have so often blushed to acknowledge him,  
that now i am Brazed to it.

*Kent*

i cannot conceive you.

*Gloucester*

Sir, this young fellow's mother could: whereup-  
on she grew round-wombed, and had, indeed,  
sir a son. For her cradle ere she had a husband