



this is

# Bastard

a contemporary blackletter typeface  
created in

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1988

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When the **COMPUTER** had finally made it possible for designers to easily construct typefaces. It acknowledged a strong typographic form but reinterpreted it using the new **technological aesthetic**.

# Bastard

Spindly

ſat

Even ſatter

## ABOUT

Bastard is a contemporary blackletter typeface and is distinguished by being one of the first to be created using a personal computer. Drawn using primitive font design software in 1988, then refined and published two years later, it was further revised in 2016 to feature an expanded character set.

William Morris said ‘the more mechanical the process, the less direct should be imitation of natural forms’. This idea—that the tool should be acknowledged in the form of the design—influenced the development of Bastard’s letterforms, directly. Bastard was assembled -digitally- using a modular system. While acknowledging the rhythm and drama of the historical blackletter form, the process also transformed the typeface into something that evokes contemporary mass-production methods.

Bastard draws upon a variety of typographic sources from the Gutenberg Bible to Albrecht Dürer’s geometric experiments. Type set in the lowercase of Bastard Spindly echoes a barcode, alluding to the influence of consumerism on our modern world. Individual letterforms refer directly to fascist and consumerist concepts such as the fascist boot of the uppercase R and the Yen symbol of the uppercase Y.

The name Bastard was chosen for a number of reasons. Firstly, it confronts fascist associations with the blackletter form rather than ignoring them, politely. It also has a historic basis; it is neither a pure Textura nor a pure Fraktur font but a bastardised amalgamation of both; furthermore Bastarda is the name of a gothic script from the 14–15th century. Finally, the term ‘bastard type’ refers to a technique in metal typesetting that involves casting a typeface onto the body of a smaller or larger type in order to create an increased or decreased leading.

## SUPPORTED LANGUAGES

Afar / Afrikaans / Albanian / Basque / Bosnian / Breton / Catalan / Crimean Tatar (Latin) / Croatian / Czech / Danish / Dutch / English / Esperanto / Estonian / Faroese / Finnish / French / Frisian / Friulian / German / Greenlandic / Hawaiian / Hungarian / Icelandic / Indonesian / Interlingua / Irish Gaelic / Italian / Karelian / Kirundi / Kurdish (Latin) / Ladin / Latvian / Lithuanian / Luxemburgish / Malagasy / Malay / Maltese / Māori Norn / Norwegian (Bokmål) / Norwegian (Nynorsk) / Occitan / Palauan / Polish / Portuguese / Rhaeto-Romance / Romani / Romanian / Sango / Sámi (Northern) / Scottish Gaelic / Serbian (Latin) / Shona / Slovak / Slovene / Sorbian / Spanish / Swahili / Swati / Swedish / Tagalog (Filipino) / Tahitian / Tokelauan / Tsonga / Turkish / Umbundu / Veps / Welsh / Wolof / Zulu

## UNICODE RANGES

Complete: Basic Latin / Latin-1 Supplement / Latin Extended-A  
Parts of: Mathematical Operators / Latin Extended-B / Latin Extended Additional / Spacing Modifier Letters / General Punctuation / Currency Symbols / Letterlike Symbols

## WEB FONT FEATURES

frac

## CREDITS

Designed by Jonathan Barnbrook  
First published in 1990  
Revised and expanded character set published in 2016

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

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

ACCENTED UPPERCASE

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

ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ

PUNCTUATION

! ; ? : , . : " ' " " , „ • « » ‹ › \* ' " / ( { [ ] } ) \ \_ --- \_ © € † ‡

SYMBOLS

§ © ® ¨ ™ °

STANDARD FIGURES

1 2 3 4 5 6 7 8 9 0

CURRENCY

\$ £ ¥ €

FRACTIONS

¼ ½ ¾ ⅓

MATHEMATICAL

- + ± × ÷ < > < > = ≠ ≈ √ ∓ / # % ‰ ‰ ‰ ∞ ∞

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

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

ACCENTED UPPERCASE

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

ACCENTED LOWERCASE

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

PUNCTUATION

! ? , . : ; ' ' " " , „ • • « » ‹ › \* †  
" / ( { [ ] } ) \ - - - \_ @ # † ‡

SYMBOLS

§ © ® ¶ ™ ° °

STANDARD FIGURES

1 2 3 4 5 6 7 8 9 0

CURRENCY

\$ ¢ £ ¥ €

FRACTIONS

¼ ½ ¾ ¹ º

MATHEMATICAL

- + ± × ÷ ‹ › ≤ ≥ = ≠ ≈ ~ ¬ / # % ‰ ∞ ∅

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

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

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï  
Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ

ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê ë ì í î ï  
ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

PUNCTUATION

! " # \$ % & ' ( ) \* + , - . : ;  
" / ( [ { | } ) \ \_ @ # \$

SYMBOLS

§ © ® ¶ ™ °

STANDARD FIGURES

1 2 3 4 5 6 7 8 9 0

CURRENCY

¢ £ ¥ €

FRACTIONS

¼ ½ ¾ ¹ º

MATHEMATICAL

- + ± × ÷ < > ≤ ≥ = ≠ ≈ ~ ¬ / # % ‰ μ Ω

# Fascism



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is a merger  
of state  
and  
corporate  
power



140 PT

Tedious and Improving

73 PT

EXAGGERATE

170 PT

For the Genius

236 PT

In Romance

24 PT

That some change will take place before this century has drawn to its close we have no doubt whatsoever. Sated by the tedious and improving conversation of those who have neither the wit to exaggerate nor the genius to romance, tired of the intelligent person whose reminiscences are always based upon memory, whose statements are invariably limited by probability, and who is at any time liable to be corroborated by the merest philistine who happens to be present, Society sooner or later must return to its lost leader, the cultured and fascinating liar. Who he was who first, without ever having gone out to the rule chase, told the wondering eavens at sunset how he had dragged the Megatherium from the purple darkness of its jasper cave, or slain the Mammoth in single combat and brought back its gilded tusks, we cannot tell, and not one of our modern anthropologists, for all their much-boasted science, has had the ordinary courage to tell us.



Sooner or later

RETURNS

the cultured

Fascinated Liar

For the aim of the liar is simply to charm, to delight, to give pleasure. He is the very basis of civilised society, and without him a dinner party, even at the mansions of the great, is as dull as a lecture at the Royal Society, or a debate at the Incorporated Authors, or one of Mr. Gurnand's farcical comedies. Lying for the sake of gaining some immediate personal advantage, for instance – lying with a moral purpose, as it is usually called – though of late it has been rather looked down upon, was extremely popular with the antique world.

Aim of the liar

to charm

BEHOLD, GIVE

Pleasure

**A**thena laughs when Odysseus tells her “his words of sly devising,” as Dr. William Morris phrases it, and the glory of mendacity illumines the pale brow of the stainless hero of Euripidean tragedy, and sets among the noble women of the past the young bride of one of Horace’s most exquisite odes. Later on, what at first had been merely a natural instinct was elevated into a self-conscious science.

