

BASTARD 1 OF 11 FONTS.BARNBROOK.NET



a contemporary blackletter typeface created in



hen the COMPCER 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 2 OF 11 INTRODUCTION FONTS.BARNBROOK.NET



WEIGHTS

Silly Sat Even Fatter

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

BASTARD 3 OF 11 ABOUT FONTS.BARNBROOK.NET

UPPERCASE

ABCBESCHITKLM BOBORSTUUFXY3

LOWERCASE

ahedelghijklunaparstnumkuj

ACCENTED UPPERCASE

ÀÁÂÄÄÄÆÇČÉÉÜÍÍÏ ÐŘÒÓÔÕÖØÙÚÜÜÝÞ

ACCENTED LOWERCASE

PUNCTUATION

SYMBOLS

CURRENCY

STANDARD FIGURES

FRACTIONS



MATHEMATICAL

$$-\frac{1}{2} + \frac{1}{2} \times \frac{1}{2} \times \frac{1}{2} = \frac{1}{2} \times \frac{1}{2} - \frac{1}{2} \times \frac{1$$

BASTARD 4 OF 11 CHARACTER MAP | SPINDLY FONTS.BARNBROOK.NET

UPPERCASE

ASCHESCHIJKLM POPORSTUUMXY3 ahedefahijklmnoparstuumxy3

LOWERCASE

ACCENTED UPPERCASE

ÀÁÂÄÄÄÆÇČÉČÜÍÍÏ ĐÃÒÓÕÕÖÖÖÁÜÜÝÞ

ACCENTED LOWERCASE

PUNCTUATION

SYMBOLS

CURRENCY

\$¢£¥€

STANDARD FIGURES

FRACTIONS

1234547898 141234123

MATHEMATICAL

$$-+\pm X \div \langle \rangle \leq \underline{\rangle} = \neq \approx \neg / \# \% \% \mu$$

BASTARD 5 OF 11 CHARACTER MAP | FAT FONTS.BARNBROOK.NET

UPPERCASE

Ascheschijk Lim CF采制划的可定外回的回的 ahedefghijklmnupgrstuvmxyj

LOWERCASE

ACCENTED UPPERCASE

ÀÁÂÃÄÄÆÇÈÉËÌÍÎÏ

ACCENTED LOWERCASE

àáâãååæçèéêëìíîï đã hó hố cũ mà hú lũ ú þ ij

PUNCTUATION

SYMBOLS

STANDARD FIGURES

1234547840 1/4/23/4123

CURRENCY

FRACTIONS

MATHEMATICAL





is a merger of state and curpurate pumper



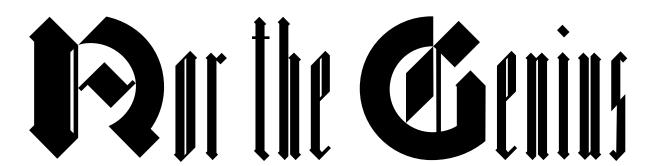
140 PT

Telins and Improving

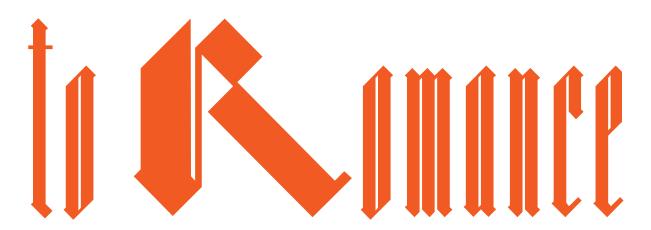
73 PT

CHACCERATE

170 PT



236 PT



24 PT

hat some change will take place before this century has drawn to its close me have no doubt whatsoever. Sored by the tedious and improving conversation of those who have neither the mit to enaggerate 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 werest philistine who happens to be present. Society sooner or later must return to its lost leader, the cultured and fascinating liar. LET have must must first, without ever having gone out to the rule chase, told the wondering covemen at souset how he had dragged the Legatherium from the purple darkness of its jusper cove, or slain the Legamenth in single combat and brought back its gilded tusks, we cannot tell, and not one of our modern authropologists, for all their much-boasted science, has had the ordinary courage to tell us.

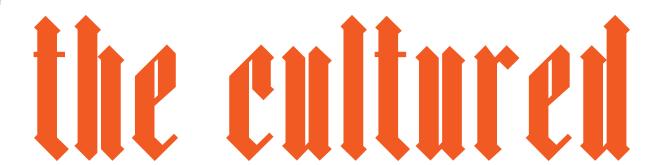
BASTARD 8 OF 11 TYPE SAMPLE | SPINDLY FONTS.BARNBROOK.NET

Somer or later

114 PT



172 PT



124 PT



24 PT

or the aim of the liar is simply to charm, to delight, to give pleasure. De is the very basis of civilised society, and mithout him a dinner party, even at the mansions of the great, is as dull as a lecture at the Royal Society, or a dehate at the Incorporated Authors, or one of Var. Gurnand's farcical comedies. Lying for the sake of gaining some immediate personal advantage, for instance — lying mith 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.

BASTARD 9 OF 11 TYPE SAMPLE | FAT FONTS.BARNBROOK.NET



164 PT



70 PT

belicht, cife

156 PT



24 PT

thena laughs when Odyssens tells her "his words of sly devising," as 12. Filliam 12. Inris 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.



BASTARD 11 OF 11 FONTS.BARNBROOK.NET