

this is



a contemporary blackletter typeface created in



hen the COPAPEICER 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.

FAMILY

Bastard

WEIGHTS



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 / 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
Paying and appended character act to

Revised and expanded character set published in 2016

BASTARD

3 OF 11

ABOUT

UPPERCASE

ABCBESCHITKLM ROPORSTUUWXY3

LOWERCASE

ahedefghijklmnaparstnumxnj

ACCENTED UPPERCASE

ÀÁÂÄÄÄÆÇČÉÉÜÍÍÏÏ ÐŘÒÓÔÕÖÖÖÜÜÜÜÝÞ

ACCENTED LOWERCASE

PUNCTUATION

SYMBOLS

$$\text{for \mathbb{R} and \mathbb{R}}$$

CURRENCY

STANDARD FIGURES

FRACTIONS



MATHEMATICAL

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

UPPERCASE

ASCOCSUMITKLM
POPQKSTUUMXY3
ahcdefghijklmnopgrstuumxy3

LOWERCASE

ACCENTED UPPERCASE

AÁÁÄÄÄÆÇČÉČÜÍÍÏ ÐŘÒÓÔÕÖÖÖHHHHÞ

ACCENTED LOWERCASE

dá a a a a a c e e e e e i í i i i dí a a a a a a a c e e e e e i í i i i dí a a a a a a a a a a a a a a a a a

PUNCTUATION

SYMBOLS

CURRENCY

\$¢£¥€

STANDARD FIGURES

FRACTIONS

1234547891 141/234123

MATHEMATICAL

UPPERCASE

ASCHESCHIJKLKA
HOPQKSTHIJKSY3
ahedefahijklmnnpqrstnumxyj

LOWERCASE

ACCENTED UPPERCASE

AÁÁÄÄÄÆÇÈÉÊÌÍÎÏ HÄÖÖÖÖÖÖÖHHÜHH

ACCENTED LOWERCASE

àáâãåæçèéêëìíîï ăñùúûüünùúûüúþÿ

PUNCTUATION

SYMBOLS

CHRRENCY

\$@®¶™°°

\$¢£¥€

STANDARD FIGURES

FRACTIONS

1234547890 1234547890

MATHEMATICAL

-+±X÷<><>=≠≈~~]#%%%%





is a merger of state and curpurate power



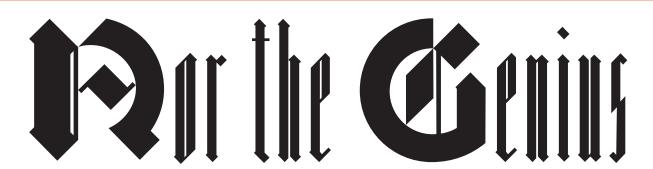
140 PT

Telins and Imprining

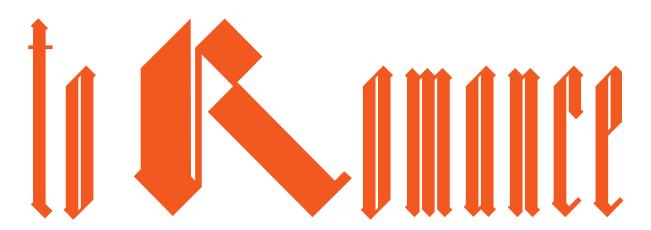
73 PT

EXACCERATE

170 PT



236 PT



24 PT

hat some change will take place before this century has drawn to its close we have no doubt whatsoever. Sored by the tedions and improving conversation of those who have neither the wit 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. Who he was who first, without ever having gone out to the rule chase, told the wondering covenen at souset how he had dragged the Weapatherium from the purple darkness of its jusper cave, or slain the Weapamoth in single combat and brought back its gilded tusks, we cannot tell, and not one of our wodern authropologists, for all their much-boasted science, has had the ordinary conrage to tell us.

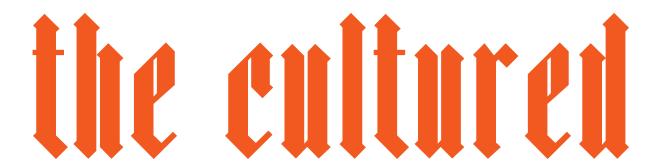
122 PT

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 War. 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.

98 PT

Aim uf the liar

164 PT



70 PT



156 PT



24 PT

thena laughs when Odysseus tells her "his words uf sly devising," as KIr. William KInrris phrases it, and the glury of mendacity illumines the pale brow of the stainless hern of Euripidean tragedy, and sets among the nuble mumen of the past the young bride of one of Horace's must exquisite udes. Later un, what at first had been merely a natural instinct mas elevated into a self-conscious science.

