

this is

# Bastard

an experimental blackletter font created in

1988

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.**

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Bastard is available in three weights

‡ spindly, **fat and** ‡  
**even fatter.**

barcode **barcode** barcode

corporate **corporate** carparate

facist **facist**  
**facist**

‡

Spindly

150PT

bastard

50PT

was designed to reference a barcode

100PT

To Suggest the Influence of Consumerism  
On Our Modern World.

60PT

**B**astard is a blackletter font drawn with a contemporary eye. historic forms have been reinterpreted using a set of modular parts and a new aesthetic appropriate to the contemporary technology it was produced on. in recent history these kinds of letterforms have been identified with the nazis but blackletter type has been central to the development of typography for over five hundred years.

25PT

Fat

150PT

Bastard

50PT

An experimental blackletter font created in 1988 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.

22PT/24PT

**B**astard is a blackletter font drawn with a contemporary eye. Historic forms have been reinterpreted using a set of modular parts and a new aesthetic appropriate to the contemporary technology it was produced on. In recent history these kinds of letterforms have been identified with the Nazis but blackletter type has been central to the development of typography for over five hundred years. The name 'Bastard' confronts these fascist associations but also refers to its historic basis. Firstly it is not a pure textur or fraktur font, a 'bastard' version of a blackletter face.

15PT/16PT

**T**here is also a blackletter font called 'bastarda' which was around in the 15th or 16th century. On letterpress when a letterform from the wrong font got into a piece of setting it was called 'bastard type'. Lastly, once designed, 'Bastard' seemed to take on a fascist personality because of its modernity it seemed to relate very strongly to the letterforms used by the Nazi party. All Nazis or people associated with fascism are of course bastards so the name stuck to highlight and work against this association.

10PT/12PT

FAT UPPER CASE

FAT UPPER CASE

FAT UPPER CASE

26PT, 16PT, 12PT

Even fatter bastard was designed after looking at many of the 'fat faces', the extra heavy bolds that were designed in the 19th and 19th century for use in theatre posters. It became an exercise in balancing the letter shapes and their counters while making the fonts as bold as they could physically be.

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8PT/10PT

Fat Bastard at 30pt on  
34pt in Title Case with  
tracking set to 90.

30PT/34PT

# Even

150PT

## Fatter Bastard

50PT

An experimental blackletter font created in 1988 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.

18PT/23PT

The name 'Bastard' confronts these fascist associations but also refers to its historic basis. Firstly it is not a pure textur or fraktur font, a 'bastard' version of a blackletter face. There is also a blackletter font called 'bastarda' which was around in the 15th or 16th century. In letterpress when a letterform from the wrong font got into a piece of setting it was called 'bastard type'.

15PT/16PT

Lastly, once designed, 'Bastard' seemed to take on a fascist personality because of its modernity it seemed to relate very strongly to the letterforms used by the Nazi party. All Nazi's or people associated with fascism are of course bastards so the name stuck to highlight and work against this association.

10PT/12PT

HEAVY BOLDS

HEAVY BOLDS

HEAVY BOLDS

32PT - 24PT - 14PT

Even fatter bastard was designed after looking at many of the 'fat faces', the extra heavy holds that were designed in the 18th and 19th century for use in theatre posters. It became an exercise in balancing the letter shapes and their counters while making the fonts as bold as they could physically be.

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8PT/10PT

Even fatter bastard was designed after looking at many of the 'fat faces', the extra heavy holds that were designed in the 18th and 19th century.

12PT





# Even Faller Bastard

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

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