

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.

*

Bastard is available in three weights

‡

thinly, fat and
even fatter.

‡

barcode barcode barcode

facist facist

facist

‡



150PT

Spin

b a s t a r d

was designed to reference a barcode

100PT

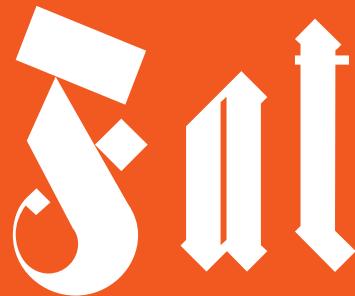
To Suggest the Influence of Consumerism
On Our Modern World.

60PT



bastard 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 in. in recent history these kinds of letterforms have been identified with the nazi but blackletter type has been central to the development of typography for over five hundred years.

25PT

A large, stylized letter 'S' composed of geometric shapes like rectangles and triangles, with a small horizontal bar above it.

150PT

Bastard

50PT

An experimental blackletter font created in 1992 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

Bastard 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 lettersforms 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 textrur or fraktur font, a 'bastard' version of a blackletter face.

15PT/16PT

There 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 Nazi's or people associated with fascism are of course bastards so the name stuck to highlight and work against this association.

10PT/12PT

SAT UPPERCASE

SAT UPPERCASE

SAT UPPERCASE

26PT, 16PT, 12PT

Even fatter bastard was designed after looking at many of the 'fat faces', the extra heavy builds 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.

8PT/10PT

Sat Bastard at 30pt on 34pt in Title Case with tracking set to q0.

30PT/34PT

Cuen

150PT

50PT

An experimental blackletter font created in 1938 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 'Hastard' 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 lettersorm from the running font got into a piece of setting it was called 'bastard type'.

15PT/16PT

Lastly, once designed, 'Hastard' 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

HEAVY GOLOS

HEAVY GOLOS

HEAVY GOLOS

32PT – 24PT – 14PT

Even fatter hastard was designed after looking at many of the 'fat faces', the extra heavy builds 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.

8PT/10PT

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

12PT

The logo consists of six stylized letters arranged horizontally. From left to right: a large orange 'S' with a white 'I' inside its upper loop; a red 'I' with a small orange diamond at the top; a red 'C' formed by two vertical bars with orange arrows pointing down; a red 'T' formed by two vertical bars with orange arrows pointing down; a black 'E' formed by two vertical bars with black arrows pointing down; and a black 'R' formed by two vertical bars with black arrows pointing down.

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

! { } 4 5 | 7 || # % %o × < > + = -
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À Á Â Ã Ä Å Ç È É Ë Ì Í Î Ï

Salt Star Hill

A S C P E S G H I J K L M R

À Á Â Ã Ä Å Ç È É Ë Ì Í Î Ï

Celtic Gothic

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

À Á Â Ã Ä Å Ç È É Ë Ì Í Î Ï