

HERITAGE DISPLAY

10/07-2020

→ 01/01-2021

*D-066 01-21*

# STANDARD DISPLAY UTILIZATION Blackletter (25x25)

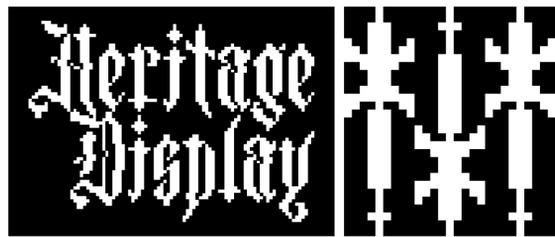
---

---

DANIEL SCHRIËR

BONAVISTA AV - THE BOULEVARD  
MONTREAL - QUEBEC 1642

IM-001



INSTRUCTION MANUAL

## TABLE OF CONTENTS

Page

1.0	GENERAL GLYPHS	1
1.0-1	STANDARD GLYPH SET	
1.0-2	LATIN ACCENT SET	
1.0-3	ADDITIONAL GLYPHS	
2.0	GENERAL UTILIZATION PROCEDURE	3
2.0-1	GENERAL KERNING	
2.0-2	KERNING CONFIGURATION	
2.1	LOWERCASE UTILIZATION PROCEDURE	4
2.1-1	LOWERCASE KERNING	
2.2	UPPERCASE UTILIZATION PROCEDURE	5
2.2-1	UPPERCASE KERNING	
2.3	GAP OPTIMIZATION PROCEDURE	6
2.3-1	GAP KERNING	
3.0	GRID DISPLAY	7
3.0-1	GRID INFORMATION	
3.1	GRID UTILIZATION PROCEDURE	8
3.1-1	USING MULTIPLE TYPE SIZES	
4.0	ORNAMENT UTILIZATION PROCEDURE	9
4.0-1	USING STYLISTIC ORNAMENTS	
5.0	HERITAGE DISPLAY SPECIFICATION	11
6.0	HERITAGE DISPLAY EXPLORATION ARCHIVE	12
7.0	HERITAGE DISPLAY USAGE ARCHIVE	15
8.0	REFERENCES	17

# Heritage Display

A	B	C	D	E	F	↙
HERITAGE DISPLAY		INSTRUCTION MANUAL			IM-01	1
25 PIXELS	25PX	BUILT OFF A SQUARE GRID			GT-06	2
STANDARD GLYPH SIZE		27 BY 17 (1 = 25x25PX SQUARE)			27-17	3
RELEASE DATE		JANUARY 1ST, 2021			01-21	4
TYPE DESIGNER		DANIEL SCHRIËR			D-066	5
MANUAL KERNING REQUIRED					K-025	6
DISPLAY USE ONLY					D0-12	7
COMMERCIAL LICENSES AVAILABLE					CL-90	8

CONTACT AT  
INFO@SCHRIER.WORK

HERITAGE DISPLAY-10/07-2020 → 01/01-2021 Standard Display Utilization.  
Blackletter (25x25)

Figure 01 - Glyph Showcase - 1 of 1



1.0 GENERAL GLYPHS

As far as display typefaces go, most don't include accents & special characters, while Heritage does not include every Latin glyph, it contains numerous accents, arrows and other custom glyphs.

1.0-1 Standard Glyph Set

ALPHABET	AZ-026	DIGITS	09-010
<p>Aa Bb Cc Dd Ee Ff Gg Hh Ii            Jj Kk Ll Mm Nn Oo Pp Qq Rr            Ss Tt Uu Vv Ww Xx Yy Zz</p>		<p>0 1 2 3 4 5 6 7 8 9</p>	

1.0-2 Latin Accent Set

ACCENTS	ACC-073	SPECIAL CHARACTERS	SC-033
<p>Áá Ââ Ãã Ää Åå Ææ Çç Èè Éé Êê Ëë            Èè Ìì Íí Îî Ïï Ññ Óó Ôô Õõ Öö            Úú Ûû Üü Ýý Þþ</p>		<p>© ¤ € £ © ™ ® † ‡ † ‡ # \ *            ^ 7 &gt; ↓ ^ 2 &lt; 5 &lt; &gt; ◊            ↑ ↗ ≥ ↓ v ⊥ ⊞ ⊞ ⊞ ⊞ ⊞ ⊞ ⊞ ⊞            " ^ ˇ ˇ • ~ - ° † ˇ</p>	

1.0-3 Additional Glyphs

PUNCTUATION	PNC-09	EXTRAS	EXT-02
<p>.,:;... , " ' « » &lt; &gt; " '            / \ ( - ) { - } [ - ] ! ? ;</p>		<p>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            Th Ae</p>	

## 2.0 GENERAL UTILIZATION PROCEDURE

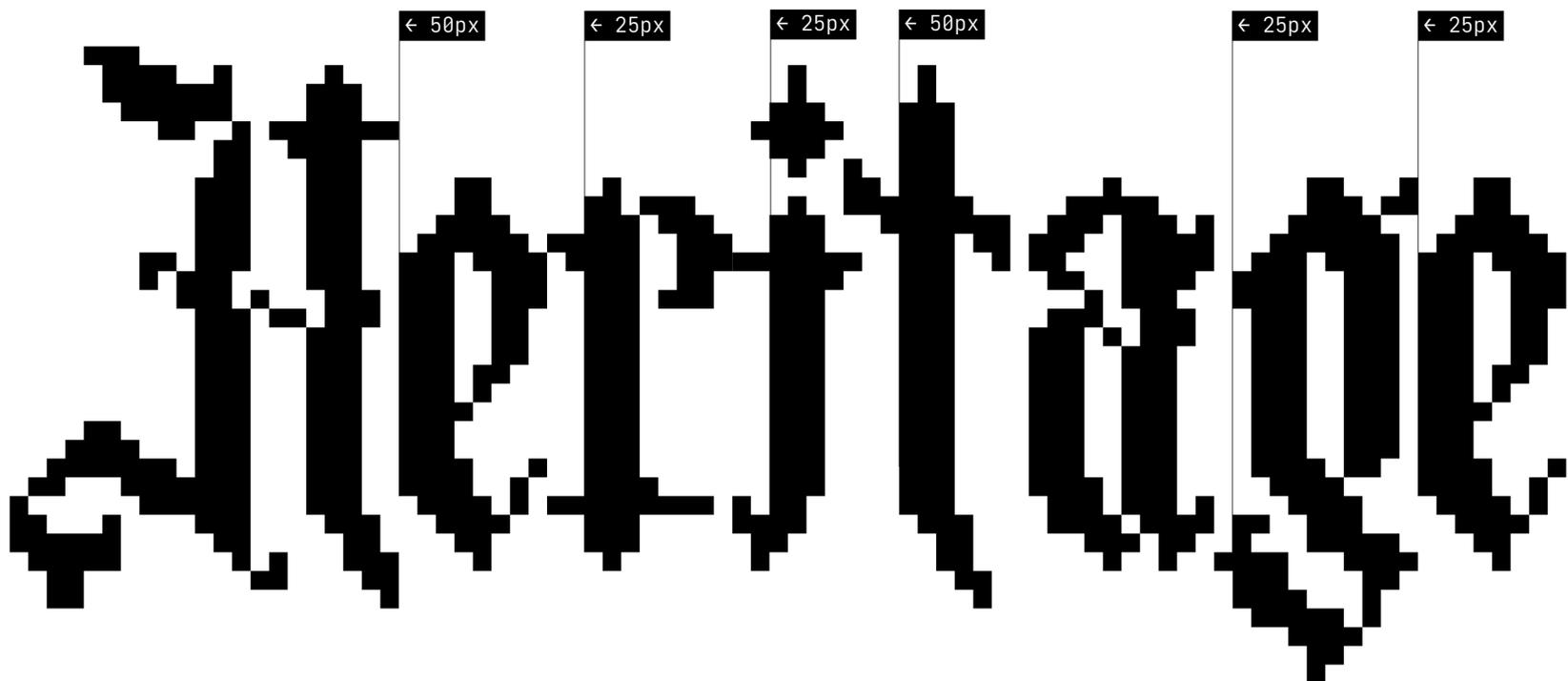
### 2.0-1 General Kerning

Since this is a display face and due to the constraints, no two letters are the same, manual kerning on my end would have been deadly. Plus I wanted to release this for free.

KRN-11/01  
KRN-11/02  
KRN-11/03  
DK66-1 Manual Kerning

To perfectly kern this typeface, make sure to only move increments of 25px to maintain the grid. Give each uppercase letter around 50/75px spacing inbetween the two contact points of each letter.

Figure 01 - Kerning Example (Heritage) - 1 of 4



### 2.0-2 Kern Configuration

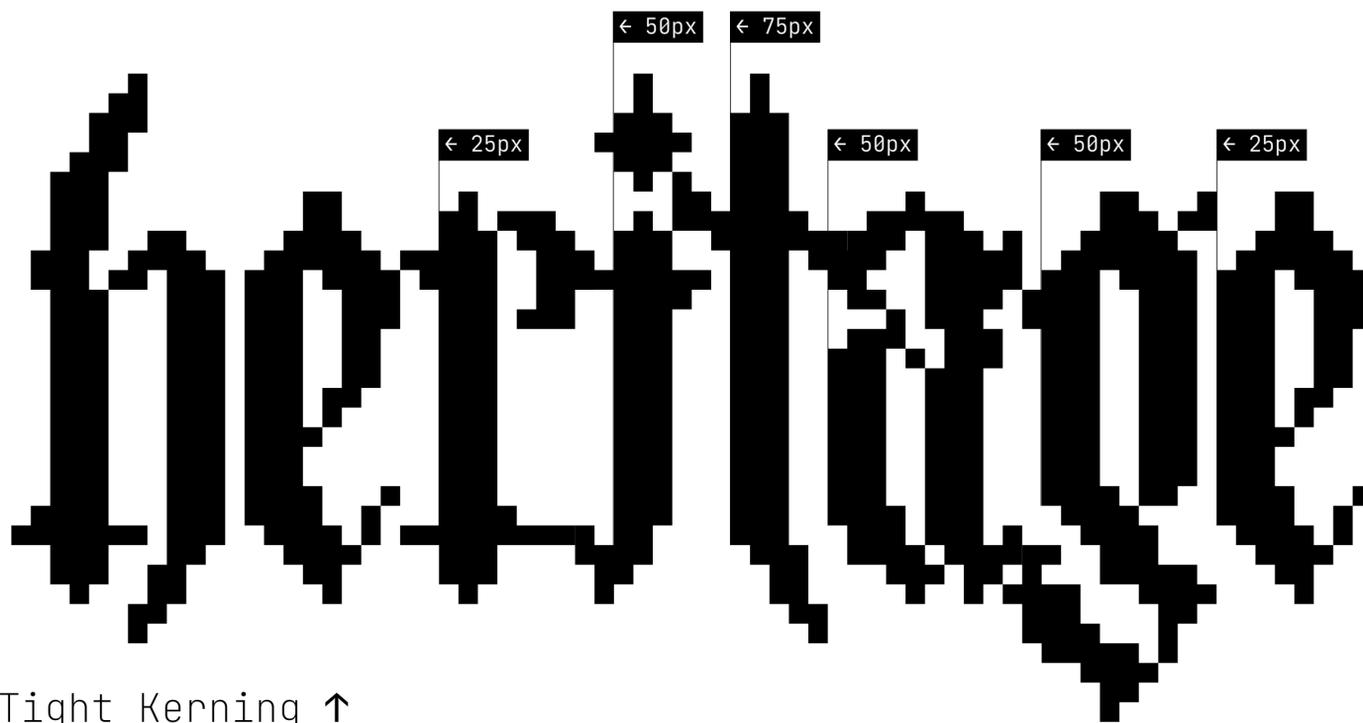
For Heritage to be used as intended, follow *Figure 01/02*. Take note of the negative space and use that to create harmony.

## 2.1 LOWERCASE UTILIZATION PROCEDURE

### 2.1-1 Lowercase Kerning

Kerning the lowercase is fairly straight forward. Leave a gap of roughly 25px/50px between the vertical axes, depending on the feeling you want. There is multiple ways to kern Heritage, below are a two examples.

Figure 02 - Kerning Example - 2 of 4



02.2 - Tight Kerning ↑



02.1 - Regular Kerning ↑

NOTE 2.1/2

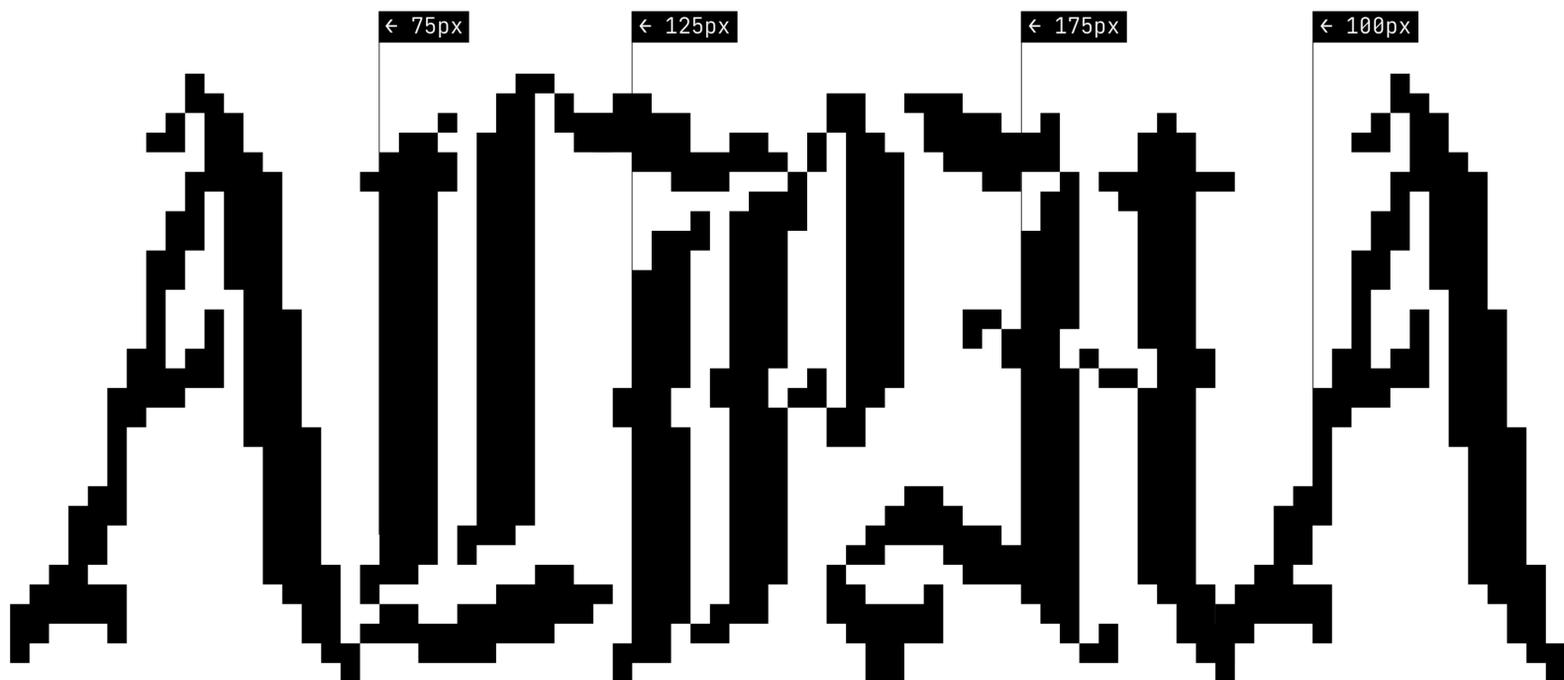
When working at small sizes, you can only kern so much, but it does look good as a block. Test it!

2.2 UPPERCASE UTILIZATION PROCEDURE

2.2-1 Uppercase Kerning

When utilizing only uppercase, kerning can become slightly difficult, for this, all I can really do is say to do it however you think best. I've provided examples of my preferred kerning options.

Figure 03 - Kerning Example - 3 of 4



03.1 - Kerning Example 01 ↑



03.2 - Kerning Example 02 ↑

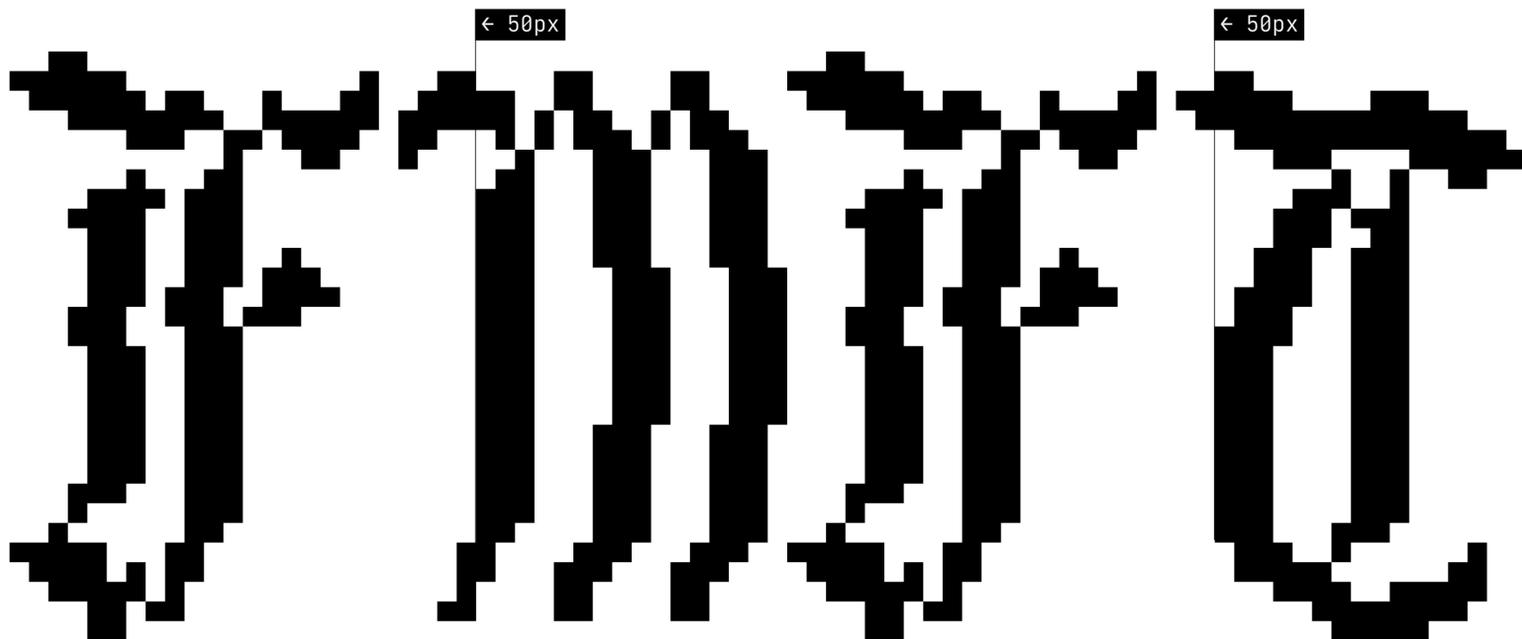
NOTE	3.1/2
Don't be scared to kern it really tightly and make it awkward, it just adds character.	

## 2.3 GAP OPTIMIZATION PROCEDURE

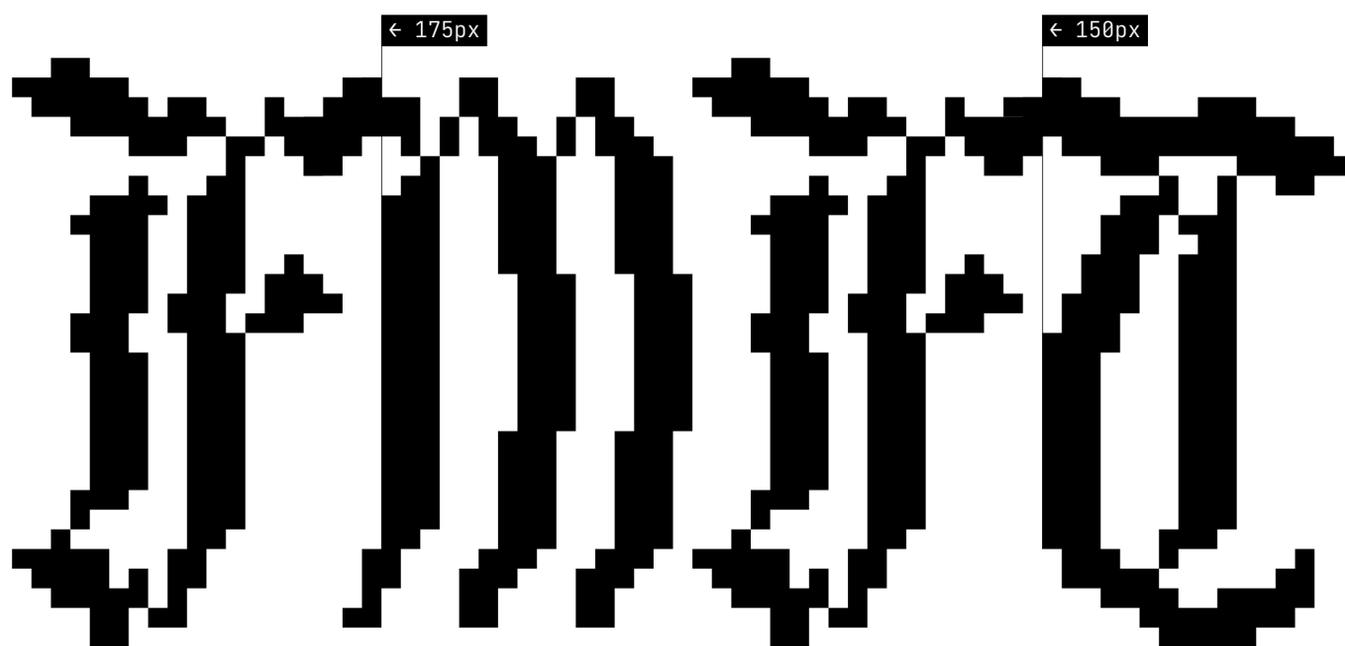
### 2.3-1 Gap Kerning

Sometimes there are letters that clash due to the forms of the ornaments & the negative space (*for example; FM/FJ*). These glyphs have been created in order to be able to overlap while remaining intact and consistent.

Figure 04 - Kerning Example - 4 of 4



#### 04.1 - Basic Kerning ↑



#### 04.2 - Kerning Overlap ↑

NOTE 4.1/2

Alternat letterforms without ornaments have been added so you can add them yourself.

A	B	C	D	E	F	↙
HERITAGE DISPLAY	INSTRUCTION MANUAL				IM-01	1
25PX	25PX	GRID UTILIZATION PROCEDURE			GP-025	2

### 3.0 GRID DISPLAY

#### 3.0-1 Grid Information

As previously stated, Heritage Display follows a very strict 25x25 grid. Due to the nature of the grid, the glyphs are very consistent when used at one size. When you're using multiple sizes things get a slightly tricky, the next page will explain how to easily use multiple sizes at once.

Figure 01 - Grid Display (Full Grid) - 1 of 3

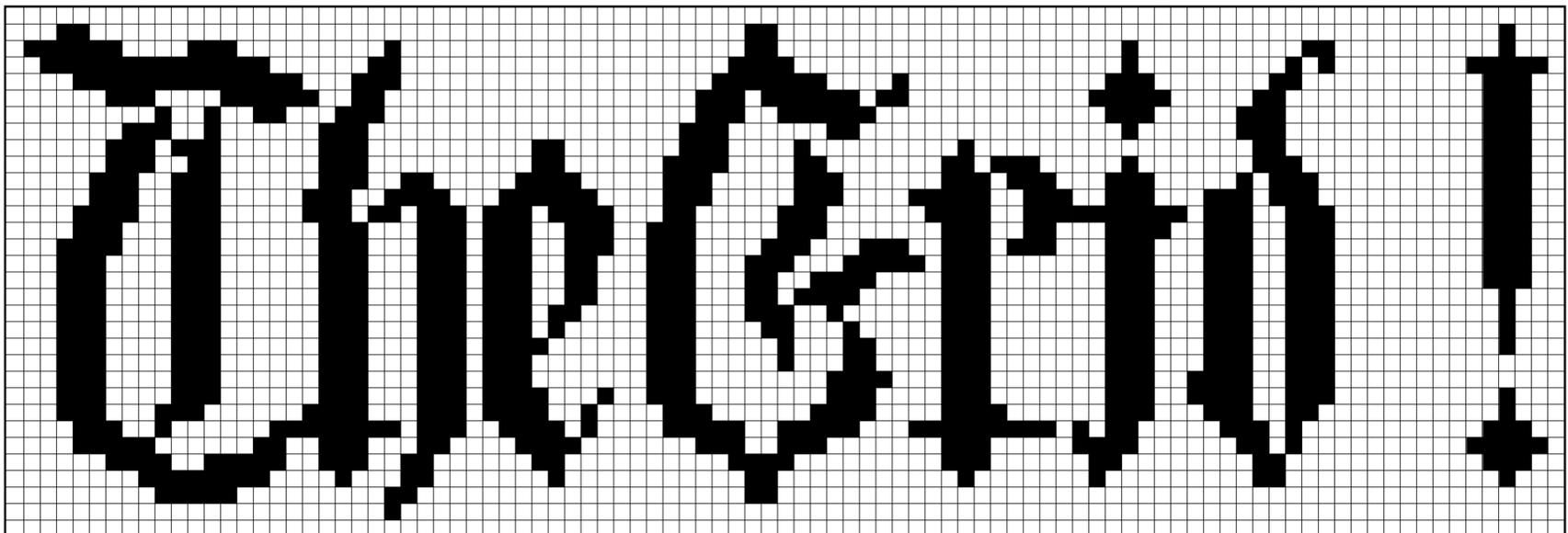
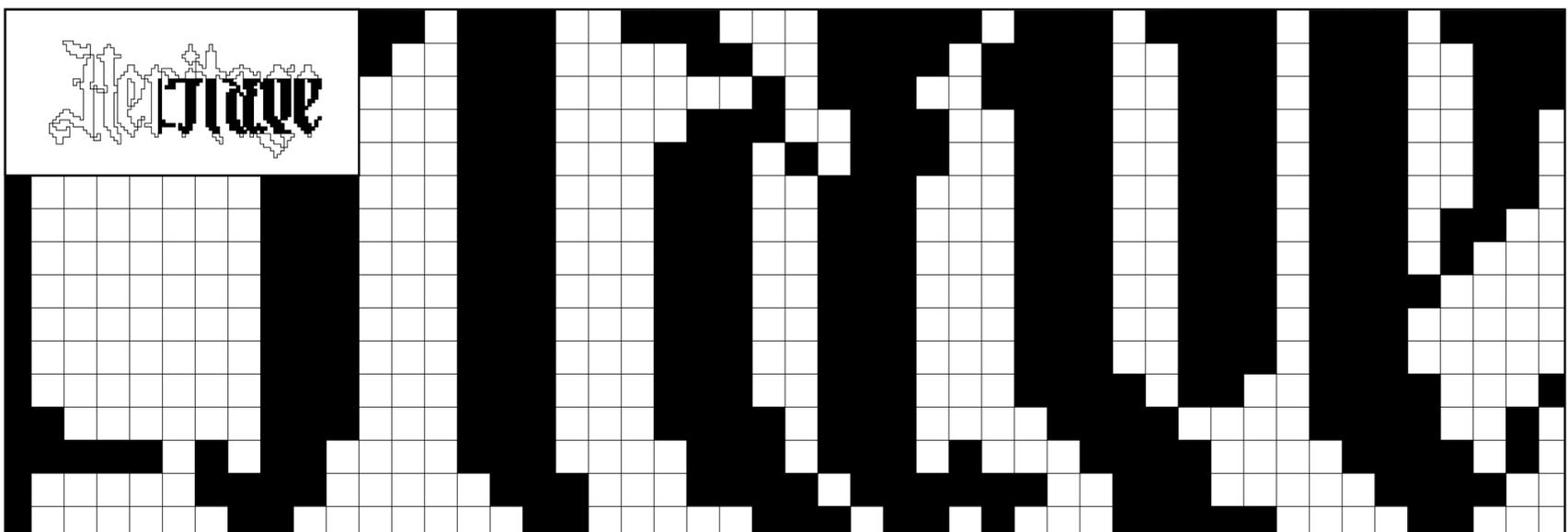


Figure 02 - Grid Display (Grid Detail) - 2 of 3

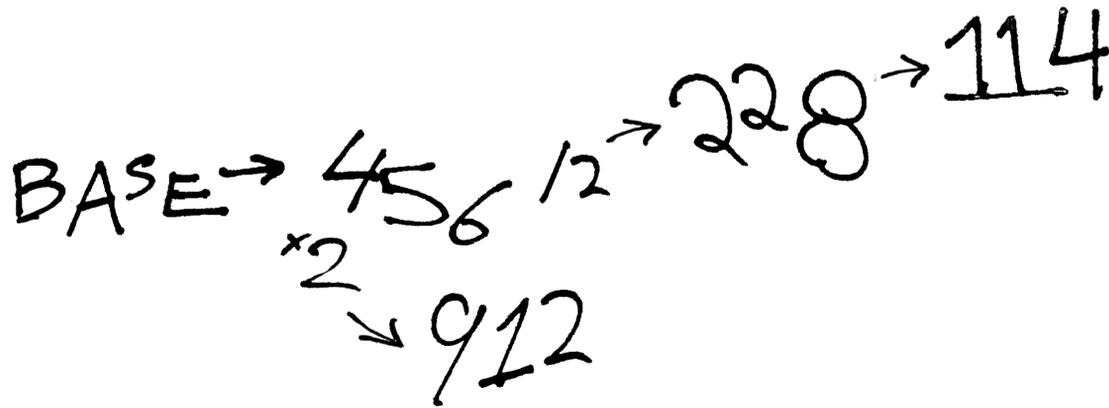


3.1 GRID UTILIZATION PROCEDURE

3.1-1 Using Multiple Type Sizes

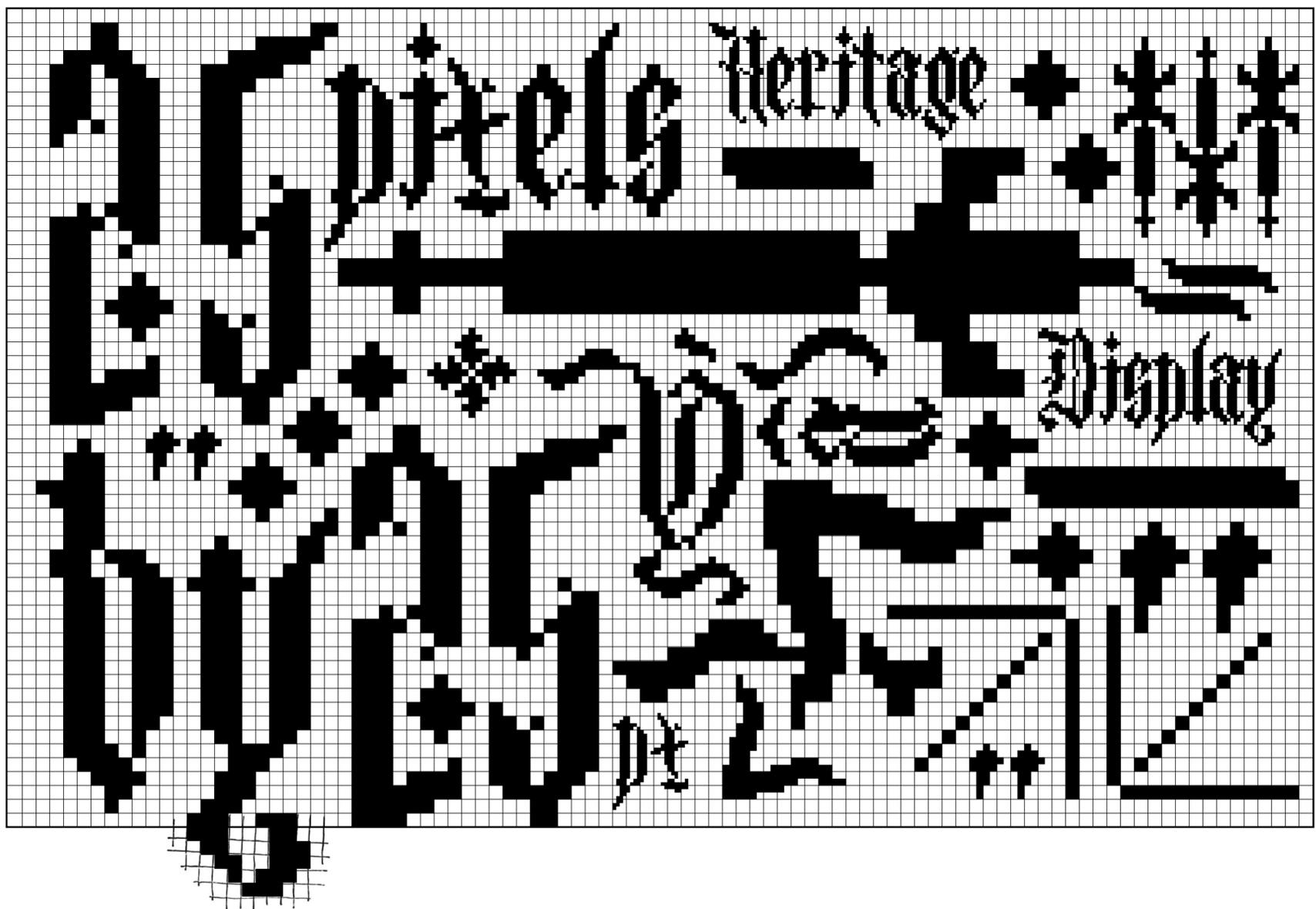
Due to the very strict grid, in order to maintain visual consistency when using multiple sizes you must always use a multiple of your base type size.

Figure 01 - Using Multiple Sizes - 1 of 1



NOTE	3.3-1
Don't limit yourself to these font sizes, this is just what worked for this application.	

Figure 03 - Grid Display (Experiment) - 3 of 3



4.0 ORNAMENT UTILIZATION PROCEDURE

4.0-1 Using Stylistic Ornaments

Multiple ornamental glyphs have been added to compliment the typeface. To utilize them to their full potential, I recommend outlining the ornaments in illustrator (*or your chosen design platform*). Proceed to manually orient/place the ornaments where you see fit.

Figure 01 - Stylistic Ornaments - 1 of 5

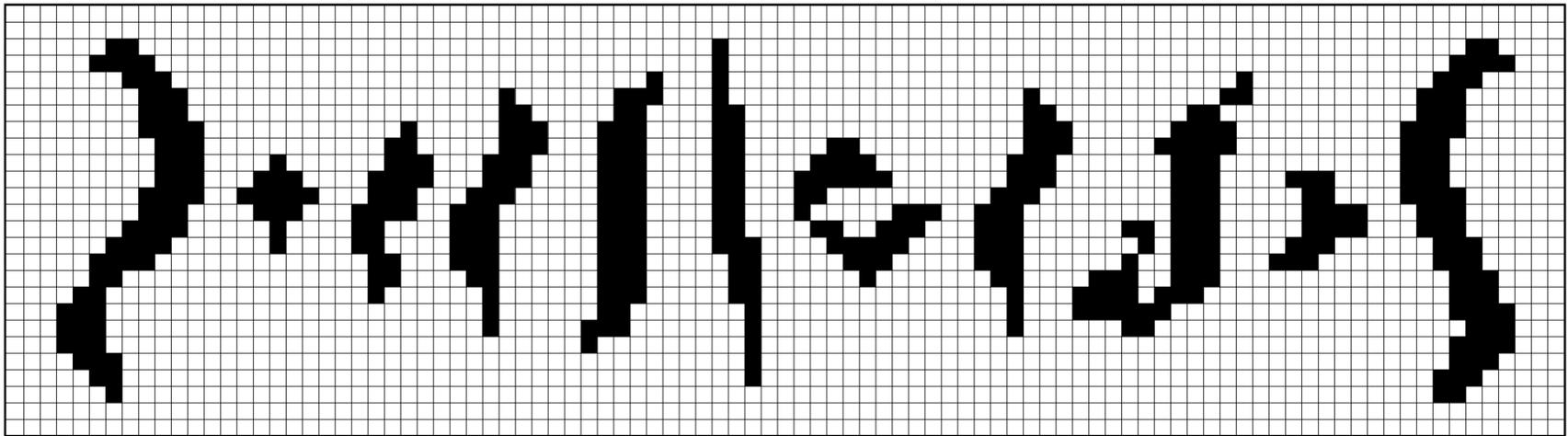
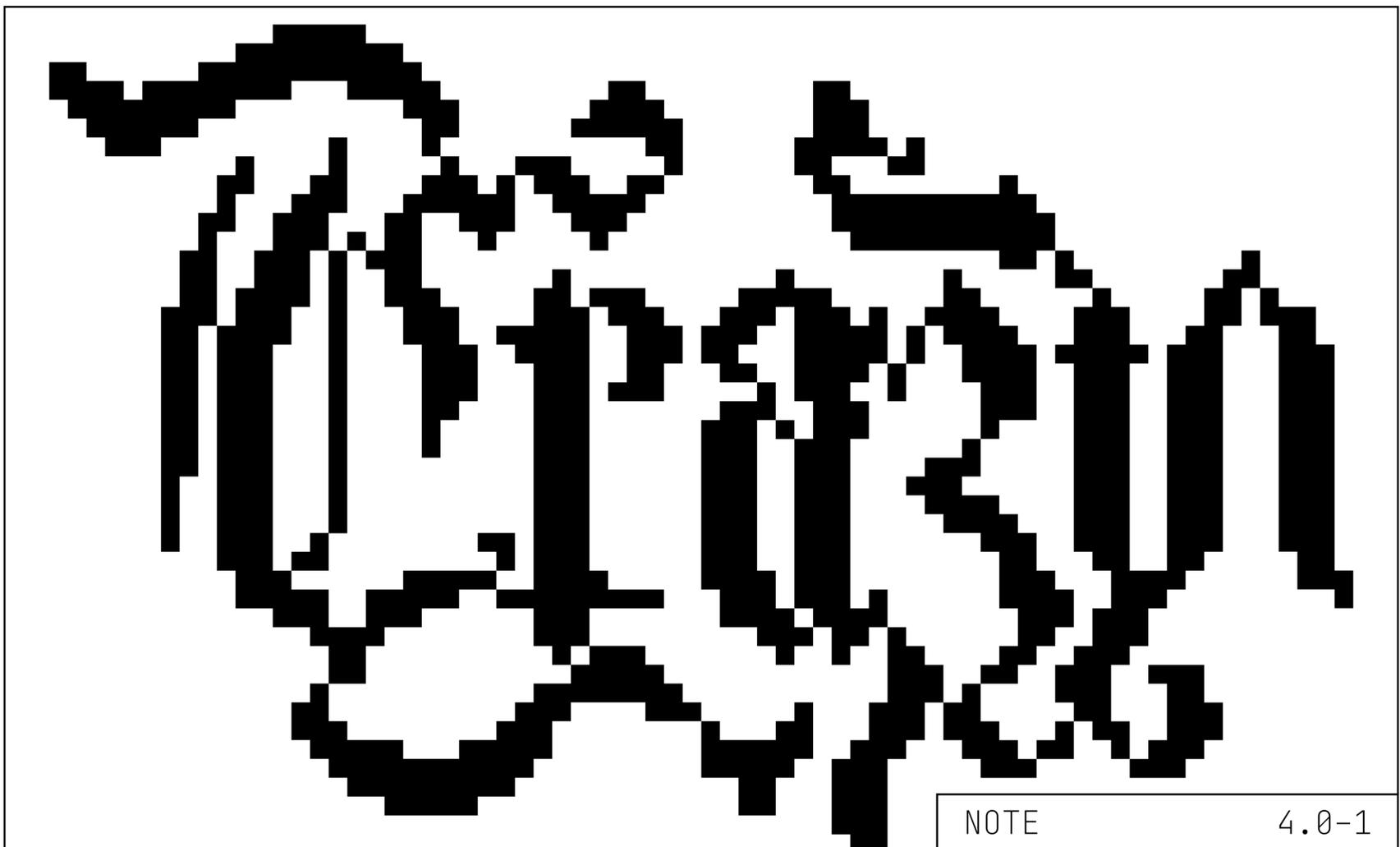


Figure 02 - Stylistic Ornaments - 2 of 5



NOTE	4.0-1
The ornaments get overwhelming, fast. This said 'Crazy', next page showsz more practical usage.	

Figure 03 - Stylistic Ornaments - 3 of 5

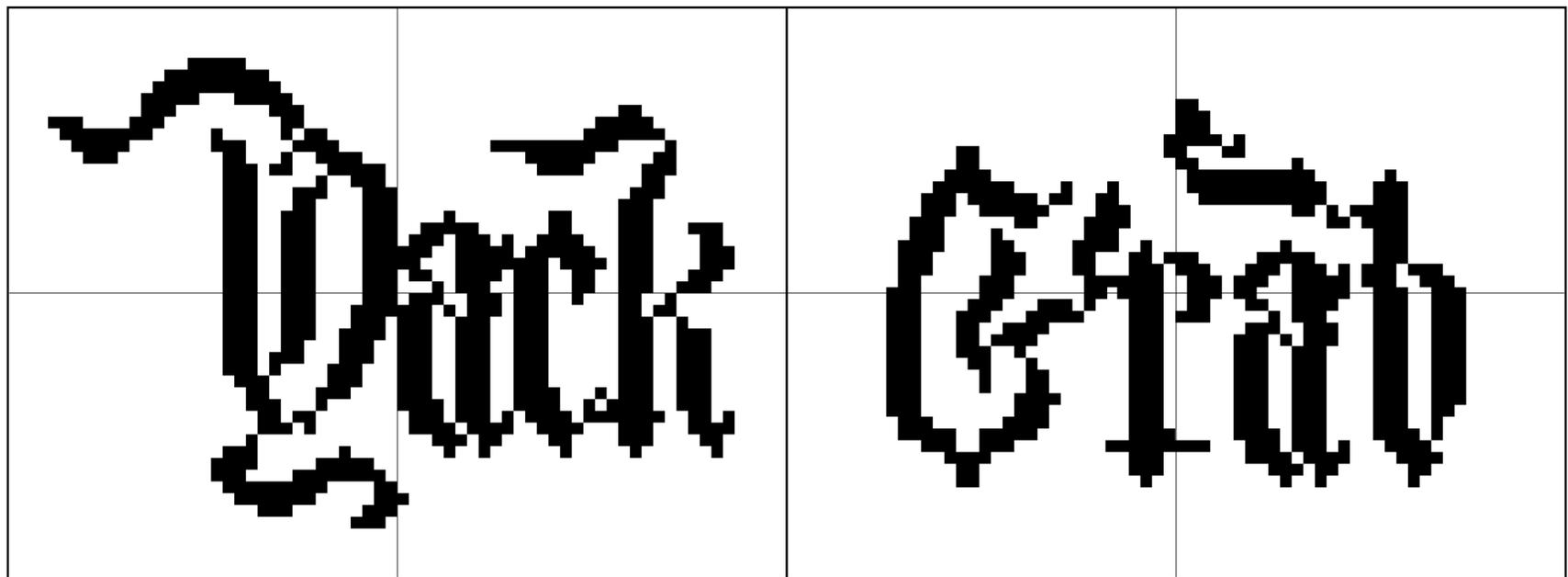


Figure 04 - Stylistic Ornaments - 4 of 5

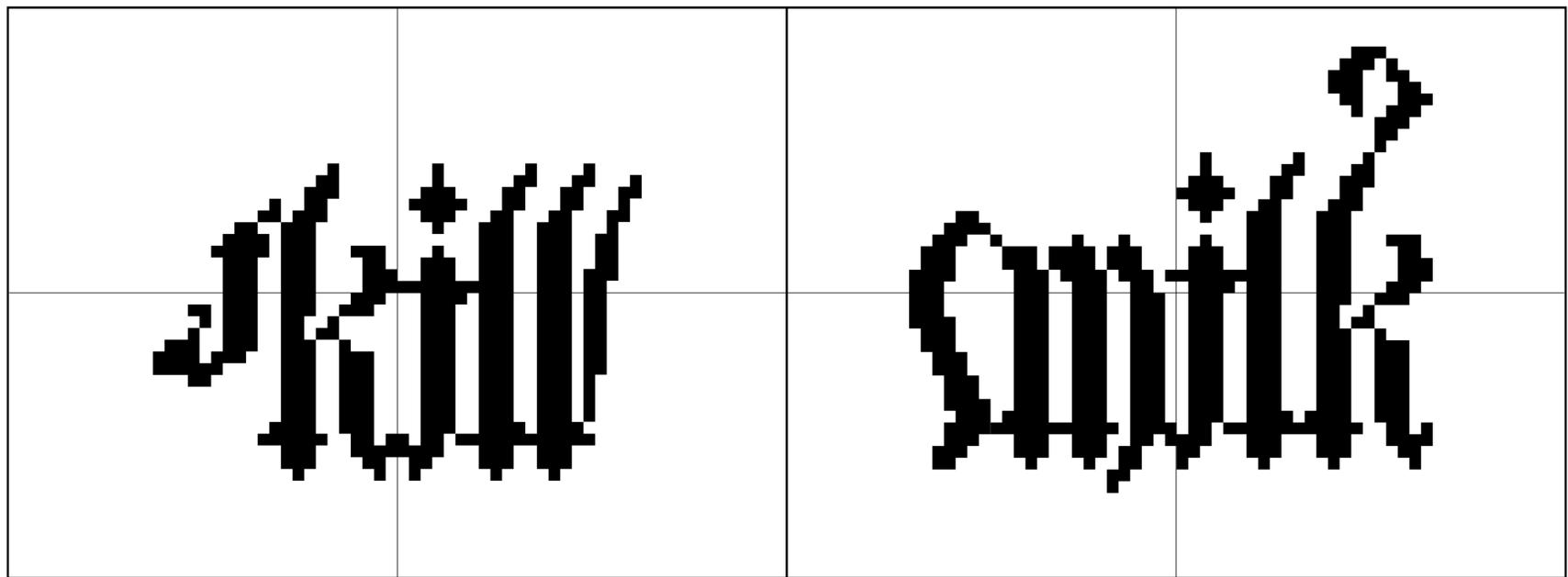
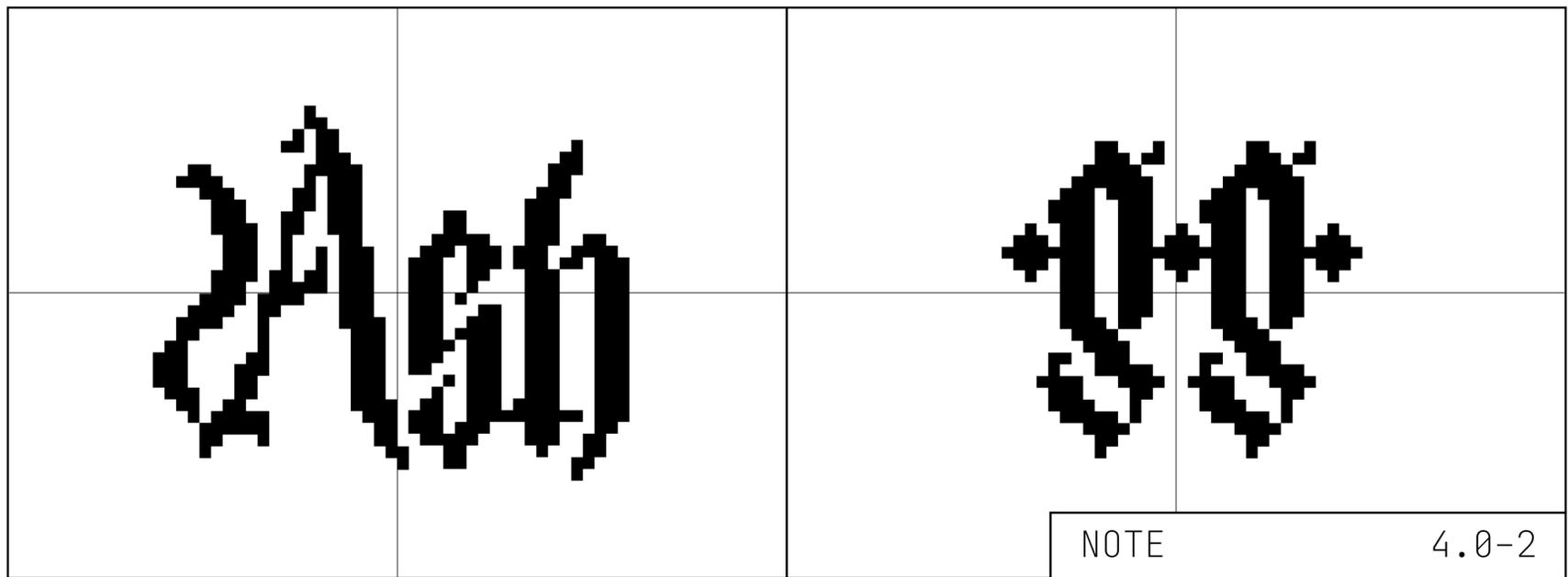


Figure 05 - Stylistic Ornaments - 5 of 5



NOTE 4.0-2

When used sparingly, these ornaments can complement any letter pairing perfectly.

5.0 HERITAGE DISPLAY SPECIFICATIONS

A	B	C	D	E	F	↙
TYPEFACE NAME			HERITAGE DISPLAY			1
GRID PROPORTIONS				25PX	25PX	2
LANGUAGE SUPPORT		BASIC LATIN, LATIN-1 SUPPLEMENT				3
TOTAL GLYPH COUNT				248		4
INCLUDED GLYPHS		PUNCTUATION				5
		ALTERNAT GLYPHS ( <i>A, G, H, O, S, h, o, x, f</i> )				6
		CURRENCY SYMBOLS				7
		ARROWS ( <i>TWO SETS</i> )				8
		ACCENTS ORNAMENTS & MORE				

5.1 HERITAGE DESIGNER INFORMATION

A	B	C	D	E	F	↙
DESIGNER			DANIEL SCHRIËR			1
LOCATION			MONTREAL, QUEBEC			2
FIRST LANGUAGE			ENGLISH			3
DATE OF BIRTH			04/04/1999			4
GENDER			MALE			5

CONTACT AT  
INFO@SCHRIER.WORK

HERITAGE DISPLAY-10/07-2020 → 01/01-2021 Standard Display Utilization.  
Blackletter (25x25)



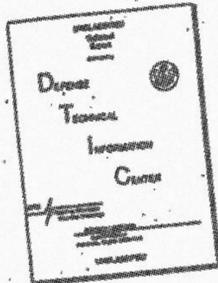
Teaching about

Light  
and  
Sight



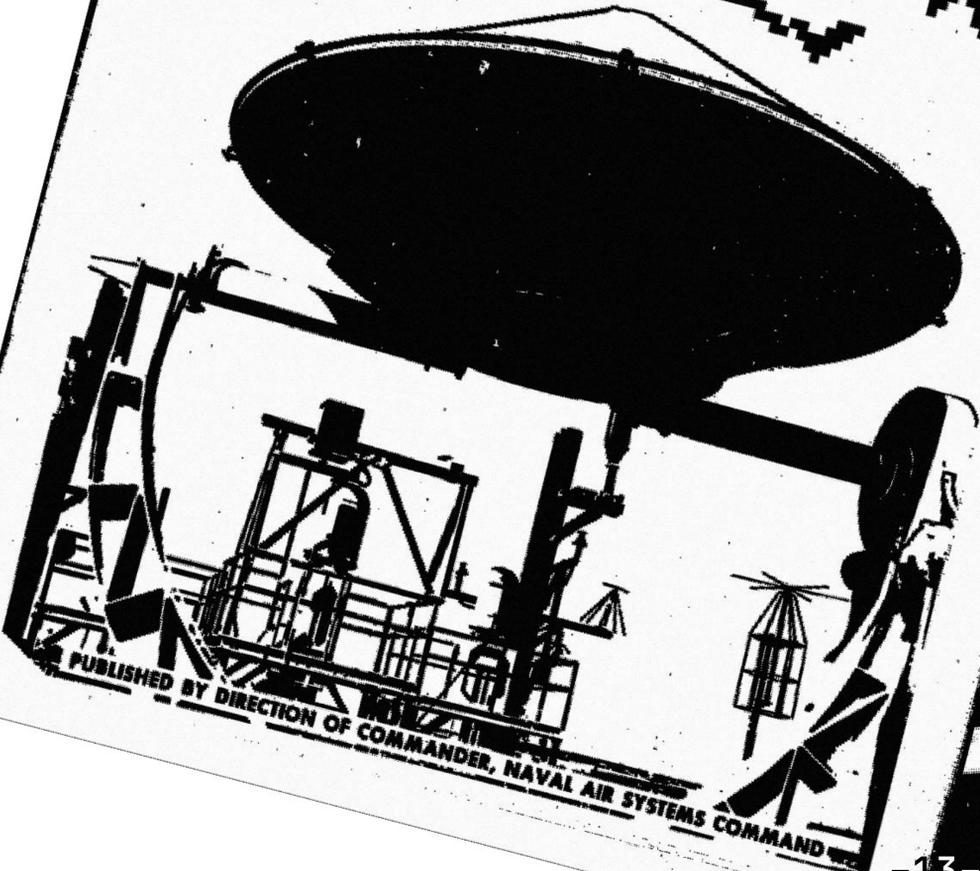
Book for classroom teachers  
and secondary schools

DISCLAIMER NOTICE



ment is best quality available.  
urnished to otic contraindicated  
pt number of

Light and Sight



PUBLISHED BY DIRECTION OF COMMANDER, NAVAL AIR SYSTEMS COMMAND

reading  
the  
mental  
alphabet

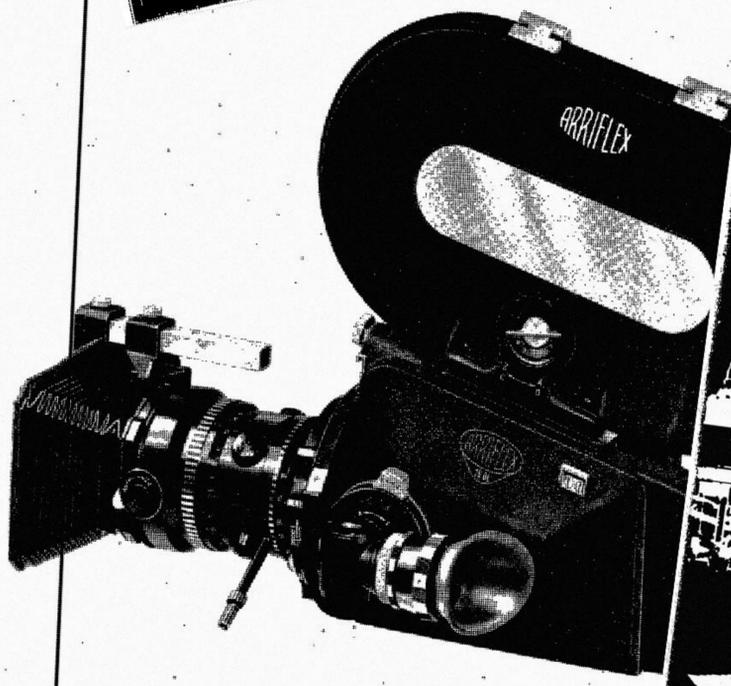
NDEA TITLE VII  
PROJECT 985

HARRY BORNSTIEN  
OFFICE OF INSTITUTIONAL RESEARCH  
GALLAUDET COLLEGE

FD 35-20

Department of the Army Field Manual

HISTORICAL TRAINING  
WOMEN'S ARMY CORPS



Instruction Manual

The DeWittise Company • Toledo, Ohio



1450



8.0 REFERENCES

8.1 SPECIMEN TYPEFACE

Typeface        JetBrains Mono  
Designer        Phillip Nurullin  
Version         v2.001

Link            [jetbrains.com/lp/mono/](http://jetbrains.com/lp/mono/)

8.2 OBJECT REFERENCES

Image           Channel Master Transceiver  
Type            Instruction Manual  
Publisher       Gerard Arthus  
Published       1965

Image           MPA6000  
Type            Magazine  
Publisher       Just Computers  
Published       1985

Image           SR 10/15 Printers  
Type            Magazine  
Publisher       Just Computers  
Published       1985

Image           Packard Instrumental  
Type            Electronic Procurement  
Publisher       Electronic Procurement  
Published       1966

Image           ScanSet  
Type            Magazine  
Publisher       Today Magazine  
Published       1983

Image           Micro Executive Workstation  
Type            Magazine  
Publisher       Today Magazine  
Published       1983

8.0 REFERENCES

8.3 SIGNAGE REFERENCES

Image Ritz Hotel, Ile Nou, New Caledonia  
Photographer Leo White  
Published 1943

Image Glide Rink, Kilbirnie, Wellington  
Photographer Unidentified  
Published 1960

Image Shellubrication  
Photographer Unidentified  
Published 1951

Image Redruth House, Christchurch District  
Photographer Adam Henry Pearson Maclay  
Published 1905

Image Maclean Science Institute  
Photographer Unidentified  
Published 1959

Image Outdoor Markerplace, Vannes, Brittany, France  
Photographer William Williams  
Published 1925

Image Qantus Signage, Custom Street East, Auckland  
Photographer Unidentified  
Published 1961

**References**

## 8.0 REFERENCES

### 8.4 IMAGE REFERENCES

Title           The ABC's of Spray Equipment  
Published       1954

Title           Arriflex 16 BL Instruction Manual  
Published       1965

Title           Manual of Sentence Patterns...  
Published       1966

Title           Electromagnetic Compatibility Manual  
Published       1972

Title           Reading the Manual Alphabet  
Published       1965

### 8.5 Detailed References

To view the detailed version of the references, download the PDF below, it provides images, links, & more.