

HERITAGE DISPLAY

10/07-2020

→ 01/01-2021

*D-066 01-21*

# STANDARD DISPLAY UTILIZATION Blackletter (25x25)

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BONAVISTA AV - THE BOULEVARD  
MONTREAL - QUEBEC 1642

IM-001



INSTRUCTION MANUAL

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# 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 |

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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 |
|---|--------|---------------------|--------|
| Aa Bb Cc Dd Ee Ff Gg Hh Ii<br>Jj Kk Ll Mm Nn Oo Pp Qq Rr<br>Ss Tt Uu Vv Ww Xx Yy Zz |        | 0 1 2 3 4 5 6 7 8 9 |        |

1.0-2            Latin Accent Set

| ACCENTS  | ACC-073 | SPECIAL CHARACTERS  | SC-033 |
|--|---------|---|--------|
| Áá Ââ Ãã Ää Åå Ææ Çç Èè Éé<br>Êê Ëë Ìì Íí Îî Ïï Ññ Óó Ôô Õõ Öö<br>Ùù Úú Ûû Üü Ýý Þþ ßß |         | © ¢ £ ¤ ¥ ® ¯ ¨ † ‡ †† ‡‡ # \ *<br>^ ˇ > ˘ ˙ ˚ ˛ ˜ ˜˜ ˜˜˜ ˜˜˜˜<br>ˆ ˆˆ ˆˆˆ ˆˆˆˆ ˆˆˆˆˆ ˆˆˆˆˆˆ ˆˆˆˆˆˆˆ<br>" ^ ˇ ˘ ˙ ˚ ˛ ˜ ˜˜ ˜˜˜ ˜˜˜˜ |        |

1.0-3            Additional Glyphs

| PUNCTUATION  | PNC-09 | EXTRAS  | EXT-02 |
|--|--------|---|--------|
| .,:;... , " ' « » < > " '<br>/ \ ( - ) { - } [ - ] ! ? ; |        | A B C D E F G H I J K L M N O P Q R S<br>T U V W X Y Z<br>Oo Ae |        |

## 2.0 GENERAL UTILIZATION PROCEDURE

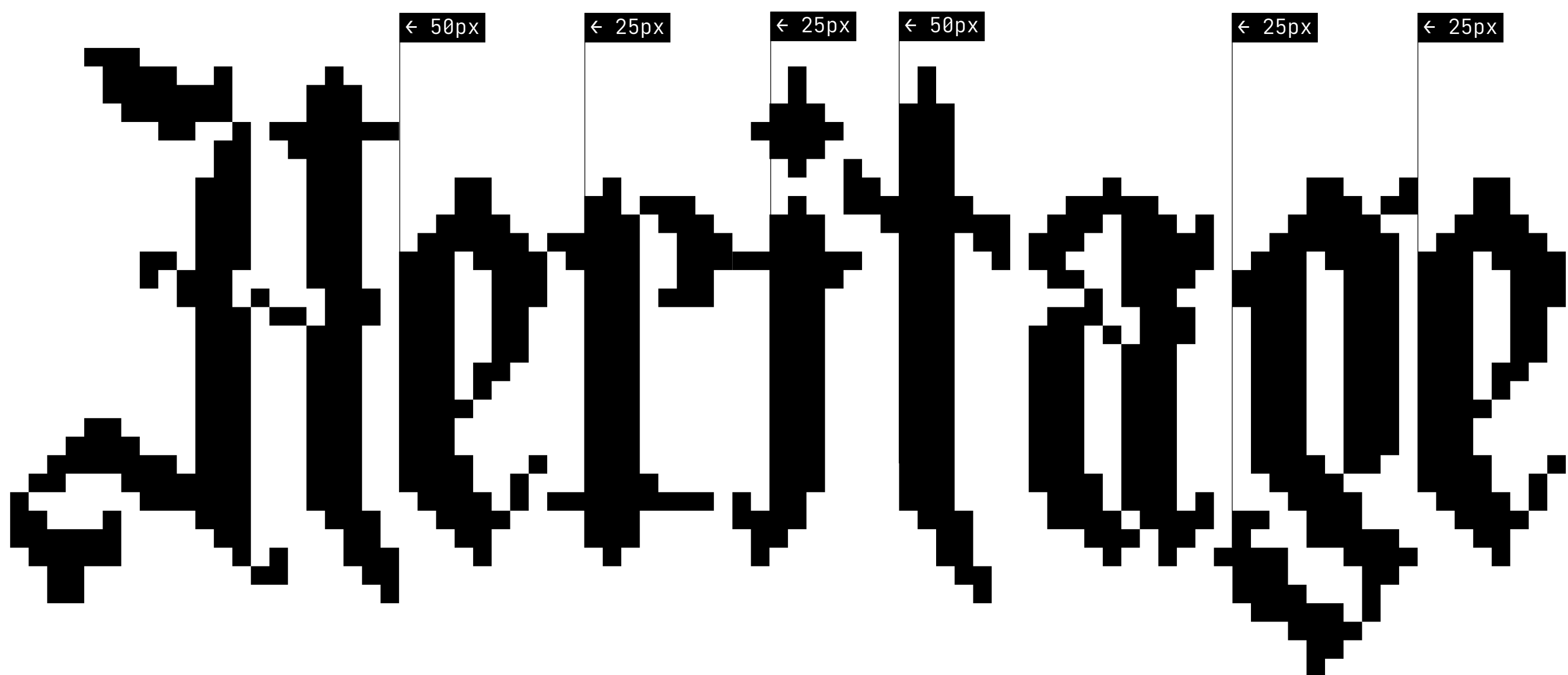
### 2.0-1 General Kerning

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

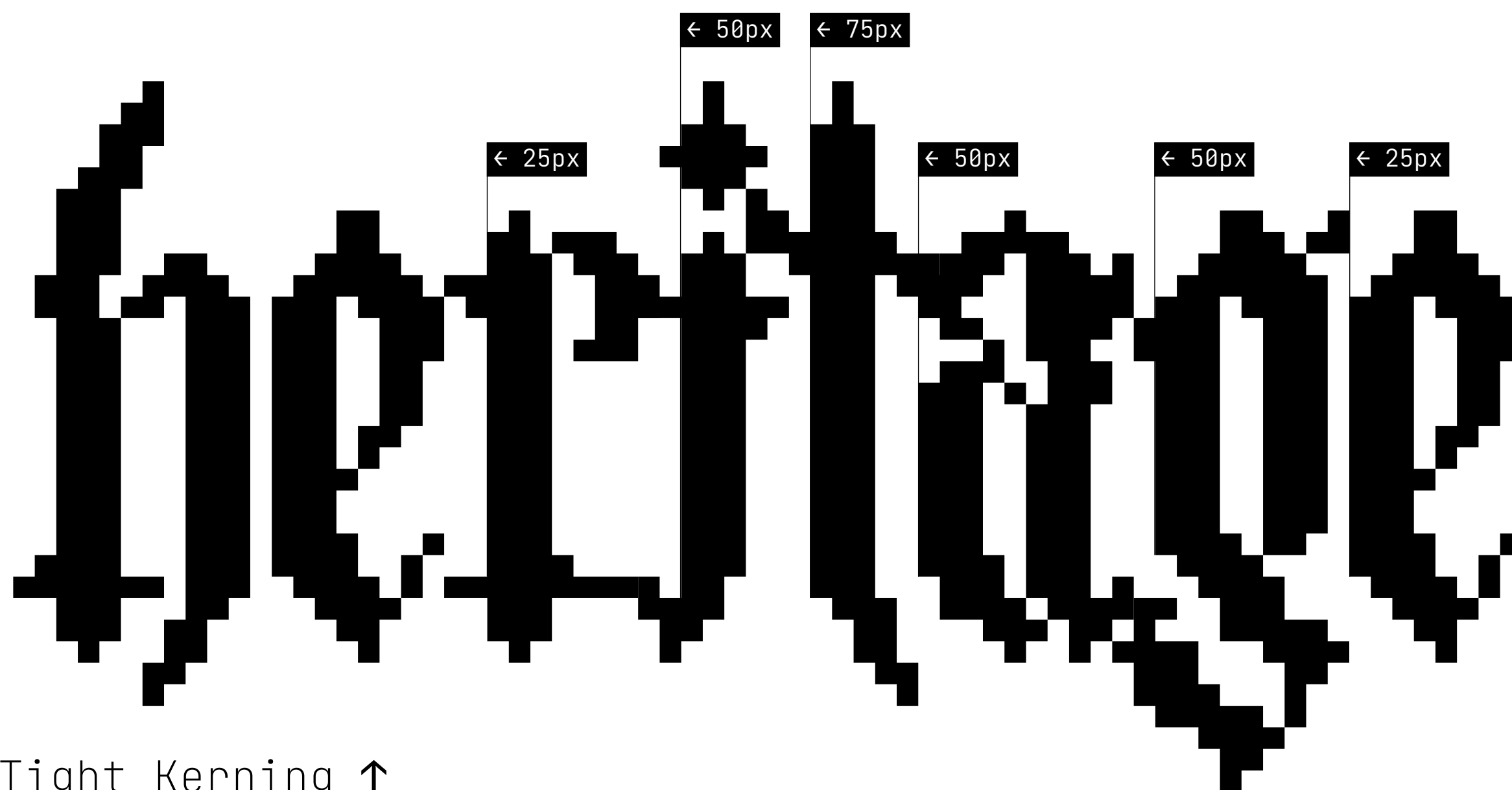
For Heritage to be used as intended, follow *Figure 01/02*. Take note of the negative space and use that to create harmony.

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 ↑

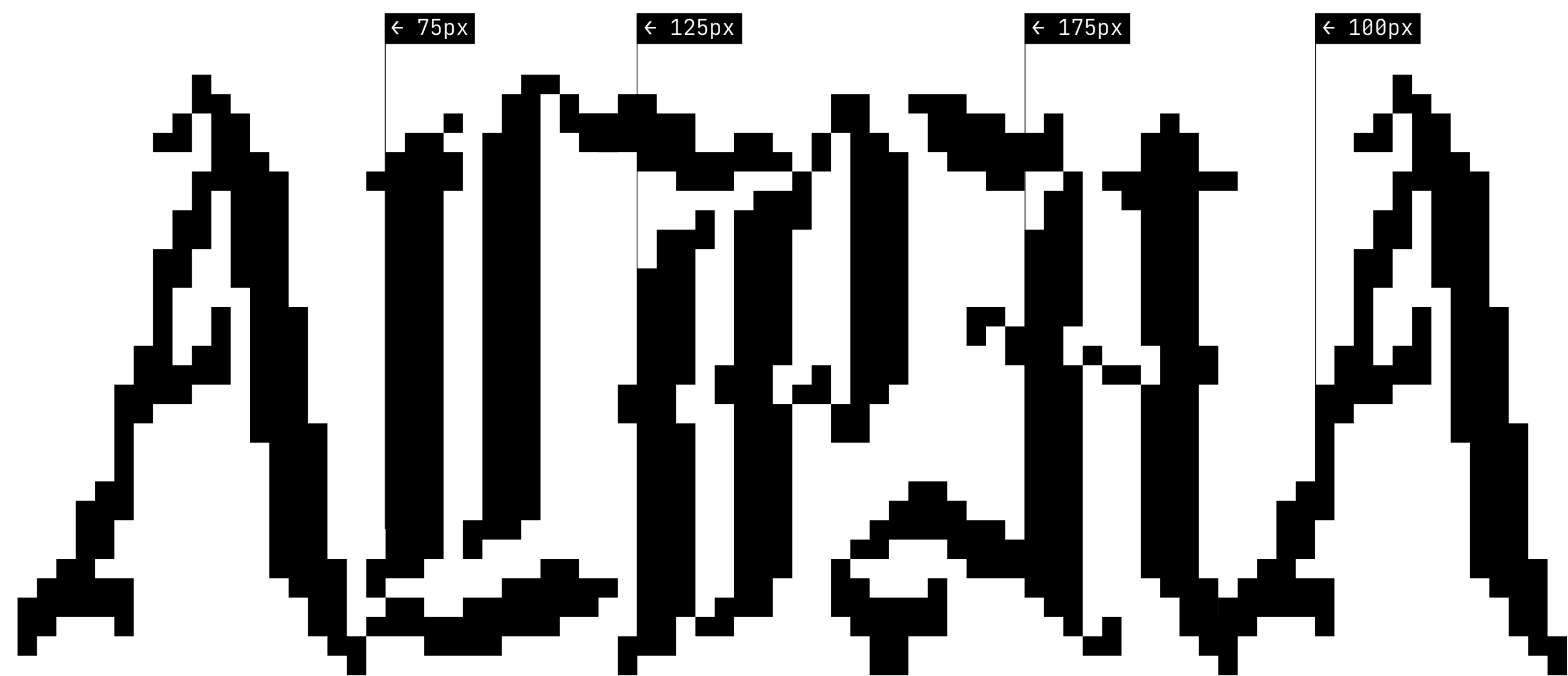
|  |       |
|--|-------|
| NOTE   | 2.1/2 |
| When working at small sizes, you can only kern so much, but it does look good as a block. Test it! |       |

2.2            UPPERCASE UTILIZATION PROCEDURE

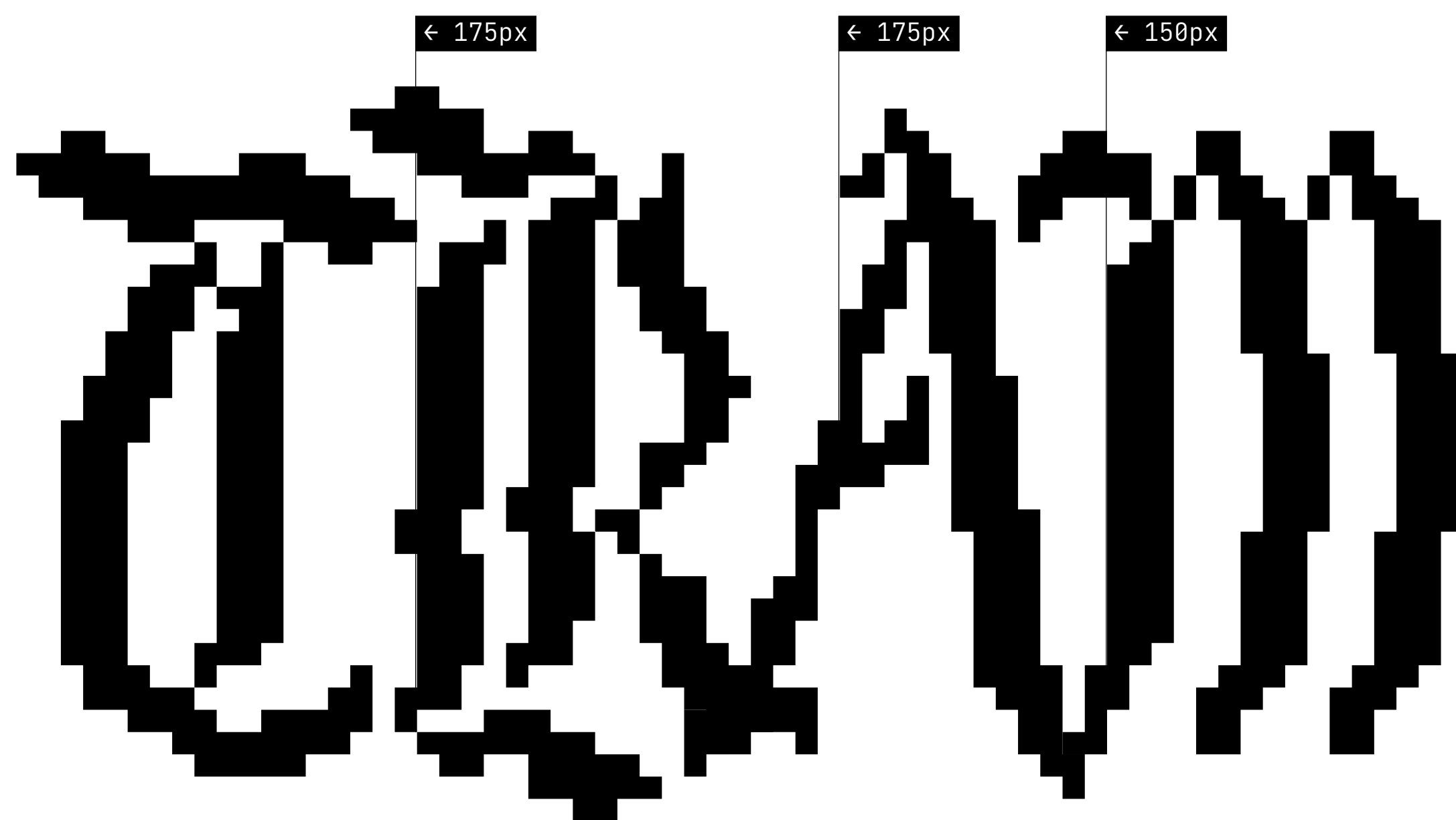
2.2-1        Uppercase Kerning

When utilizing only uppercase, kerning can become slightly difficult, for this, all I can really do is say to do it however you thinks 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. |       |

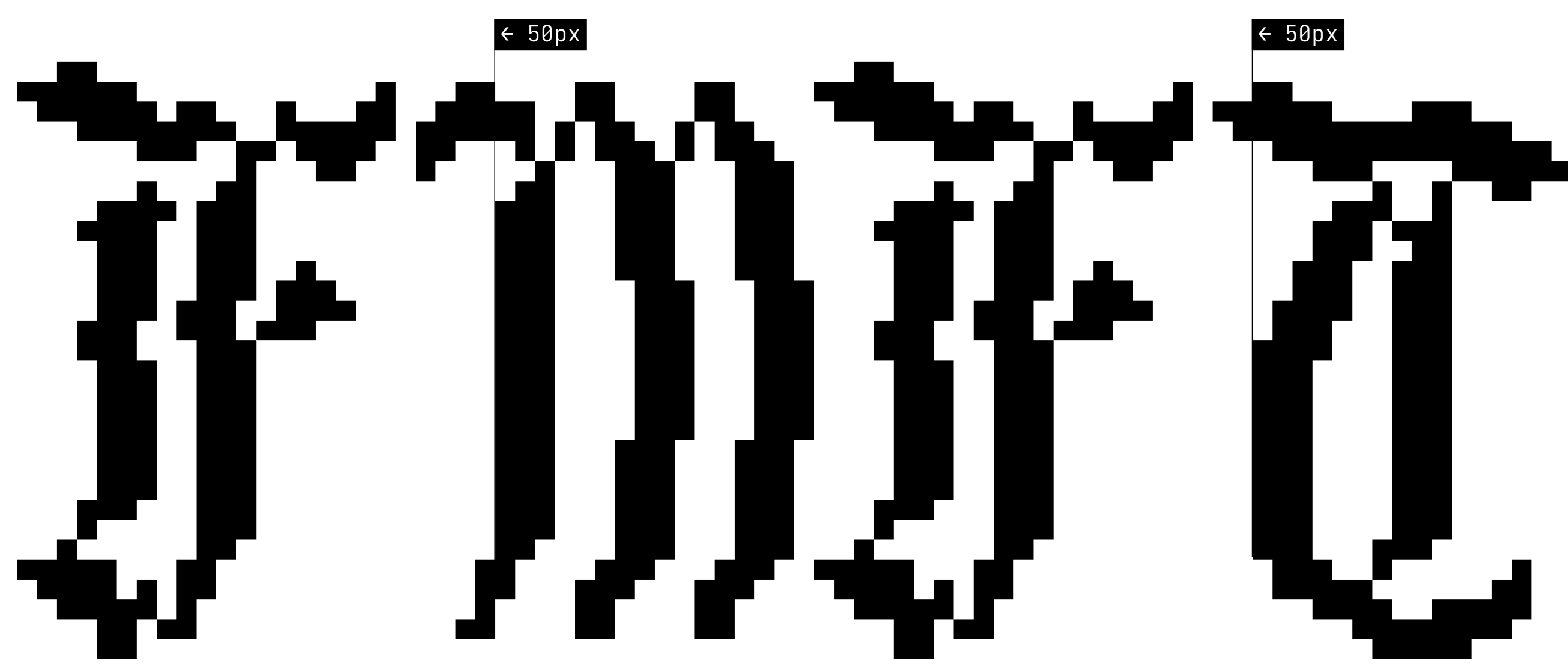


2.3            GAP OPTIMIZATION PROCEDURE

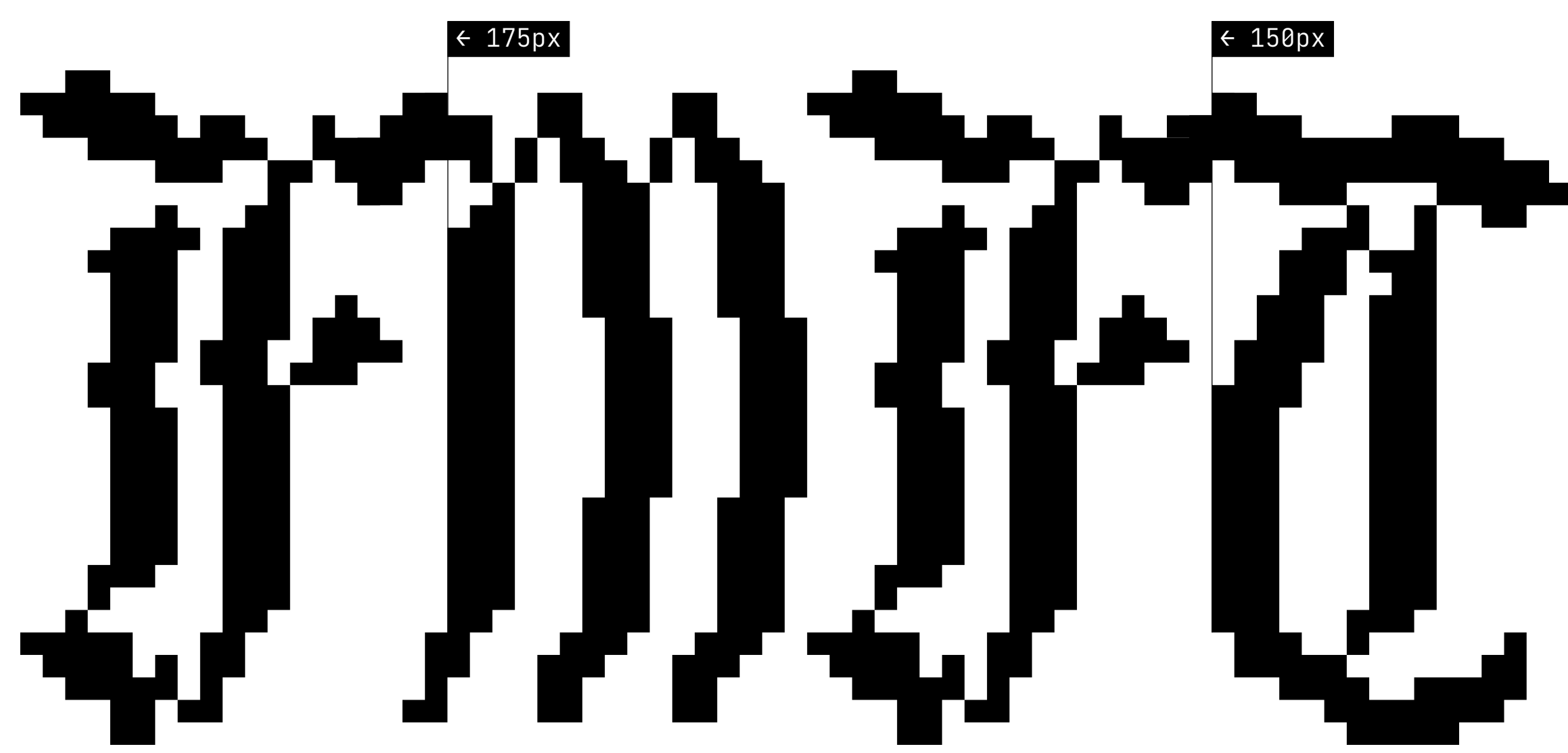
2.3-1        Gap Kerning

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 consitent.

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

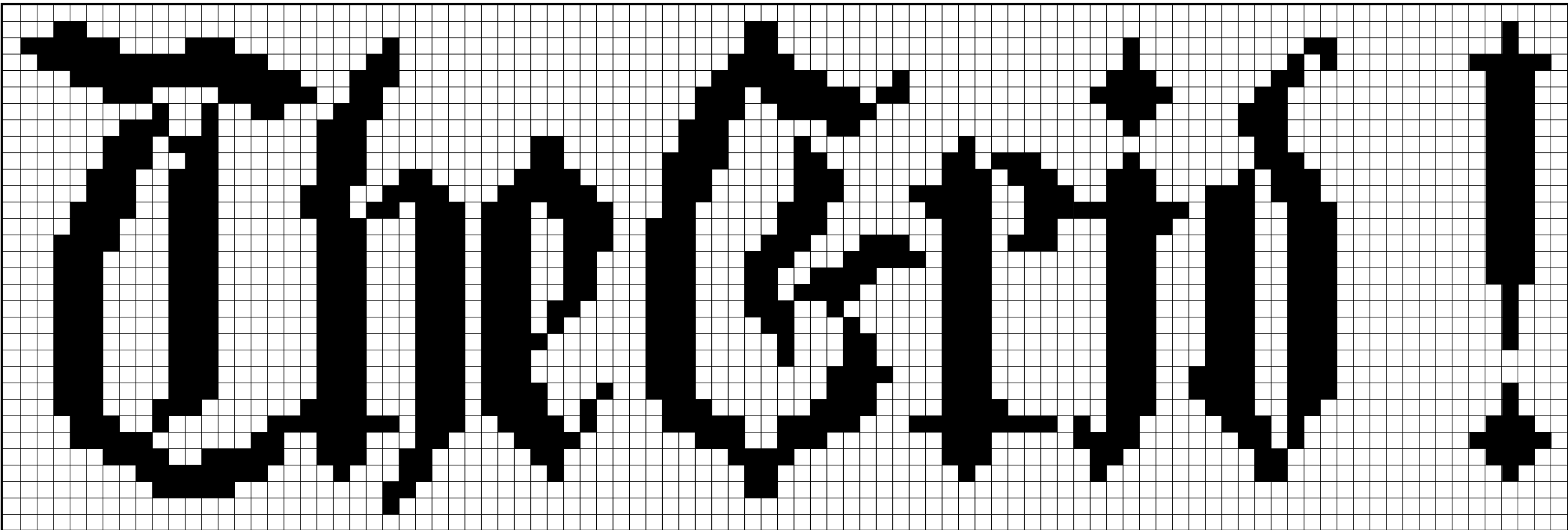
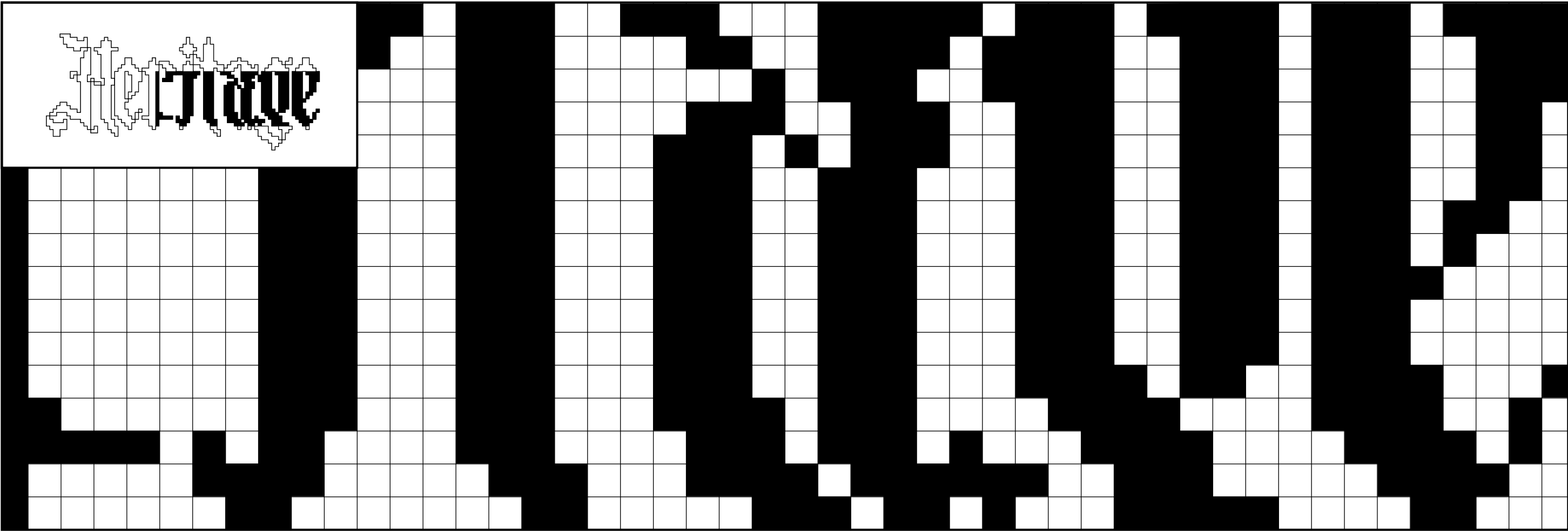


Figure 02 - Grid Display (Grid Detail) - 2 of 3



3.1            GRID UTILIZATION PROCEDURE

3.1-1        Using Multiple Type Sizes

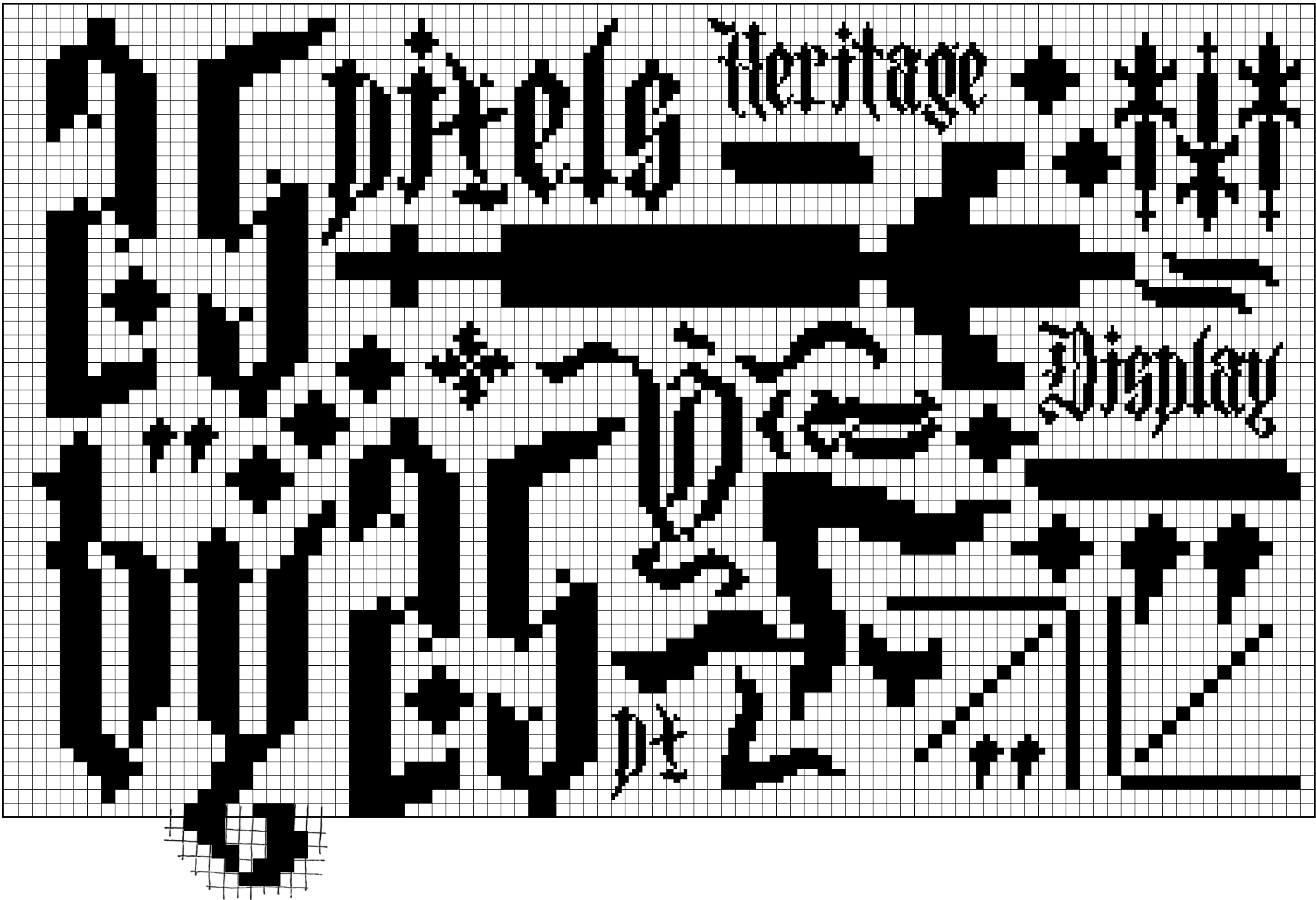
Due to the very strict grid, in order to maintain visual consistency when using multiple sizes you must always use a multiple of your base type size.

Figure 01 - Using Multiple Sizes - 1 of 1

BASE → 456 12 → 228 → 114  
          <sup>x2</sup>  
          → 912

|  |       |
|--|-------|
| 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

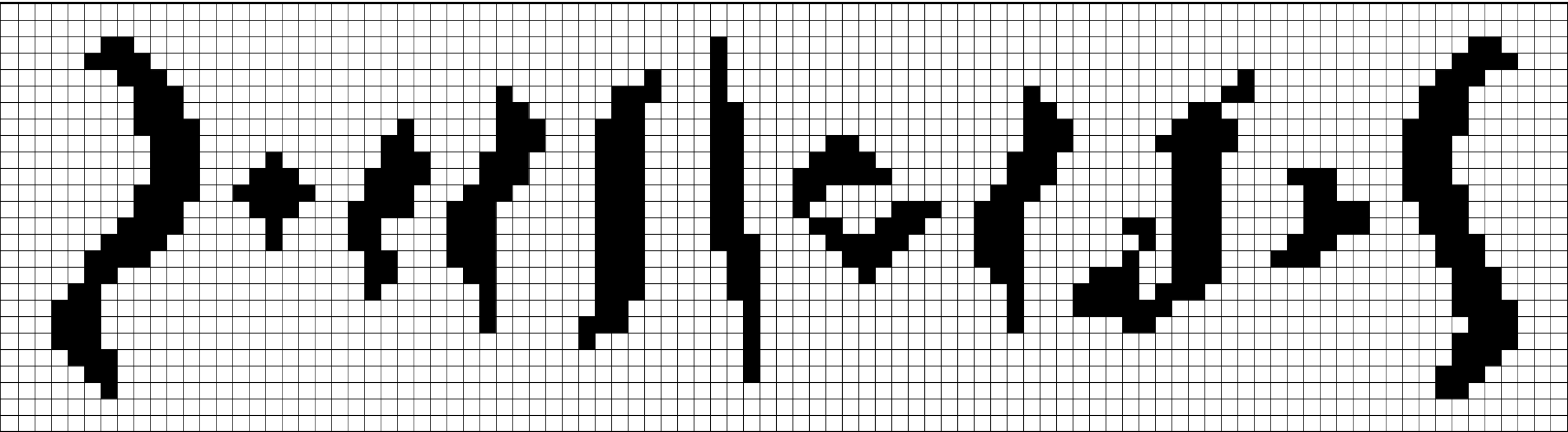


Figure 02 - Stylistic Ornaments - 2 of 5

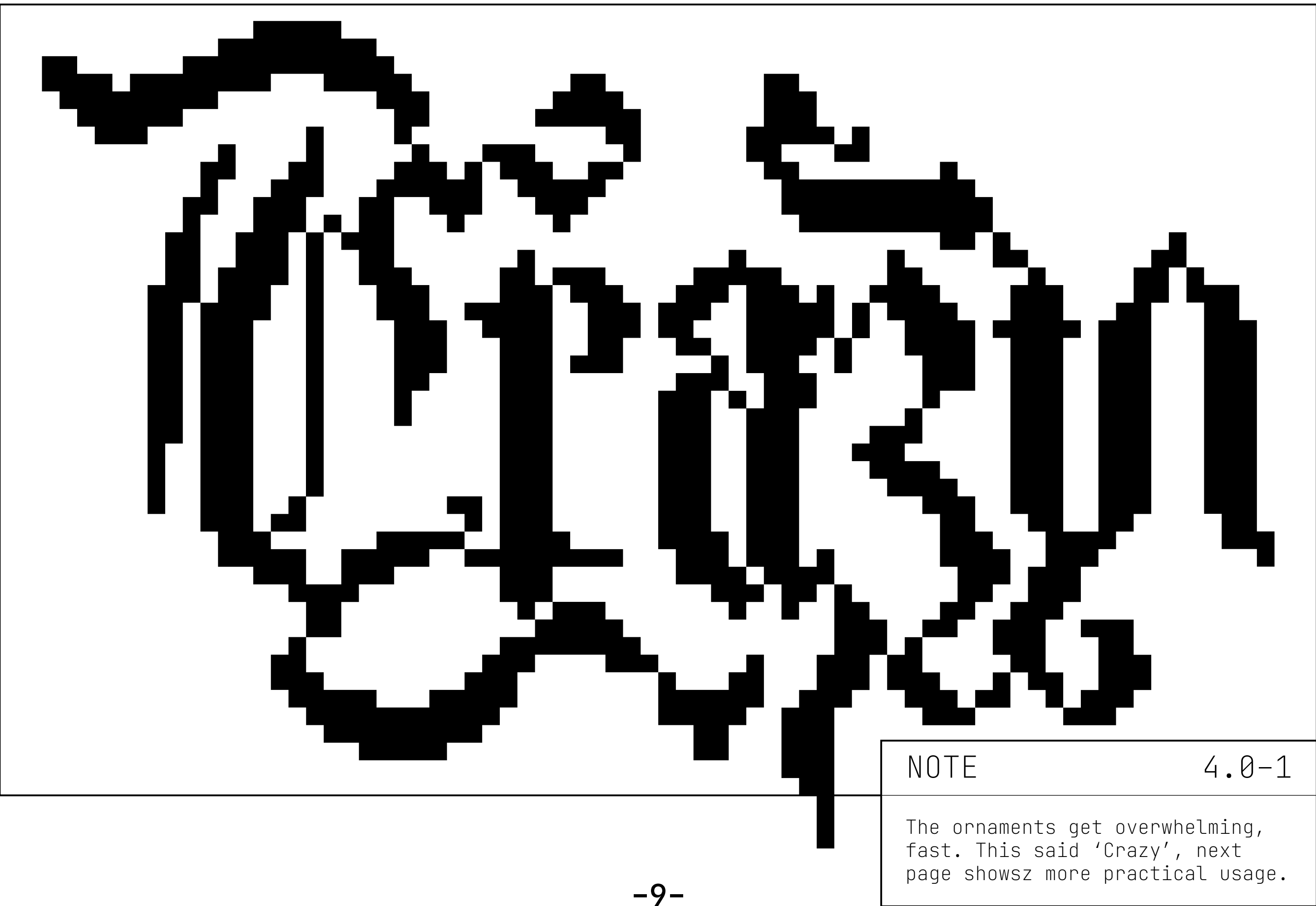


Figure 03 - Stylistic Ornaments - 3 of 5

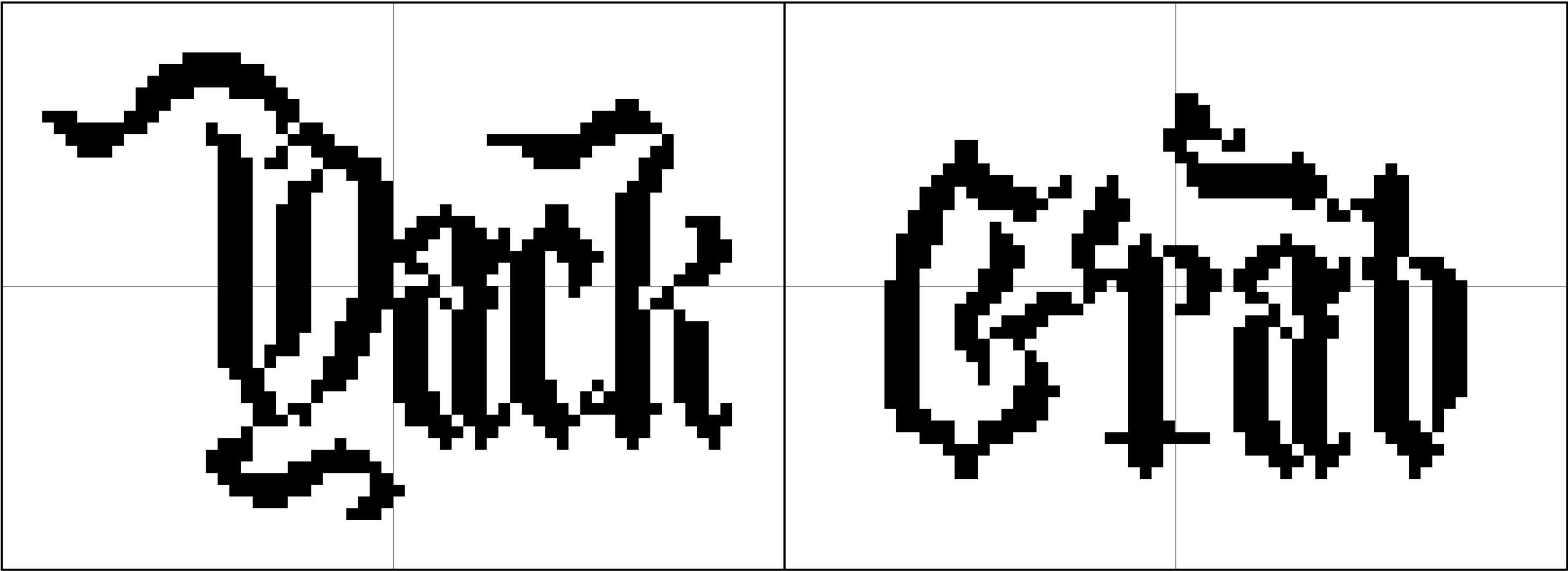


Figure 04 - Stylistic Ornaments - 4 of 5

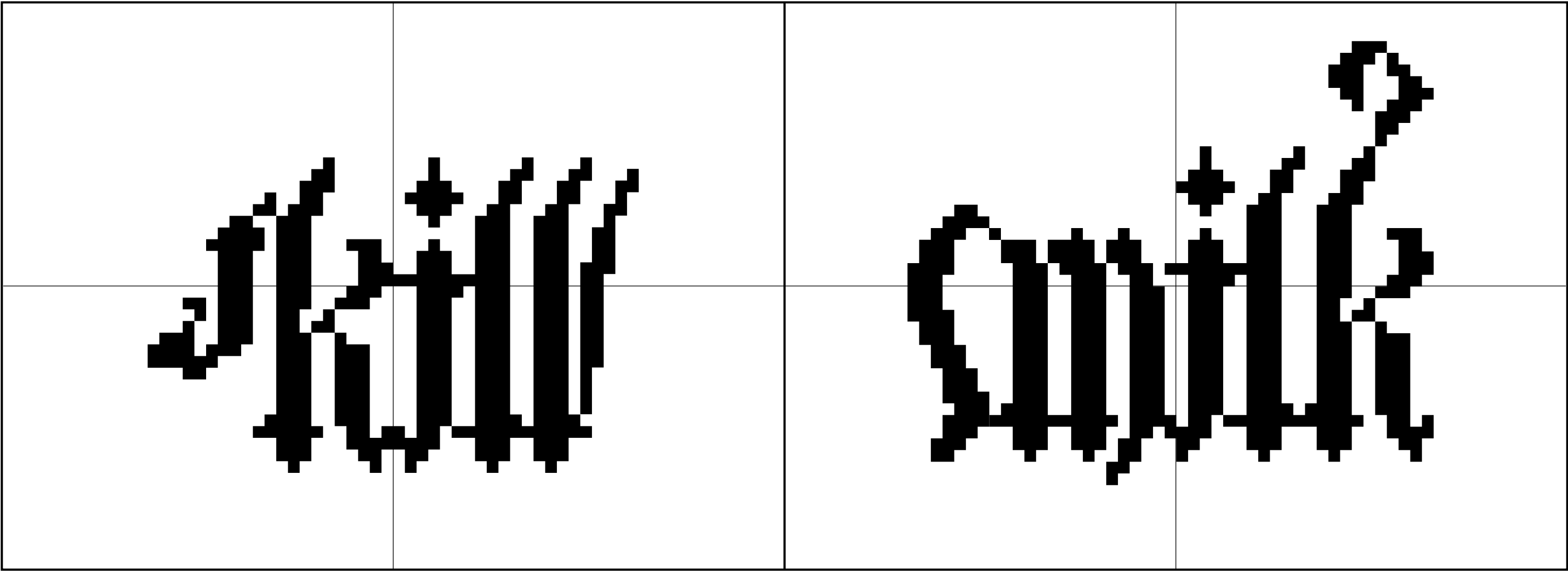
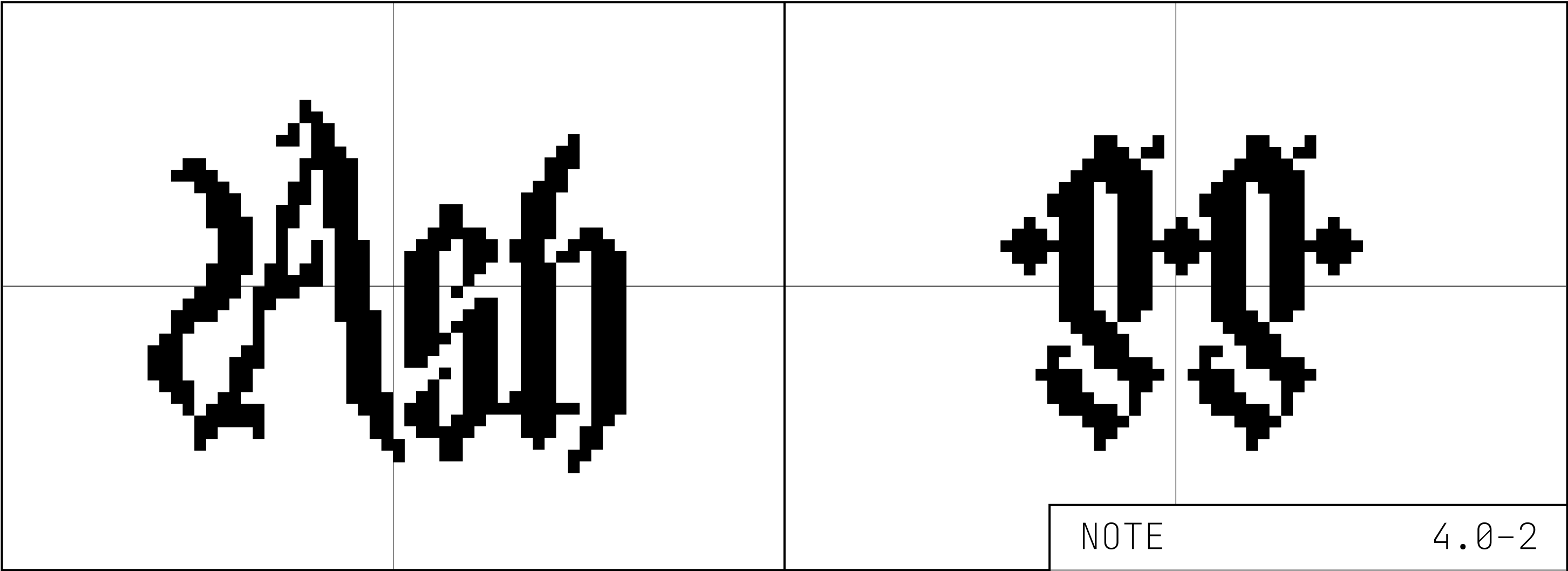


Figure 05 - Stylistic Ornaments - 5 of 5



|   |       |
|---|-------|
| 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 |

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Blackletter (25x25)



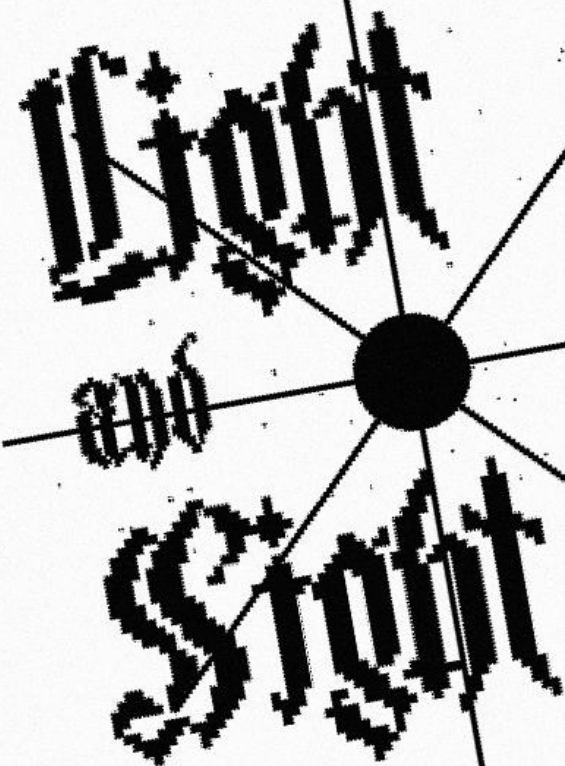






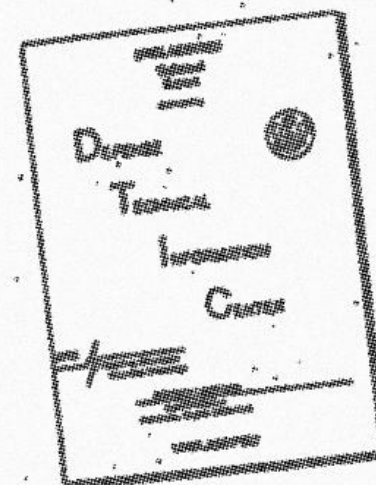
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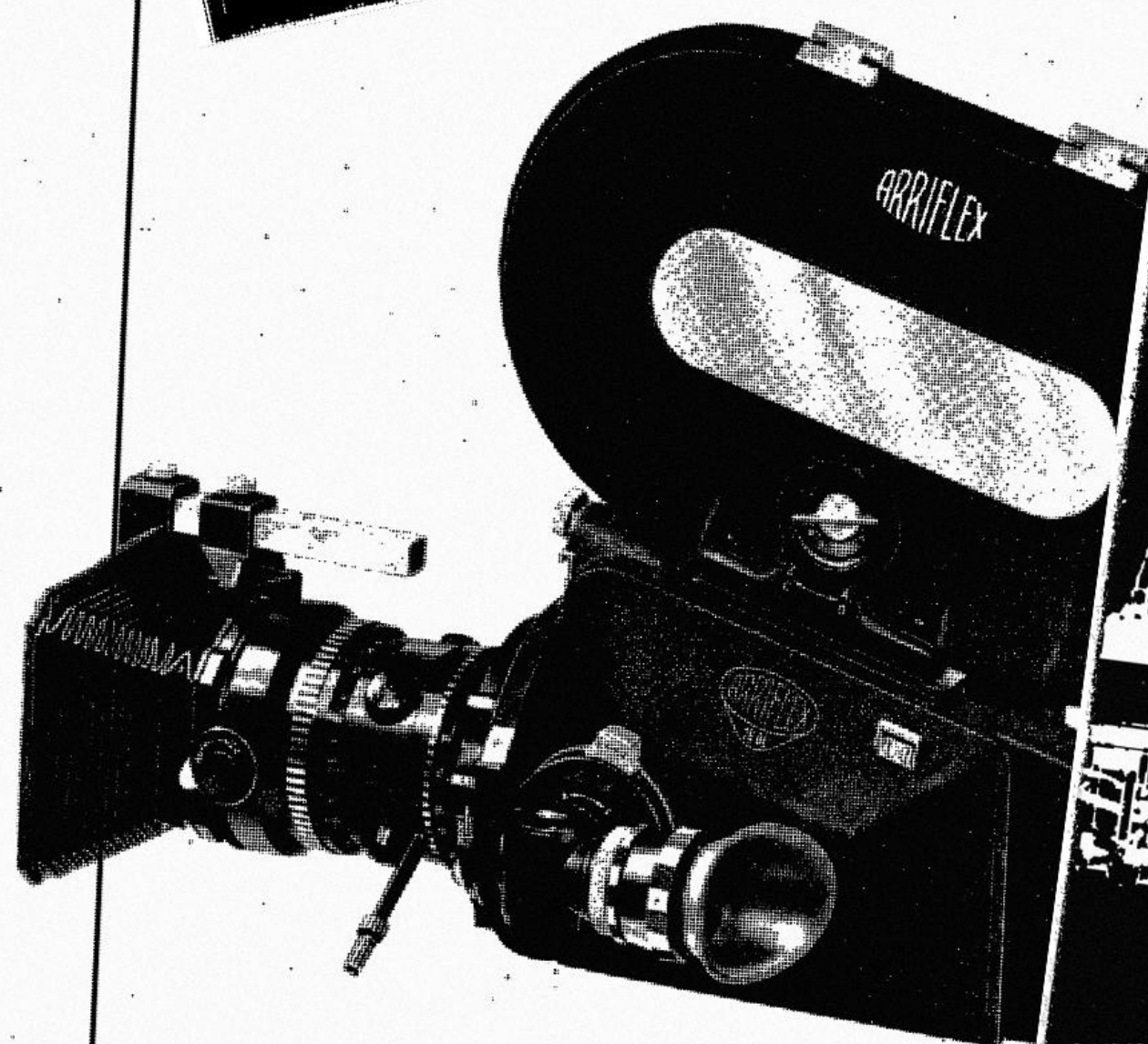
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GALLAUDET COLLEGE



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WOMEN'S ARMY CORPS

Instruction Manual

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ARCO's  
of spray  
equipment

The DeWitt Company • Toledo, Ohio











## 8.0 REFERENCES

### 8.1 SPECIMEN TYPEFACE

|          |                  |
|----------|------------------|
| Typeface | JetBrains Mono   |
| Designer | Phillip Nurullin |
| Version  | v2.001           |

|      |   |
|------|---|
| Link | <a href="https://jetbrains.com/lp/mono/">jetbrains.com/lp/mono/</a> |
|------|---|

### 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     |                        |
| Type      | Packard Instrumental   |
| 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.