



David Kindersley

Geboren am 11. Juni 1915 in Condicote, gestorben am 2. Februar 1995 in Cambridge. Er beschäftigte sich vor allem mit Inschriften in Stein und Architektur-Beschriftungen.

Cambridge University Press

Cambridge Uni. Press Gebäudeschrift

Itek Bookface

1976

Itek Comp. System

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 &£\$.,:;!?"

Itek Bookface Italic

1976

Itek Comp. System

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 &£\$.,:;!?"

Itek Bookface Bold

1976

Itek Comp. System

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 &£\$.,:;!?"

Kindersley

Straßenbeschriftung

Mackays Centenery		Custom Font	
Motserif	1961	Autobahnschrift	
Octavian	1961	Monotype	Linotype
<i>Octavian Italic</i> zusammen mit Will Carter	1961	Monotype	Linotype
Scintilla		W. S. Cowell	Corporate Font
Sun News No. 1 später als <i>Itek Bookface</i> herausgegeben		Chicagoer Zeitung	Corporate Font
Tarquinius		W. S. Cowell	Corporate Font



Beispiel der Motserif

Literatur:

- Kindersley, David: *Optical letter spacing for new printing systems*, London 1966
 Kindersley, David: *Mr. Eric Gill: Further thoughts by an Apprentice*
 Kindersley, David/Cardozo, Lida Lopes: *Letters Slate Cut*
 Kindersley, David: *Graphic Saying*
 Shaw, Montague: *David Kindersley: His Work and Workshop*

SYNOPSIS OF CHARACTERS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ

abcdefghijklmnopqrstuvwxyzfiflffiffllæœ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzfiflffiffllæœ

1234567890 .,:;!?"-([†‡§£*—£])“?!”;:.. 1234567890

14 PT. (14D) 11¾ SET

U.A. 485

LINE M-1500

‘Monotype’ OCTAVIAN, as its name suggests, owes much of its character to classical inscriptional letters. Its designers, Will Carter and David Kindersley are both letter carvers and, in Mr. Carter’s words they “set out to preserve in their alphabets all the essentials of their historic antecedents, at the same time feeling free to permit themselves an appropriate degree of personal drawing. While the ultimate authority is the ancient inscriptional pattern, the special characteristics of the present rendering are manifest in the economic proportions of the shapes and the modified relations of the strokes. Thus, the letters are narrower than the classical forms and their weight heavier”.

An advance showing of the face was printed for members of the Double Crown Club in June 1961, using text from the introduction to Stanley Morison’s *The Typographic Book*.