# Temeraire

An historically grounded exploration into salvaged styles, intended for attention, reference, and modern use.

DESIGNED BY

**Quentin Schmerber**

YEAR

2018

typetogether

Quentin Schmerber's Temeraire serif font family was not designed to be invisible. It is a typographic exploration meant to be seen — with its beauty, one could even say *beheld*. While some fonts aim to be as easily ignored as possible, Temeraire is offered as a gift to wide-eyed readers with its anything-but-boring character and its conspicuous inconsistency in styles.

Most type families increase the weight of each character to expand the family. Instead, research into 18th century sources produced Temeraire's wide range of letterforms, from the predictable to the odd and loosely related through time. Each style is designed to work alongside the others but are also standalone homages to specific parts of English lettering tradition: gravestone cutting, writing masters' copper-plates, Italiennes, and others.

Temeraire's Regular style is a contrast-loving Transitional Serif with vertical stress, making it great for period and classic works, ironic pieces, and modern throwbacks. The weight of the Bold squares off the ends of each glyph to give it stability, and the Italic style rings true: flowing, contrasting, and purposefully inconsistent.

Temeraire's Display Black style is one salvaged from expressive gravestone artistry. The details most easily noticed are the 'g' with its descending bowl that has been pressed back up in the centre, and the additional serif on the 't' crossbar that holds its neighbouring character at bay. (The 'g' and 'Q' also have loopless alternates.)

The final style is the Italienne Italic, the horizontally stressed counterpoint to the family. By design its characters flow and bend in ways not in step with the rest of the family. All the weight has been pushed to either hemisphere within each glyph, resulting in a display style that demands space and peacefulness around it so its presence can impress.

Like all TypeTogether families, Temeraire's five styles meet the current designer's needs, including alternates for when the defaults are too boisterous. It works on screens for the audacious designer but truly shines in print. The Temeraire serif font family is resurrected from echoes in time and finds its family relation through impeccable taste.

STYLES

# Regular
## *Italic*
## **Bold**
## **Display Black**
## *Italienne Italic*

# Estribor

# **Trafalgar**

# *Galeone*

# **Brigantino**

# *Pirates!*

# HOLIGOST

*Holigost* was a *carrack*, measuring in excess of 98 feet length & 39 feet beam

# CARRACK

☞ *Bartolomeo Português, boucanier*

## 'Blackbeard'
## 1680–1718 ✝✠✝

## SHIPPING & MERCANTILE GAZETTE.

Advertisement and communications for this paper are received in the Captain's room at Lloyds; at Garraway's, the North and South American, Baltic, Jerusalem, and Jamaica coffee-houses. At 42 Mincing-lane, Fenchurch-street; and at the office of publication, №3, Crane-court, Fleet-street. All communications should be addressed 'to the editor,' and not to any person by name.

—— LONDON, MONDAY, MARCH 12, 1838 *[MORNING EDITION]*. ——

# Triggerfish

## FRANÇOIS L'OLONNAIS

**VICTORY l TEMERAIRE l EURYALUS l NEPTUNE l BELLEISLE**

*The North Shields shipbuilder (1776–1879)*

DISPLAY BLACK   55PT

# Rhythm & React

DISPLAY BLACK   50PT

# Rhythm & Reacti

DISPLAY BLACK   45PT

# Rhythm & Reactio

DISPLAY BLACK   35PT

# Rhythm & Reaction

DISPLAY BLACK   30/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.

ITALIENNE ITALIC   55PT

*Rhythm & Reac*

ITALIENNE ITALIC   50PT

*Rhythm & React*

ITALIENNE ITALIC   45PT

*Rhythm & Reactio*

ITALIENNE ITALIC   35PT

*Rhythm & Reaction*

ITALIENNE ITALIC   30/36PT

*'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.*

REGULAR 25/30PT

And now I was on *my journey*,
in a pair of *thick boots* and with

BOLD 25/30PT

**And now I was on my journey,
in a pair of thick boots and with**

DISPLAY BLACK 25/30PT

**And now I was on my journey,
in a pair of thick boots and with**

ITALIENNE ITALIC 25/30PT

*And now I was on my journey,
in a pair of thick boots and with*

REGULAR    18/24PT

Whenever Henry Wilt took *the dog for a walk*, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to go and *take themselves* out of the house so

BOLD    18/24PT

**Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out**

DISPLAY BLACK    18/24PT

**Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that**

ITALIENNE ITALIC    18/24PT

*Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so*

REGULAR  9/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the least *flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep

BOLD  9/13PT

**As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present – the kingbird, the phoebe, the wood pewee, and the least flycatcher – and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed**

REGULAR  10/14PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the least *flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the traill was to be heard con-

BOLD  10/14PT

**As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present – the kingbird, the phoebe, the wood pewee, and the least flycatcher – and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry**

REGULAR  11/15PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the least *flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-

BOLD  11/15PT

**As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present – the kingbird, the phoebe, the wood pewee, and the least flycatcher – and with them the crested flycatcher (not common), the olive-sided, the**

REGULAR  12/16PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the least *flycatcher* — and with them the *crested flycatcher*

BOLD  12/16PT

**As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present – the kingbird, the phoebe, the wood pewee, and the least flycatcher – and with them the**

### GERMAN 10/13PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird da-

### FRENCH 10/13PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut

### CZECH 10/13PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například

### PORTUGUESE 10/13PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística.

### NORWEGIAN 10/13PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk,

### ITALIAN 10/13PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un

### TURKISH 10/13PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak

### SWEDISH 10/13PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår.Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk,

### POLISH 10/13PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka

### ICELANDIC 10/13PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala

### SPANISH 10/13PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el len-

### FINNISH 10/13PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtä-

SMALL CAPS

¿Para Texto?                                ¿Para Texto?
1708 A–b [Ende] H@I                         1708 A–B [Ende] H@I

ALL SMALL CAPS

¿Para Texto?                                ¿para texto?
1708 A–b [Ende] H@I                         1708 A–B [ende] H@I

ALL CAPS

¿Para Texto?                                ¿PARA TEXTO?
1708 A–b [Ende] H@I                         1708 A–B [ENDE] H@I

LIGATURES

Aufbau, fjord, affiliate ...                Aufbau, fjord, affiliate ...

DISCRETIONARY LIGATURES

The, häckeln, strong ...                    The, häckeln, strong ...
*Victory, Nightingale ...*                  *Victory, Nightingale ...*
**Triggerfish**                             **Triggerfish**

PROPORTIONAL OLDSTYLE FIGURES

0123456789£$¢€¥Ł*f*                          0123456789£$¢€¥Ł*f*

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789£$¢€¥Ł                            0123456789£$¢€¥Ł*f*

TABULAR OLDSTYLE & SLASHED ZERO

Ø0123456789£$¢€¥Ł*f*                         Ø0123456789£$¢€¥Ł*f*

TABULAR LINING & SLASHED ZERO

Ø0123456789£$¢€¥Ł*f*                         Ø0123456789£$¢€¥Ł*f*

NUMERATOR/DENOMINATOR

3x(a+b)/250                                  $\text{3x(a+b)}/_{256}$

ARBITRARY FRACTIONS

1256/250 17/9                                $^{1256}/_{250}$  $^{17}/_{9}$

SUPERIOR/INFERIOR

H2O B(c8) y3+5 N7 aIndex                     $H_2O$ $B_{(c8)}$ $y^{3+5}$ $N_7$ $^a$Index

ORDINALS

1st 2th 3rd Mlle 2e No. *85th*               1st 2th 3rd Mlle 2e № *85th*

SS 01 (ALTERNATES)

J Ĵ                          J Ĵ

SS 02 (ALTERNATES)

Q                            Q

SS 03 (ALTERNATES)

g ğ ĝ ġ ġ                    **g ğ ĝ ġ ġ**

SS 04 (ARROWS)

a b c d e f g h i j k        ← ↑ → ↓ ↘ ↗ ↘ ↙ ↗ ↘
l m n o p q r s t            ↙ ← → ↑ ↓ ↘ ↙ ↗ ↘

SS 05 (SYMBOLS)

a b c d e f g h i j          ■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ◇
k l m n o p q r              ○ ● □ ■ ▶ ◀ ▲ ▼

SS 06 (ORNAMENTS)

a b c d e f g h i            ❀ ✿ ❁ ❃ ❋ ✢ ❈ ❐ ❒
j k l m n o p q              ✤ ❦ ❧ ⚘ ❂ ☠ ❏ ♥

SS 07 (ALTERNATES, DISPLAY BLACK ONLY)

**0123456789**               0 1 2 3 4 5 6 7 8 9

TURKISH/AZERI/CRIMEAN TATAR

findik, FINDIK               findik, FİNDİK

ROMANIAN/MOLDAVIAN

Mulţumesc, MULŢUMESC         Mulţumesc, MULŢUMESC
Timiş, TIMIŞ                 Timiş, TIMIŞ

CATALAN

Il·lusió, CAL·LIGRAFIA       Illusió, CALLIGRAFIA

CONTEXTUAL ALTERNATES

gj jj                        gj jj
*gj gg jj*                   *gj gg jj*
**Ag gy gj kg qg gg**        **Ag gy gj kg qg gg**

### UPPERCASE

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 ẞ Ð Þ Ŋ Æ IJ Œ À Á Â Ã Ä Å Ā
Ă Ą Ç Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě È É Ê Ë Ĝ Ğ
Ġ Ģ Ĥ Ħ Ì Í Î Ï Ĩ Ī Į İ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ñ Ń Ņ
Ň Ò Ó Ô Õ Ö Ø Ō Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Š Ţ Ť Ŧ
Ṭ Ù Ú Û Ü Ũ Ū Ŭ Ů Ű Ų Ŵ Ŷ Ÿ Ý Ź Ż Ž Æ ÍJ

### SMALL CAPS

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 ẞ Ð Þ Ŋ Æ IJ Œ À Á Â Ã Ä Å Ā Ă Ą Ç Ć Ĉ
Ċ Č Ď Đ È É Ê Ë Ē Ĕ Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ï
Ī Ĭ Į İ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ñ Ń Ņ Ň Ņ Ò Ó Ô Õ Ö Ø Ō
Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Š Ş Ť Ŧ Ţ Ù Ú Û Ü Ũ Ū Ŭ Ů Ű
Ų Ŵ Ý Ŷ Ÿ Ź Ż Ž Æ ÍJ

### LIGATURES

ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fí

### DISCRETIONAL LIGATURES

Th ćt ćh ćk st sp tt

### ALTERNATES (SS01, SS02, SS03)

J Ĵ Q g ğ ĝ ġ ġ

### CONTEXTUAL ALTERNATES

g ğ ĝ ġ ġ j ĵ

### PUNCTUATION

' " " ' ' , " " „ - – — , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _
« » ( ) • ... · - — -

### PUNCTUATION (SMALL CAPS)

" " ' ' - – — ¿ ? ¡ ! [ ] ( ) { } \ /

### COMBINING DIACRITICAL MARKS

` ´ ^ ~ ¯ ˘ · ¨ ° ˝ ˇ ˌ , ͵ ̧

### SYMBOLS

| ¦ § ¶ © ® ™ ◊ # & @ * † ‡ ^

### SYMBOLS (SMALL CAPS)

© & @ *

### CASE SENSITIVE

0 1 2 3 4 5 6 7 8 9 - @ ¡ ¿ [ ] ( ) { }

### SPECIAL SYMBOLS (SS04, SS05)

← ↑ → ↓ ↘ ↖ ↗ ↙ ↙
■ □ ▲ ▶ ▽ ▼ ◀ ◁ ◆ ○ ◦ ● ▫ ■▶ ◀ ▲ ▼

### LOWERCASE

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 ß ð þ ŋ æ ij œ á â ä å ã ă ā ą ç ć č ĉ ċ
đ ď é ê ë ě ĕ ė ē ę ğ ĝ ġ ģ ħ ĥ í î ï ì ĩ ī į ĩ
ĵ j ķ ĺ ĺ ļ ŀ ł ñ ń ň ņ ó ô ö ò õ ŏ ő ō ŕ ř ŗ ś š
ş ŝ ş ţ ť ť ţ ţ ú û ü ù ŭ ű ū ų ů ũ ŵ ý ÿ ŷ ź ž
ż æ íj

### PROPORTIONAL OLDSTYLE FIGURES

0 ∅ 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € Ƀ ƒ % ‰

### PROPORTIONAL LINING (DEFAULT)

0 Ø 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € Ƀ ƒ ¤ % ‰

### TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € Ƀ % ‰

### TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € Ƀ ƒ % ‰

### FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ ¢ £ ¥ € Ƀ % ‰

### SUPERSCRIPTS

$H$ $^{0123456789 + - = () , .}$
$H$ $^{abcdefghijklmnopqrstuvwxyz}$

### SUBSCRIPTS

$H$ $_{0123456789 + - = () - , .}$
$H$ $_{abcdefghijklmnopqrstuvwxyz}$

### NUMERATOR/DENOMINATOR

$^{0123456789 + - = () - , .}$ / $_{0123456789}$
$_{abcdefghijklmnopqrstuvwxyz}$

### HISTORICAL FORMS

ſ

### FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

### ORDINALS

$H$ ª º + − = ( ) - , . №
$H$ 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

### MATH SYMBOLS

| ∼ ^ ° / − / • ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ ×
∂ Δ ∏ Σ √ ∞ ∫ Ω µ π

### ORNAMENTS (SS06)

♔ ♗ ◉ ♝ ✖ ✚ ✳ ⊞ ✲ ✦ ❀ ✛ ☙ ☼ ☺ ⊠ ♥

UPPERCASE

*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 ẞ Ð Þ Ŋ Æ IJ Œ À Á Â Ã Ä Å Ā Ă
Ą Ç Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě È É Ê Ë Ĝ Ğ Ġ
Ĥ Ħ Ì Í Î Ĩ Ī Ĭ Į İ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ñ Ń Ņ Ň Ò
Ó Ô Õ Ö Ø Ō Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Š Ş Ţ Ť Ŧ Ţ Ù
Ú Û Ü Ũ Ū Ŭ Ů Ű Ų Ŵ Ŷ Ÿ Ý Ź Ż Ž Æ Ǉ*

SMALL CAPS

*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 ẞ Ð Þ Ŋ Æ IJ Œ À Á Â Ã Ä Å Ā Ā Ă Ą Ç Ć Ĉ Č
Ď Đ È É Ê Ë Ē Ĕ Ė Ę Ě Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ï Ĩ Ī Ĭ Į İ Ĵ
Ķ Ĺ Ļ Ľ Ŀ Ł Ñ Ń Ņ Ň Ŋ Ò Ó Ô Õ Ö Ø Ō Ŏ Ő Ŕ Ŗ Ř
Ś Ŝ Ş Š Ş Ţ Ť Ŧ Ţ Ù Ú Û Ü Ũ Ū Ŭ Ů Ű Ų Ŵ Ý Ŷ Ÿ Ź
Ż Ž Æ Ǉ*

LIGATURES

*ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fí*

DISCRETIONAL LIGATURES

*Ní Th Vi ćt ch ck st sp tt*

ALTERNATES (SS01)

*J Ĵ*

CONTEXTUAL ALTERNATES

*j ĵ g ğ ĝ ǧ ġ*

PUNCTUATION

*' " " ' ' , " " „ - – — , . : ; ¿ ? ! ¡ [ ] ( ) { } \ /
« » ( ) • … · – — -*

PUNCTUATION (SMALL CAPS)

*" " ' ' - – — ¿ ? ¡ ! [ ] ( ) { } \ /*

COMBINING DIACRITICAL MARKS

*` ´ ^ ~ ¯ ˘ ˙ ¨ ˚ ˝ ˇ ˛ , ˵ ˓*

SYMBOLS

*/ / § ¶ © ® ™ ◊ # ℅ @ * † ‡ ^*

SYMBOLS (SMALL CAPS)

*© ℅ @ ***

CASE SENSITIVE

*0 1 2 3 4 5 6 7 8 9 - @ ¡ ¿ [ ] ( ) { }*

SPECIAL SYMBOLS (SS04, SS05)

*← ↑ → ↓ ↖ ↗ ↘ ↙ ↗ ↘ ↗*
*■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆ ○ ○ ● □ ■ ▶ ▲ ▼*

LOWERCASE

*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 ß ð þ ŋ æ ij œ á â ä à å ã ă ā ą ç ć č ĉ ċ ď đ
é ê è ë ĕ ě ē ę ğ ĝ ġ ģ ħ ĥ í î ï ì ì ĭ ī į ĩ ĵ ȷ ķ ĺ ľ
ļ ŀ ł ñ ń ň ņ ó ô ö ø õ ŏ ő ō ŕ ř ŗ ś š ŝ ş ť
ţ ŧ ú û ü ù ŭ ű ū ų ů ũ ŵ ý ÿ ŷ ź ž ž æ ǉ*

PROPORTIONAL OLDSTYLE FIGURES

*0 0 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € ₺ ƒ % ‰*

PROPORTIONAL LINING (DEFAULT)

*0 0 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € ₺ ƒ ¤ % ‰*

TABULAR OLDSTYLE FIGURES

*0 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € ₺ % ‰*

TABULAR LINING FIGURES

*0 1 2 3 4 5 6 7 8 9 № $ ¢ £ ¥ € ₺ ƒ % ‰*

FIGURES (SMALL CAPS)

*0 1 2 3 4 5 6 7 8 9 $ ¢ £ ¥ ₺ % ‰*

SUPERSCRIPTS

*H 0 1 2 3 4 5 6 7 8 9 + - = ( ) , .*
*H 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*

SUBSCRIPTS

*H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .*
*H 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*

NUMERATOR/DENOMINATOR

*0 1 2 3 4 5 6 7 8 9 + - = ( ) - , . /0 1 2 3 4 5 6 7 8 9*
*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*

HISTORICAL FORMS

*ſ*

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

*H ª º + - = ( ) - , . № ℞*
*H 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*

MATH SYMBOLS

*/ ~ ^ ° / - / • ≈ ≠ ≤ ≥ < = > ¬ + ± ÷
× ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π*

ORNAMENTS (SS06)

♛ ✿ ◎ ♜ ❊ ✛ ❖ ⊞ ❧ ✤ ❀ ✠ ⚕ ❁ ☠ ⊠ ♥

### UPPERCASE

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 ẞ Ð Þ Ŋ Æ IJ Œ À Á Â Ã Ä Å Ā Ă Ą Ç
Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě È É Ê Ë Ĝ Ğ Ġ Ģ Ĥ Ì Í
Î Ï Ĩ Ī Ĭ Į İ Ĵ Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ñ Ń Ņ Ň Ŋ Ò Ó Ô Ö
Ø Ō Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Š Ş Ţ Ť Ŧ Ţ Ù Ú Û Ü Ũ Ū
Ŭ Ů Ű Ų Ŵ Ŷ Ÿ Ý Ź Ż Ž Ǽ Ĳ́

### LOWERCASE

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
ß ð þ ŋ æ ij œ á â ä à å ã ă ā ą ç ć č ĉ ċ ď đ é ê ë
è ě ĕ ē ę ğ ĝ ġ ģ ħ ĥ í î ï ì ĩ ī ĭ į ĵ ĵ ķ ĺ ľ ļ ŀ ł ñ ń
ň ņ ó ô ö ò ø õ ŏ ő ō ŕ ř ŗ ś ŝ ş ş ŝ ţ ť ŧ ţ ú û ü ù
ŭ ű ū ų ů ũ ŵ ý ÿ ŷ ź ž ż æ ij

### LIGATURES

ff fi fl ffi ffl tt

### DISCRETIONAL LIGATURES

gg

### ALTERNATES (SS02, SS03)

Q g ğ ĝ ġ ġ

### PUNCTUATION

' " " ' ' , " " „ - – — , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _
« » ‹ › • … · – — -

### COMBINING DIACRITICAL MARKS

` ´ ˆ ˜ ¯ ˘ ˙ ¨ ˚ ˝ ˇ ¸
‚ ‚ ‚

### CASE SENSITIVE

- @ ¡ ¿ [ ] ( ) { }

### FIGURES & CURRENCY

0 1 2 3 4 5 6 7 8 9 $ ¢ £ ¥ € Ł ƒ % ‰

### ALTERNATE FIGURES (SS07)

0 1 2 5 4 5 6 7 8 9

### SUPERSCRIPTS

H ¹ ² ³ ⁴ №

### FRACTIONS

½ ¼ ¾

### ORDINALS

H ª º

### HISTORICAL FORMS

ſ

### MATH SYMBOLS

$| \sim ^\wedge {}^\circ / - / \bullet \approx \neq \leq \geq < = > \neg + \pm \div \times \partial \Delta$
$\prod \Sigma \sqrt{} \infty \int \Omega \mu \pi$

### SYMBOLS

| ‖ § ¶ © ® ™ ◊ # & @ * † ‡ ^

### ORNAMENTS (SS09)

🐦 🐦 ♥ 🐦

## UPPERCASE

*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 Ð Þ Ŋ Æ IJ Œ À Á Â Ã Ä Å Ā Ă Ą Ç Ć Ĉ Ċ Č Ď Đ Ē Ĕ Ė Ę Ě Ề Ė Ê Ĝ Ğ Ġ Ç Ĥ Ì Í Î Ï Ĩ Ī Ĭ Į Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ń Ņ Ň Ŋ Ò Ó Ô Ö Ö Ø Ō Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Š Ţ Ť Ŧ Ţ Ù Ú Û Ü Ū Ŭ Ů Ű Ų Ŵ Ý Ÿ Ź Ż Ž Ý Æ Ǘ*

## LOWERCASE

*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 ß ð þ ŋ æ ij œ á â ä à å ä ā ç ć č ĉ ď đ é ê ë è ĕ ě ē ę ĝ ğ ġ ĥ ĥ í î ï ì ì ī į ĩ ĵ ķ ĺ ľ ļ ŀ ń ń ň ņ ó ô ö ò ø ŏ ö ő ō ŕ ř ŗ ś ŝ ş ŝ t t ţ ţ ú û ü ù ŭ ű ū ų ů ű ŵ ý ÿ ŷ ź ž ż æ ý*

## FIGURES & CURRENCY

*0 1 2 3 4 5 6 7 8 9 $ ¢ £ ¥ € ₤ ƒ % ‰*

## SUPERSCRIPTS

*H 1 2 3 4*

## FRACTIONS

*½ ⅓ ¾*

## ORDINALS

*H ª º Nº*

## PUNCTUATION

*' " " ' ' , " " „ - – — , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — -*

## SYMBOLS

*/ / § ¶ © ® ™ ◊ # & @ * † ‡ ^*

## MATH SYMBOLS

*| ~ ^ ° ⁄ – / • ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ ∆ ∏ ∑ √ ∞ ∫ Ω µ π*

## COMBINING DIACRITICAL MARKS

` ´ ^ ˝ ¯ ˘ · ¨ ° ˝ ˛ ˷ , ˛ ˛

## SUPPORTED LATIN LANGUAGES

Afaan Oromo, Afar, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

## EXTENDED TYPOGRAPHIC FEATURES

Basic ligatures, discretionary ligatures, small caps, 5 sets of figures (oldstyle, lining, tabular lining, tabular oldstyle, and small caps), basic and arbitrary fractions, superiors & inferiors, language specific alternates, ordinals, class kerning, case sensitive characters, arrows and ornaments, ...

### THE DESIGNERS

Currently based in London, **Quentin Schmerber** maintains an active freelance practice in the fields of type design, printed matter, and lettering. He graduated with a Bachelor's in graphic design from the École Nationale Supérieure des Arts Décoratifs in Strasbourg, France. Quentin then acquired a master's Degree from the École Supérieure d'Art et Design in Amiens where he also attended the Esad Type programme. His graduation typeface, Temeraire, was awarded by TypeTogether's Typeface Publishing Incentive Programme in 2016 and released in 2018. In his spare time, Quentin works on self-initiated projects, writes about design and typography, tries to practice sign painting, watches B-movies, or reads comics.

### CREDITS

*Lead design and concept*
**Quentin Schmerber**

*Assistant designer*
Azza Alameddine

*Ornaments designer*
Pauline Fourest

*Engineering*
Joancarles Casasín

*Quality assurance*
Azza Alameddine

*Graphic design*
Elena Veguillas
Roxane Gataud
Quentin Schmerber

*Copywriting*
Joshua Farmer

### AWARDS

– Selected for TypeTogether's Typeface Publishing Incentive Programme scholarship in 2016.
– Selected by French magazine *Étapes* for the 2016 Diploma Issue.
– Selected for the 2016 exhibition 'Pangramme: learning type design'.
– Shortlisted at the 47th Club des Directeurs Artistiques in March 2016.

### FAMILY UPGRADES

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For further information, samples, and ordering, please visit www.type-together.com.

### TEMERAIRE

Design: Quentin Schmerber
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### TEXT CREDITS

*As I walked out one midsummer morning,* by Laurie Lee (London, 1969).
*Wilt,* by Tom Sharpe (1976).
*Foot-path way,* by Bradford Torrey (Boston, 1892).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

### ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.