



DB Clariday Slab

E.G. (also EG), abbreviation for **EXEMPLI GRATIA**
a Latin phrase which means “**for example**”

E G e g É é Ě ě
Ǧ ǧ Ğ ǧ Ĝ ĝ Ğ ğ
Ê ê Ĕ ĕ Ė ė

PROPORTIONAL FIGURES

Lining & Oldstyle

H0H1H2H3H4H5H6H7H8H9H
n0n1n2n3n4n5n6n7n8n9n

TABULAR FIGURES

Symbols + Punctuation

0.1,2:3·4/5"6'7¢8¢9\$0
0€0₪0₯0£0₩0¥0

BULLETED FIGURES

01234567890123456789

ARROWS

↑ → ↓ ← ↔ ↕

CURRENCY

0¢0₵0\$0€0₪0₯0£0₩0¥0

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8 314/508 → 314/508

UPPERCASE PUNCTUATION

[h] [H] {h} {H} (h) (H) n-nH-H

LANGUAGE SUPPORT

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

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Misconstructs

Traffic-Manager

Entomologists

Backscattering

Constituencies

Frequentative

Photomultiplier

Schizogenetic

Hyperacuteness

Mimozemšťané

Großzügigkeit

Désespérément

Tørketrommelen

Unterdrückung

Responsabilità

Međerőszakolta

Bezpieczeństwo

Stundarbrjálæði

MISCONSTRUCTS

TRAFFIC-MANAGER

ENTOMOLOGISTS

BACKSCATTERING

CONSTITUENCIES

FREQUENTATIVE

PHOTOMULTIPLIER

SCHIZOGENETIC

HYPERRACUTENESS



MIMOZEMŠŤANÉ

GROBZÜGIGKEIT

DÉSESPÉRÉMENT

TØRKETROMMELEN

UNTERDRÜCKUNG

RESPONSABILITÀ

MEGERŐSZAKOLTA

BEZPIECZEŃSTWO

STUNDARBRJÁLÆÐI

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In the spring of 2018, as part of a typeface design collaboration, I was invited to tour the private scientific collections of the California Academy of Sciences. A research institute and natural history museum in San Francisco's Golden Gate Park, the Academy is one of the largest museums of natural history in the world, housing over forty-six million specimens. The Academy was established in 1853 as a learned society and still carries out a good deal of original research. Its goal for inviting a group of designers to tour its private collections was to provide inspiration for new typeface designs based on the field notes, labels, and books found in the archives. This was a win-win situation I couldn't pass up: celebrating the typefaces inspired by the collections as well as the process



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Over the course of the week I spent at the Academy, I visited the full range of specimen collections, from botany to geology, anthropology to herpetology (the study of reptiles), mammalogy to ichthyology (the study of fish). Each department was a trove of inspiration that came with a collections guide, an Academy expert on the specific room's contents. The specimens occupied a variety of spaces hidden away from public view, from a windowless chamber filled with books to an all-white, climate-controlled room with a vaulted ceiling containing aisles of cabinets with drawer handles waiting to be pulled.



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The department that most stood out to me visually and typographically was entomology, the study of insects. The scientific community has classified over 1.3 million insect species, which is over two-thirds of all known species on earth. Insects come in an incredible range of sizes and colors that have evolved to suit the various species' environmental needs perfectly. Though not always visible or equipped with an obvious purpose, this branch of the animal kingdom is vital to the survival of both humans and other life-forms. It was in the etymology department that I had an epiphany about the overlap in evolution between letters and insects. Each exists in countless varieties, shaped by their environments to perform optimally a certain function in a certain

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A particular specimen among the vast shelves full of every color in the rainbow caught my eye. I later learned that this piece I was so enamored of was known as a curiosity cabinet. The cabinet was beautiful, with two sides. One side was full of gorgeous insect specimens pinned over meticulous hand-lettered labels; the opposite side housed an extensive table explaining the insect order of beetles, or Coleoptera. The box was originally given as a gift from avid Coleoptera collector L. E. Ricksecker to the son of Ricksecker's friend Henry Senger in 1880. In 1934, the California Academy of Sciences was granted possession of the cabinet via Lawrence Saylor as a contribution to the Academy's historical collection. Each individual beetle specimen was



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The cabinet by Ricksecker reminded me of dioramas and assemblage art—everything has its place, everything in its place. Specifically, I was reminded of Joseph Cornell, a self-taught American visual artist and filmmaker who pioneered the art of assemblage, arranging eclectic specimens of photos and knickknacks in glass-pane shadow boxes. Cornell's collages were multifaceted in their influence, a visually simple Constructivist take mixed with the fantastical compositions of Surrealism. An interesting fact about his assemblage work is that despite its “worldly” air, Cornell almost never left his home state of New York. The Ricksecker curiosity cabinet, to me, feels like a precursor to Cornell's assemblage work, as if Cornell

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Although the entomology specimen collection provided ample inspiration, my search did not stop there. I was hot on the trail of something fresh. Later in the week, a visit to a different department unexpectedly revealed a connection to the lettering styles found in Ricksecker's curiosity cabinet. The geology collection had a small side room filled with books related to the study of the solid bits of our earth. Shelves and stacks of field notes and giant tomes of research loomed everywhere. During my rummaging and reading, I stumbled on a book called RADIOLARIAN etc. Radiolaria are ocean-dwelling protozoa (single-cell organisms) that produce intricate mineral skeletons. Marvels of evolutionary design, the skeletons come in

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The various styles that evolved are in line with Besley's original intentions with his cut of Clarendon in 1845, bucking the trend of wide slab serifs to design a horizontally efficient typeface that not only served a traditional Clarendon display role, but also functioned as a heavier style within running text. Besley felt that a bold face would create a more striking emphasis in a block of text, rather than the italic forms that have been used toward that end for hundreds of years. Typical body-text typefaces of the period were fairly compressed in their design; thus, Besley reasoned, Clarendon's less typical compressed slab proportions would double its functionality for display