Eskapade

Creating new common ground between a nimble oldstyle serif and an experimental Fraktur

DESIGNED BY

Alisa Nowak

YEAR

2012
The Eskapade font family is the result of Alisa Nowak’s research into Roman and German blackletter forms, mainly Fraktur letters. The idea was to adapt these broken forms into a contemporary family instead of creating a faithful revival of a historical typeface. On one hand, the ten normal Eskapade styles are conceived for continuous text in books and magazines with good legibility in smaller sizes. On the other hand, the six angled Eskapade Fraktur styles capture the reader’s attention in headlines with its mixture of round and straight forms as seen in ‘e’, ‘g’, and ‘o’. Eskapade works exceptionally well for branding, logotypes, and visual identities, for editorials like magazines, fanzines, and posters, and for packaging.

Eskapade roman adopts a humanist structure, but is more condensed than other oldstyle serifs. The reason behind this stems from the goal of closely resembling the Fraktur style to create harmony in mixed text settings. Legibility is enhanced by its low contrast between thick and thin strokes and its tall x-height. Eskapade offers an airy and light typographic colour with its smooth design. Eskapade italic is based on the Cancellaresca script and shows some particularities in its condensed and round forms. This structure also provided the base for Eskapade Fraktur italic.

Eskapade Fraktur is more contrasted and slightly bolder than the usual darkness of a regular weight. The innovative Eskapade Fraktur italic, equally based on the Cancellaresca script previously mentioned, is secondarily influenced by the Sütterlin forms — an unique script practiced in Germany in the vanishingly short period between 1915 and 1941. The new ornaments are also hybrid Sütterlin forms to fit with the smooth roman styles.

Although there are many Fraktur-style typefaces available today, they usually lack italics, and their italics are usually slanted uprights rather than proper italics. This motivated extensive experimentation with the italic Fraktur shapes and resulted in Eskapade Fraktur’s unusual and interesting solutions. In addition to standard capitals, it offers a second set of more decorative capitals with double-stroke lines to intensify creative application and encourage experimental use.

The Thin and Black Fraktur styles are meant for display sizes (headlines, posters, branding, and signage). A typeface with this much tension needs to keep a good harmony between strokes and counters, so Eskapade Black has amplified inktraps and a more dynamic structure seen in the contrast between straight and round forms. These qualities make the family bolder and more enticing, especially with the included uppercase alternates. The Fraktur’s black weights are strident, refusing to let the white of the paper win the tug-of-war. It also won’t give away its secrets: is it modern or historic, edgy or amicable, beguiling ornamentation or brutish presentation? That all depends on how the radically expanded Eskapade family is used, but its 16 fonts certainly aren’t tame.

**STYLES**

- Regular
- Regular Italic
- Book
- Book Italic
- Medium
- Medium Italic
- Bold
- Bold Italic
- Extrabold
- Extrabold Italic

**Fraktur Thin**  
- Fraktur Thin Italic  
**Fraktur Regular**  
- Fraktur Regular Italic  
**Fraktur Black**  
- Fraktur Black Italic
Bookish
Pęczek
Svazeček
Gòtic
Gefäßpflanzen
Botanica
Braquiblasto
Végétaux
Gefäßsporenpflanzen

Jargon & Resümee

savoir vivre mit ’nem rendezvous

Miláčku!?" Aber woher weißt du das?“

Wolfsmilchgewächse

₺2368 bonus a redução da tarifa

83 N 7th St Williamsburg, Brooklyn, NY 11211
Eskapade
‘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.
And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand.
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 she could do her *yoga* exercises, he always took the same route. In fact...

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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 and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward the limit of trees. In his notes, the yellow-belly...
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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. Atualmente, entre 3000 e 6000 línguas são
SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@i

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@i

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@i

LIGATURES

The, affiliate, físico, fjord, bottle

DISCRETIONARY LIGATURES

Häckeln, contacto, estaño

PROPORTIONAL OLDSTYLE FIGURES (DEF.)

0123456789$€¥ƒ₣Ł No. %‰

PROPORTIONAL LINING FIGURES

0123456789$€¥ƒ₣Ł No. %‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€¥ƒ₣Ł No. %‰

TABULAR LINING & SLASHED ZERO

00123456789$€¥ƒ₣Ł No. %‰

NUMERATOR/DENOMINATOR

345/678, 89/120

FRACTIONS

1/2 3/4 1/46 5/7 217/98

SUPERIOR/INFERIOR

H₂O x²b y³+5 a¹Index

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No.

HISTORICAL FORMS

That is the question

That if the question
ESKAPADE  OPENTYPE FEATURES

STYLISTIC SET O2 (ARROWS & GEOMETRIC)

A B C D E F G H I J K L M N
abcdefg hijklmn
opqrstuvwxyz

STYLISTIC SET O3 (ICONS & SYMBOLS)

abcdefgij
klmnoprst

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, kırtasiye, KIRTAŞİYE

ROMANIAN/MOLDAVIAN

Timiș, bucurești, MULTUMESC

CATALAN

Il·lusió, col·labora, CAL·LIGRAFIA

DUTCH

Bijna, vijf, BĲNA
Eskapade Fraktur
Rhythm & Reaction

‘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.
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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 she could do her *yoga exercises*, he always took the same route. In fact the dog followed the route and Wilt fol-
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Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsumum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem visindagrein af Ferdinand de Saussure. Peir sem að tala mál, eða nota það á
ALL CAPS

¿Para texto?
1708 A–b [Ende] H@i

¿PARA TEXTO?
1708 A–B [ENDE] H@i

LIGATURES

The, affiliate, físico, fjord, offkey, bottle

The, affiliate, físico, fjord, offkey, bottle

DISCRETIONARY LIGATURES

Expert, Häckeln, contact, estaño

Expert, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES (DEFAULT)

0123456789$€£¥ƒ₺ No. %‰

0123456789$€£¥ƒ₺ No. %‰

PROPORTIONAL LINING FIGURES

0123456789$€£¥ƒ₺ No. %‰

0123456789$€£¥ƒ₺ No. %‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€£¥ƒ₺ No. %‰

00123456789$€£¥ƒ₺ No. %‰

TABULAR LINING & SLASHED ZERO

00123456789$€£¥ƒ₺ No. %‰

00123456789$€£¥ƒ₺ No. %‰

NUMERATOR/DENOMINATOR

345/678, 89/120

345/678, 89/100

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼ ⅞ ⅜

SUPERIOR/INFERIOR

H2O xb8 y3+5 alndex

H₂O xⅸ y¼ⅸ alndex

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No.

1st 2nd 3rd Mlle 2e 85th Ma No.

HISTORICAL FORMS

That is the question

That if the question
STYLISTIC SET O1 (ALTERNATES)

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

STYLISTIC SET O2 (ICONS & SYMBOLS)

A B C D E F G H I J K L M
a b c d e f g h i j k l m
A B C D E F G H I J K L M
a b c d e f g h i j k l m
o p q r s t u v w x y z

STYLISTIC SET O2 (ICONS & SYMBOLS)

a b c d e f g i j k l m
x y z

TURKISH/azeri/crimean tatar

Kırtasiye, KIRTASIYE

ROMANIAN/moldavian

Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

DUTCH

Bijna, BİNA

CONTEXTUAL ALTERNATES (SS01 • ITALICS)

Af Kf Cf Ef Ag Kg Qg Rg Aj Kj Ci Rj Ap Kp
Ep Rp An Ky Cq Ry Ab Kb Cb Rb ...

Af Kf Cf Ef Ag Kg Qg Rg Aj Kj Ci Rj Ap Kp
Ep Rp An Ky Cq Ry Ab Kb Cb Rb ...
**SUPPORTED LATIN LANGUAGES**

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chichasaw, Cimbric, Cofán, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, 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, Ilocano, Indonesian, 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), Palaun, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Qʼeqchiʼ, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sravan, 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, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

**EXTENDED TYPOGRAPHIC FEATURES:**

All caps, basic ligatures, case-sensitive forms, lass kerning contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (old style numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments & arrows, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03), superiors & inferiors, slashed zero ...
Alisa Nowak is a native German type designer based in France. During her studies of graphic design in Düsseldorf, she spent one year in Besançon, where she focused her interest on type design. Afterwards she specialised in designing typefaces in the context of formation Post-Diplôme Typographie & Langage at École Supérieure d’Art et de Design d’Amiens where she developed her first type family Eskapade.

For three years she worked with Fontyou where she designed a few fonts with her legendary rigor, but also gently helped and encouraged various ideas of co-creators. After two years as a type designer at BlackFoundry in Paris, Alisa now works as an independent type and graphic designer. She also focussed on teaching typography for graphic design students, actually at ESAD d’Amiens and at EnsAD in Paris.

**AWARDS**
- Typographica’s Best Typefaces of 2012
- Bronze, 2013 European Design Awards
- 2013 Communication Arts Typography Annual

**CREDITS**

*Lead design and concept*
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Sonja Stange

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Rabab Charafeddine

*Copywriting*
Joshua Farmer
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ESKAPADE
Design: Alisa Nowak
www.type-together.com/eskapade-font
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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.