

# 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.

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#### 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

**Götic**

*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

EXTRABOLD 55PT

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**Rhythm & *Reaction***

EXTRABOLD 50PT

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**Rhythm & *Reaction***

EXTRABOLD 45PT

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**Rhythm & *Reaction***

EXTRABOLD 35PT

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**Rhythm & *Reaction***

EXTRABOLD 30/36PT

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**‘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

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

BOOK 25/30PT

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

MEDIUM 25/30PT

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And now I was on my journey, in a pair of  
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BOLD 25/30PT

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And now I was on my journey, in a pair of  
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EXTRABOLD 25/30PT

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And now I was on my journey, in a pair of  
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REGULAR 18/22PT

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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

BOOK 18/22PT

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REGULAR 10/12PT

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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* may

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## GERMAN 11/13PT

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 dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnor-

## PORTUGUESE 11/13PT

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. Atualmente, entre 3000 e 6000 línguas são

## TURKISH 11/13PT

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 ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla

## ICELANDIC 11/13PT

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 mál, eða nota það á annan hátt, eru taldir með sem

## FRENCH 11/13PT

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 effectuer une danse en rond indiquant que cette source se situe à moins

## NORWEGIAN 11/13PT

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, for eksempel norsk), kunstige språk (for eksempel esperanto) og

## SWEDISH 11/13PT

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, teckenspråk, kognitioner och skrift, som är bärare av språk i en

## SPANISH 11/13PT

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 lenguaje indica una característica común a los humanos y a otros

## CZECH 11/13PT

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 Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o

## ITALIAN 11/13PT

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 linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti

## POLISH 11/13PT

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 posługująca się językiem może więc za pomocą jego systemu two-

## FINNISH 11/13PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitettussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaa-

SMALL CAPS

¿Para texto?  
1708 A-b [Ende] H@i

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

ALL SMALL CAPS

¿Para texto?  
1708 A-b [Ende] H@i

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

ALL CAPS

¿Para texto?  
1708 A-b [Ende] H@i

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

LIGATURES

The, affiliate, físico, fjord, bottle

The, affiliate, físico, fjord, bottle

DISCRETIONARY LIGATURES

Häckeln, contact, estaño

Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES (DEF.)

0123456789\$€£¥ƒℓ № %‰

0123456789\$€£¥ƒℓ № %‰

PROPORTIONAL LINING FIGURES

0123456789\$€£¥ƒℓ № %‰

0123456789\$€£¥ƒℓ № %‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€£¥ƒℓ № %‰

00123456789\$€£¥ƒℓ № %‰

TABULAR LINING & SLASHED ZERO

00123456789\$€£¥ƒℓ № %‰

00123456789\$€£¥ƒℓ № %‰

NUMERATOR/DENOMINATOR

345/678, 89/120

<sup>345</sup>/<sub>678</sub>, <sup>89</sup>/<sub>120</sub>

FRACTIONS

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

½ ¾ ¼₆ ⅕ ²⁹⁷/₉₈

SUPERIOR/INFERIOR

H₂O x<sub>b8</sub> y<sup>3+5</sup> a<sup>l</sup>Index

H<sub>2</sub>O x<sub>b8</sub> y<sup>3+5</sup> a<sup>l</sup>Index

ORDINALS

1st 2nd 3rd M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

HISTORICAL FORMS

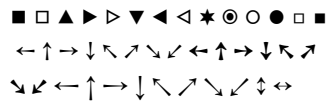
That is the question

That if the question

STYLISTIC SET 02 (ARROWS & GEOMETRIC)

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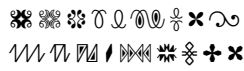
A B C D E F G H I J K L M N  
a b c d e f g h i j k l m n  
o p q r s t u v w x y z



STYLISTIC SET 03 (ICONS & SYMBOLS)

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a b c d e f g i j  
k l m n o p r s t



TURKISH/AZERI/CRIMEAN TATAR

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Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

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Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

---

Il·lusió, COL·LABORA, CAL·LIGRAFIA

Il·lusió, COLLABORA, CALLIGRAFIA

DUTCH

---

Bíjna, víjF, BÍJNA

Bíjna, víjF, BÍJNA



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 Æ Ð I J N Œ Þ ß  
 Á Â Ã Ä Å Æ Ā Ā Ā Ā Ą  
 Ę Ğ Ġ Ģ Ĥ Ħ Ĩ Ī Ĵ Ķ Ļ Ŀ Ł Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ Ļ  
 Œ  
 Ŵ Ŵ Ŷ Ŷ Ÿ Ÿ Ź Ź

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 æ ð ij n œ þ ß  
 á â ã ä å æ ā  
 ą ę ğ ģ ĥ ħ ĩ ī ł  
 Œ Œ Ŵ Ŵ Ŷ Ŷ Ÿ Ÿ Ź Ź

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 Æ Ð I J N Œ Þ ß  
 Í K Á Â Ã Ä Å Æ Ā Ā Ā Ā Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą  
 Ĩ Ī Ĵ Ķ Ļ Ŀ Ł Ļ  
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LIGATURES

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

DISCRETIONARY LIGATURES

st sp ct ch ck

HISTORICAL FORMS

f

PUNCTUATION

“ ” ‘ ’ ‚ - , : ; ? ! [ ] ( ) { } \ / \_ « » ‹ › • … † — — —

PUNCTUATION (SMALL CAPS)

“ ” ‘ ’ ‚ - , : ; ? ! [ ] ( ) { } \ / — — —

SYMBOLS

| | § ¶ © ® ™ ◊ # & @ \* † ‡ ^ ° ~ ◊ ◻

SYMBOLS (SMALL CAPS)

© & @ \*

ARROWS & GEOMETRIC SHAPES (SS02)

■ □ ▲ ► ▴ ▽ ▾ ▿ ✱ ⊙ ○ ● ◻ ◼ ◽ ◾ ◿ ◀ ▶ ⇈ ⇉ ⇊ ⇋  
 ↖ ↗ ↘ ↙ ↔ ⇄

ORNAMENTS (SS03)

❁ ❂ ❃ ❄ ❅ ❆ ❇ ❈ ❉ ❊ ❋ ❌ ❍ ❎ ❏ ❐ ❑ ❒ ❓ ❔ ❕ ❖ ❗ ❘ ❙ ❚ ❛ ❜ ❝ ❞ ❟ ❠ ❡ ❢ ❣ ❤ ❥ ❦ ❧ ❨ ❩ ❪ ❫ ❬ ❭ ❮ ❯ ❰ ❱ ❲ ❳ ❴ ❵ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

PROPORTIONAL OLDSTYLE FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f £ № % ‰

PROPORTIONAL LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f £ № % ‰

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f £ № % ‰

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f £ № % ‰

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ f £ № % ‰

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

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅞ ⅝ ⅞

ORDINALS

H a 0 N 0 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

ORDINALS (SMALL CAPS)

N 0 a 0

MATHEMATICAL OPERATORS

/ - · ≈ ≠ ≤ ≥ < = > ⇝ + ± × ÷ ∂ Δ Π Σ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

ˇ ˘ ˙ ˚ ˇ ˛ ˇ ˜ ˇ ˜ ˇ ˇ ˆ ˇ  
 ˇ  
 ˇ

Eskapade Fraktur



BLACK + SS01 55PT

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**Rhythm & Reaction**

BLACK + SS01 50PT

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**Rhythm & Reaction**

BLACK + SS01 45PT

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**Rhythm & Reaction**

BLACK + SS01 35PT

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**Rhythm & Reaction**

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.***

THIN + SSO1 55PT

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Rhythm & Reaction

THIN + SSO1 50PT

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Rhythm & Reaction

THIN + SSO1 45PT

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Rhythm & Reaction

THIN + SSO1 35PT

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Rhythm & Reaction

THIN 30/36PT

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THIN 25/30PT

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And now I was on my journey, in a pair of  
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REGULAR 25/30PT

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BLACK 25/30PT

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

THIN 18/22PT

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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-

REGULAR 18/22PT

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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

BLACK 18/22PT

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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.**

REGULAR 10/13PT

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 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-

REGULAR 12/15PT

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-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

GERMAN 12/14PT

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 dabei anhand der sogenannten Language

PORTUGUESE 12/14PT

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,

TURKISH 12/14PT

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 ve kelimeler aracılığıyla

ICELANDIC 12/14PT

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 mál, eða nota það á

FRENCH 12/14PT

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 effectuer une danse en rond indiquant que

NORWEGIAN 12/14PT

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, for eksempel norsk), kunstige

SWEDISH 12/14PT

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, teckenspråk, kognitioner och

SPANISH 12/14PT

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 lenguaje indica una característica común

CZECH 12/14PT

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 Platónovy dialogy *Georgias*

ITALIAN 12/14PT

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 linguaggio verba-

POLISH 12/14PT

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 posługująca się

FINNISH 12/14PT

Kieli on järjestelmä, jossa ihmisen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluva (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi.

ALL CAPS

¿Para texto?  
1708 A-b [Ende] H@i

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

LIGATURES

The, affiliate, fisico, fjord, offkey, bottle

The, affiliate, fisico, fjord, offkey, bottle

DISCRETIONARY LIGATURES

Expert, Häckeln, contact, estaño

Expert, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES (DEFAULT)

0123456789\$€¢£¥¦ ¯ ° %‰

0123456789\$€¢£¥¦ ¯ ° %‰

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥¦ ¯ ° %‰

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TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥¦ ¯ ° %‰

00123456789\$€¢£¥¦ ¯ ° %‰

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥¦ ¯ ° %‰

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NUMERATOR/DENOMINATOR

345/678, 89/120

<sup>345</sup>/<sub>678</sub>, <sup>89</sup>/<sub>120</sub>

FRACTIONS

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

½ ¾ ¼₆ ⅕ ²¹⁷⁄₉₈

SUPERIOR/INFERIOR

H₂O x<sub>b</sub> y<sup>3+5</sup> a<sub>l</sub>ndex

H<sub>2</sub>O x<sub>b</sub> y<sup>3+5</sup> a<sub>l</sub>ndex

ORDINALS

1st 2nd 3rd M<sup>lle</sup> 2e 85th M<sup>a</sup> N<sup>o</sup>.

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

HISTORICAL FORMS

That is the question

That if the queftion

STYLISTIC SET 01 (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 Æ Ð Þ Æ Þ ...

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 Æ Ð Þ Æ Þ ...

STYLISTIC SET 02 (ICONS & SYMBOLS)

A B C D E F G H I J K L M N  
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 02 (ICONS & SYMBOLS)

a b c d e f g h i j k l m n  
o p r s t

❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄  
❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄ ❄

TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș MULȚUMESC

CATALAN

l·lusió, CAL·LIGRAFIA

lHusió, CAL·LIGRAFIA

DUTCH

Bijna, BĪJNA

Bijna, BĪJNA

CONTEXTUAL ALTERNATES (SS01 + ITALICS)

*Af Kf Lf Rf Ag Kg Lg Rg Aj Kj Lj Rj Ap Kp  
Lp Rp Ay Ky Ly Ry As Ks Ls Rs ...*

*Af Kf Lf Rf Ag Kg Lg Rg Aj Kj Lj Rj Ap Kp  
Lp Rp Ay Ky Ly Ry As Ks Ls Rs ...*





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 æ Ð ð Ŋ Œ Þ ß
Ā ā Ă ă Ą ą Ć ć Ć ċ Ĉ ĉ Č č Ď ě Ě ě Ę ę Ğ ğ ħ Ĩ ĳ Ĵ ĵ Ķ ķ Ĺ ĺ Ľ Ļ Ŀ Ľ
Ń ń Ő ő Œ œ Š š Ś ś Ŧ ŧ Ũ ů Ű ű Ų ų Ŵ ŵ Ŷ ŷ Ÿ Ź ź

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 æ ð ij η α þ
ß ı j k f á â ã ä å ã ç ċ ĉ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ ċ
ĝ ħ Ĩ ĳ Ĵ ĵ Ķ ķ Ĺ ĺ Ľ Ļ Ŀ Ľ Ń ń Ő ő Œ œ Š š Ś ś Ŧ ŧ Ũ ů Ű ű Ų ų Ŵ ŵ Ŷ ŷ Ÿ Ź ź

ALTERNATES (SS01)

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 æ
Ð Ŋ Œ Þ ß Ā ā Ă ă Ą ą Ć ć Ć ċ Ĉ ĉ Č č Ď ě Ě ě Ę ę Ğ ğ ħ Ĩ ĳ
Ĵ ĵ Ķ ķ Ĺ ĺ Ľ Ļ Ŀ Ľ Ń ń Ő ő Œ œ Š š Ś ś Ŧ ŧ Ũ ů Ű ű Ų ų Ŵ ŵ Ŷ ŷ Ÿ Ź ź

LIGATURES

Th ffi fi fl fk fb fh ft fj ffi ffi ffl ffk ffb ffh fft fi tt

DISCRETIONARY LIGATURES

st sp ct ch ck Ex

HISTORICAL FORMS

f

PUNCTUATION

“ ” „ - . : ; ? ! , ( ) { } \ / \_ « » • … † – —

SYMBOLS

! | § ¶ © ® ™ ◊ # & @ \* † ‡ ^ ° ~ ◊

ARROWS & GEOMETRIC SHAPES (SS01)

■ □ ▲ ► ▶ ▼ ◀ ◄ ★ ⊙ ○ ● ▣ ▤ ▥ ▦ ▧ ▨
← ↑ → ↓ ↘ ↙ ↻ ↺ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻

ORNAMENTS (SS02)

❖ ❖ ❖ 〇 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊀ ㊁ ㊂ ㊃ ㊄ ㊅ ㊆ ㊇ ㊈ ㊉ ㊐ ㊑ ㊒ ㊓ ㊔ ㊕ ㊖ ㊗ ㊘ ㊙ ㊚ ㊛ ㊜ ㊝ ㊞ ㊟ ㊠ ㊡ ㊢ ㊣ ㊤ ㊥ ㊦ ㊧ ㊨ ㊩ ㊰ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

ALTERNATES FOR CONTEXTUAL ALTERNATES

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PROPORTIONAL OLDSTYLE FIGURES(DEFAULT)

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

PROPORTIONAL LINING FIGURES (DEFAULT)

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

TABULAR OLDSTYLE FIGURES

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

TABULAR LINING FIGURES

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

SUPERSCRIPTS

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

SUBSCRIPTS

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

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅝ ⅞ ⅞

ORDINALS

H a o № 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

MATHEMATICAL OPERATORS

/ - / · ≈ ≠ ≤ ≥ < = > ⁻ + ± ÷ × ∂ ∆ ∏ ∑ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

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, Chickasaw, Cimbrian, 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, Hotçak (Latin), Hungarian, Icelandic, Ido, 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, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', 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, 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, 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 ...

THE DESIGNERS

---

**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 ÉSAD d'Amiens and at EnsAD in Paris.

AWARDS

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

CREDITS

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*Lead design and concept*

**Alisa Nowak**

*Engineering*

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Sonja Stange

*Quality assurance*

Azza Alameddine

*Graphic design*

Alisa Nowak  
Elena Veguillas  
Rabab Charafeddine

*Copywriting*

Joshua Farmer

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ESKAPADE

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Design: Alisa Nowak  
**[www.type-together.com/eskapade-font](http://www.type-together.com/eskapade-font)**  
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TEXT CREDITS

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*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

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