

lk

Source

Source is a serif typeface available in four weights: Light, Regular, Semibold and Bold, each with matching italics.

Making reference to a variety of material—contemporary and historical—Source feels fresh yet familiar.

Each letterform has been produced with a high level of accuracy and attention to detail to ensure the typeface performs well at large and small sizes, making it an excellent choice for use in books and magazines.

4 weights
8 styles
540 glyphs

Includes

Latin Lowercase
Latin Uppercase
Punctuation
Numerals
Currency
Symbols
Math Symbols
Discretionary Ligatures

Source

Source is a serif typeface available in four weights: Light, Regular, Semibold and Bold, each with matching italics.

Making reference to a variety of material, new and old, Source feels fresh and modern, while also maintaining a familiarity and link to the past.

Each letterform has been produced with a high level of accuracy and attention to detail to ensure the typeface performs well at large and small sizes, making it an excellent choice for use in books and magazines.

The true number of typefaces available for use today is unknown, though estimates put the figure at well over 250,000. Thanks to recent developments in digital software, type design has been democratised and designers from all backgrounds all around the world have the power to create typefaces. No longer does power reside with large corporate organisations. ¶ With type design more widely available, it is perhaps inevitable that the number of typefaces created will continue to grow. While some argue that this is beneficial—as each designer brings their own background and personality to their work, making it unique—others suggest that there is already too much choice and that by opening up type design to more people the quality of type produced is weaker. ¶ These two opposing views aside, one thing is clear. Every typeface—new or old—embodies certain characteristics that make it more or less suitable to use in specific scenarios. You wouldn't expect, for example, a legal letter to be produced using Comic Sans because it doesn't feel serious and authoritative. Likewise, Times New Roman probably doesn't suit children's party invitations because it's too formal. Every typeface suits some situations and not others.

¶ Designed for use in books and magazines, Source references Norwich's typographic past. Created after researching the typefaces used by Jarrold & Sons as well as understanding more contemporary typefaces, it combines my background as a former history student with my current practice as a designer.



Light

Light italic

Regular

Regular italic

Semibold

Semibold italic

Bold

Bold italic

Light

Light
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

Light
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

Light
Numerals

1 2 3 4 5 6 7 8 9 0

h

The meaning of

56pt

The meaning of the word source changes depending

32pt

The meaning of the word source changes depending on the context. In nature, it is used to describe the small

24pt

The meaning of the word source changes depending on the context. In nature, it is used to describe the small springs that develop into rivers. A source can also be a person that provides information. Journalists rely on sources to provide them with essential information, often about difficult or challenging subjects. In return, the journalist

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10pt

Source



A large, white, blackletter-style uppercase letter 'A' centered on a black background. The letter features a thick, rounded top curve, a vertical stem on the right, and a horizontal bar that curves back to the left. The bottom of the letter is slightly flared.



A large, white, cursive-style uppercase letter 'A' centered on a black background. The letter is highly stylized with a thick, rounded top curve, a vertical stem on the right, and a horizontal bar that curves back to the left. The bottom of the letter is slightly flared.

Character set

Aa Bb

Cc Dd

Ee Ff

Gg Hh

Ii Jj

Kk Ll

Mm Nn

Oo Pp

Qq Rr

Ss Tt

Uu Vv

Ww Xx

Zz

1 2 3 4 5

6 7 8 9 0

Z

Z

Light Italic
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*

Light Italic
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*

Light Italic
Numerals

1 2 3 4 5 6 7 8 9 0

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10pt

R

g

l

r

e

u

a

Regular
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

Regular
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

Regular
Numerals

1 2 3 4 5 6 7 8 9 0

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Regular Italic
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*

Regular Italic
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*

Regular Italic
Numerals

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Semibold

Semibold

Semibold

Semibold

Semibold
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

Semibold
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

Semibold
Numerals

1 2 3 4 5 6 7 8 9 0

S

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10pt

Semibold Italic
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*

Semibold Italic
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*

Semibold Italic
Numerals

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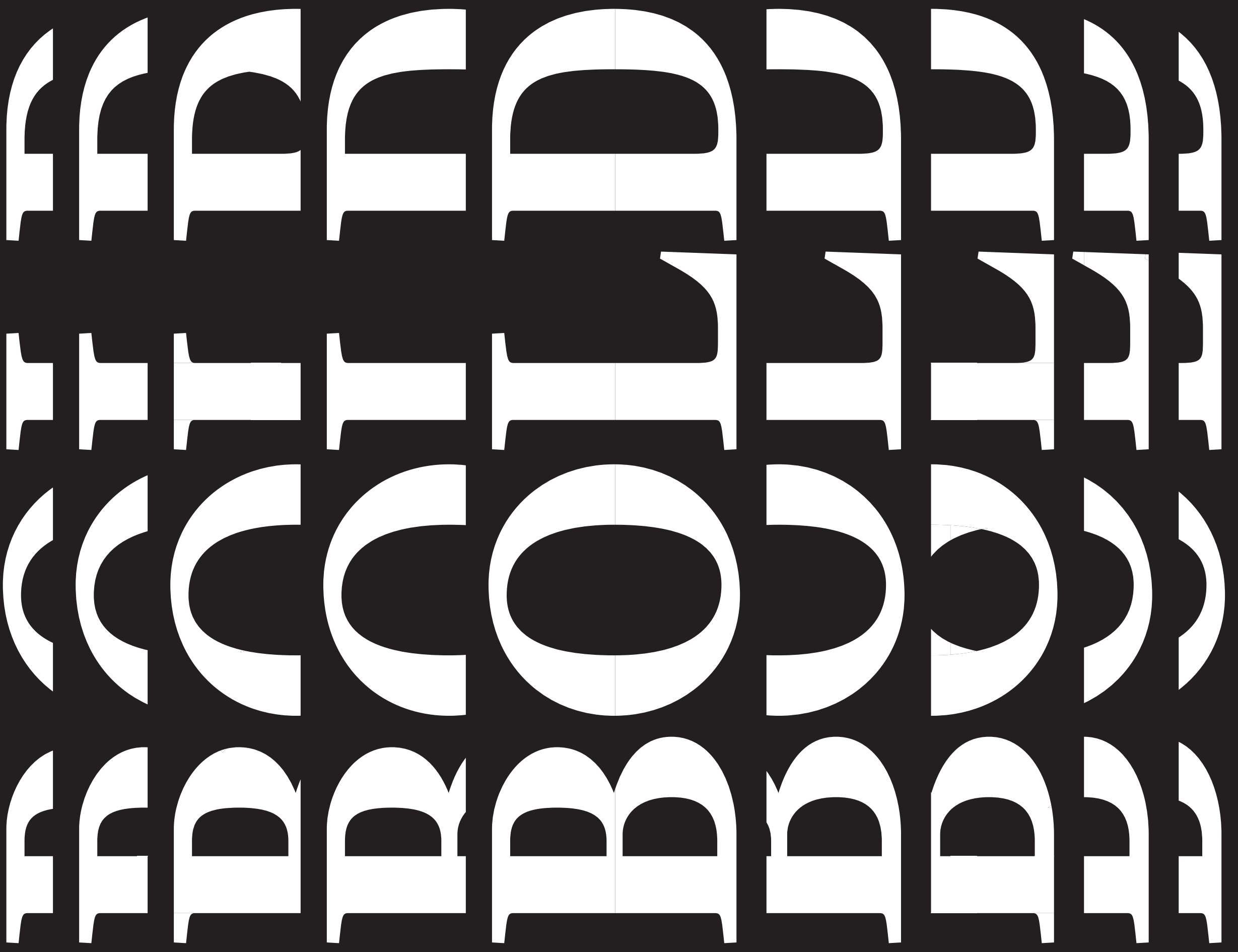
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10pt



Bold
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**

Bold
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**

Bold
Numerals

1 2 3 4 5 6 7 8 9 0

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10pt

Bold Italic
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***

Bold Italic
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***

Bold Italic
Numerals

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The meaning of

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10pt

Origin

Source Bold | 72pt

Fount

Source Light Italic | 72pt

Author

Source Semibold Italic | 72pt

Derivation

Source Regular | 72pt

Architect

Source Bold | 72pt

Inventor

Source Light | 72pt

Accurate

Source Light Italic | 72pt

Pedigree

Source Semibold | 72pt

Informant

Source Italic | 72pt

Document

Source Regular | 72pt

Originator

Source Light | 72pt

Record

Source Semibold | Italic

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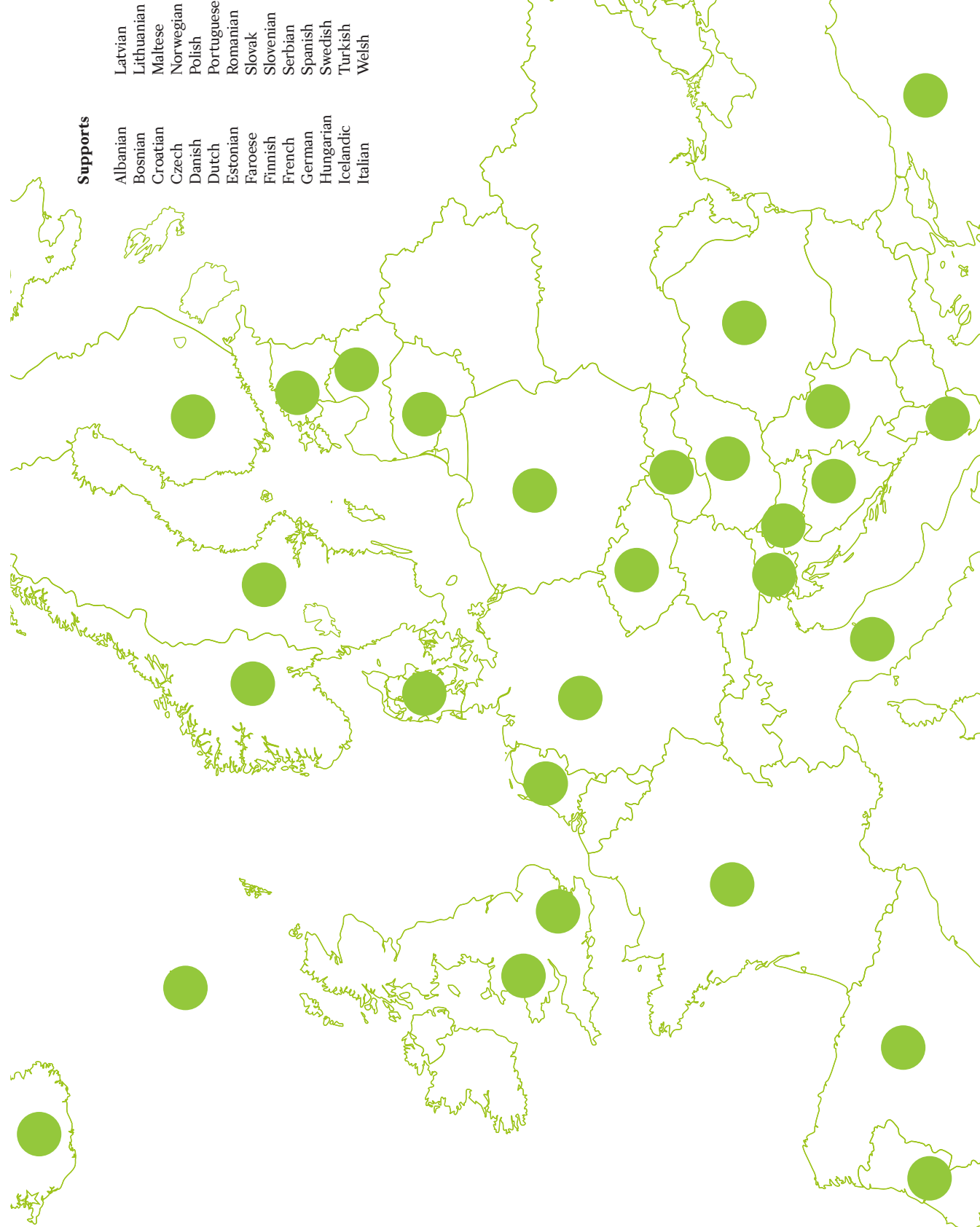
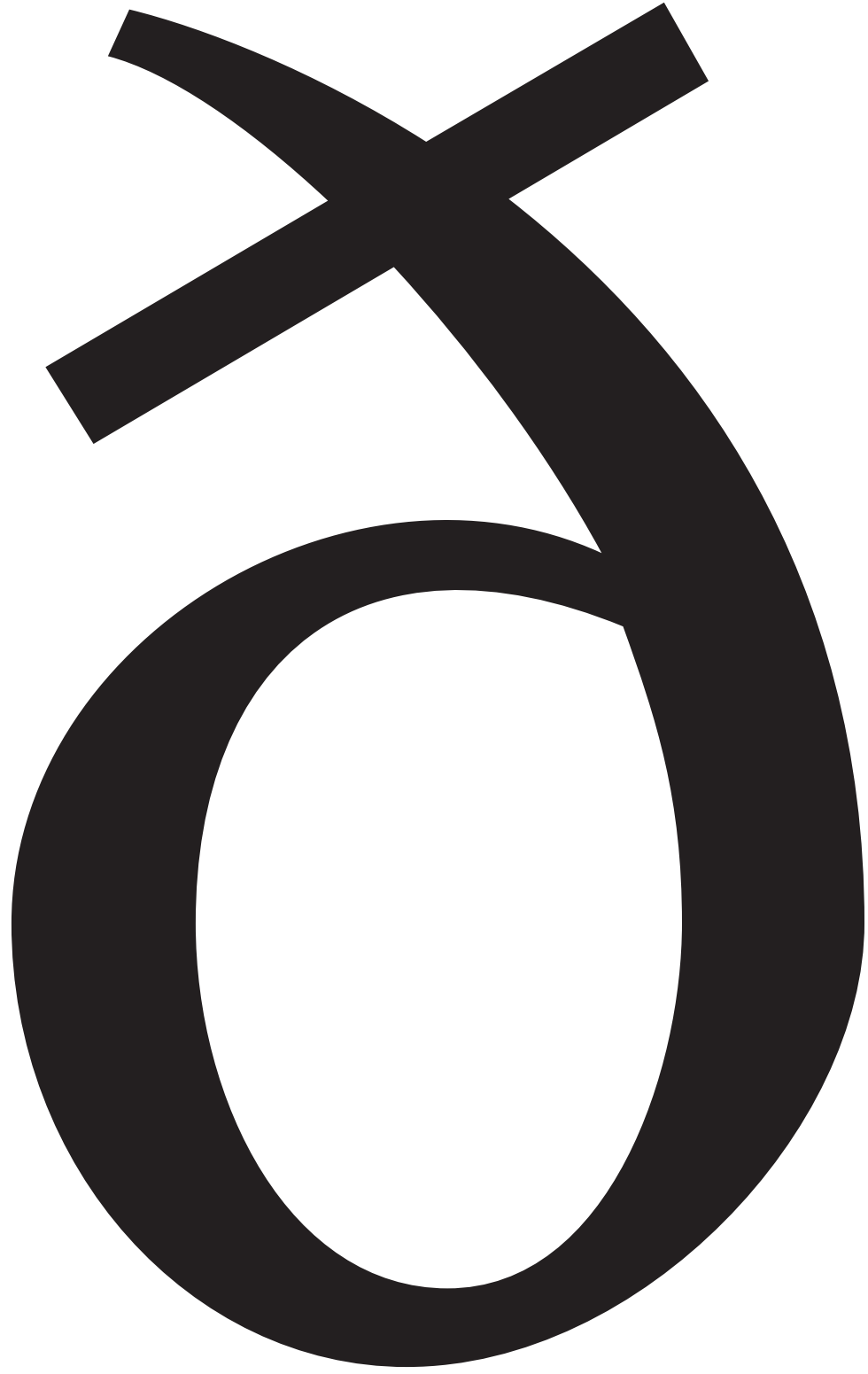
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Supports

- Albanian
- Bosnian
- Croatian
- Czech
- Danish
- Dutch
- Estonian
- Farose
- Finnish
- French
- German
- Hungarian
- Icelandic
- Italian
- Latvian
- Lithuanian
- Maltese
- Norwegian
- Polish
- Portuguese
- Romanian
- Slovak
- Slovenian
- Serbian
- Spanish
- Swedish
- Turkish
- Welsh

The Wind in the Willows by Kenneth G
Dracula by Bram Stoker *Pride and Pr*
Hobbit by JRR Tolkien *The Catcher in*
on, the Witch and the Wardrobe by C
and Peace by Leo Tolstoy *Lolita* by Vlac
A Tale of Two Cities by Charles Dicken
and Then There Were None by Agatha C
a Mockingbird by Harper Lee *Brave*
droids Dream of Electric Sheep by Phi

Chapter I

Down the Rabbit-Hole

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, “and what is the use of a book,” thought Alice “without pictures or conversations?”

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to

itself, “Oh dear! Oh dear! I shall be late!” (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually took a watch out of its waistcoat-pocket, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything; then she looked at the sides of the well, and noticed that they were filled with cupboards and book-shelves; here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed; it was labelled “ORANGE MARMALADE”, but to her great disappointment it was empty: she did not like to drop the jar for fear of killing somebody underneath, so managed to put it into one of the cupboards as she fell past it.

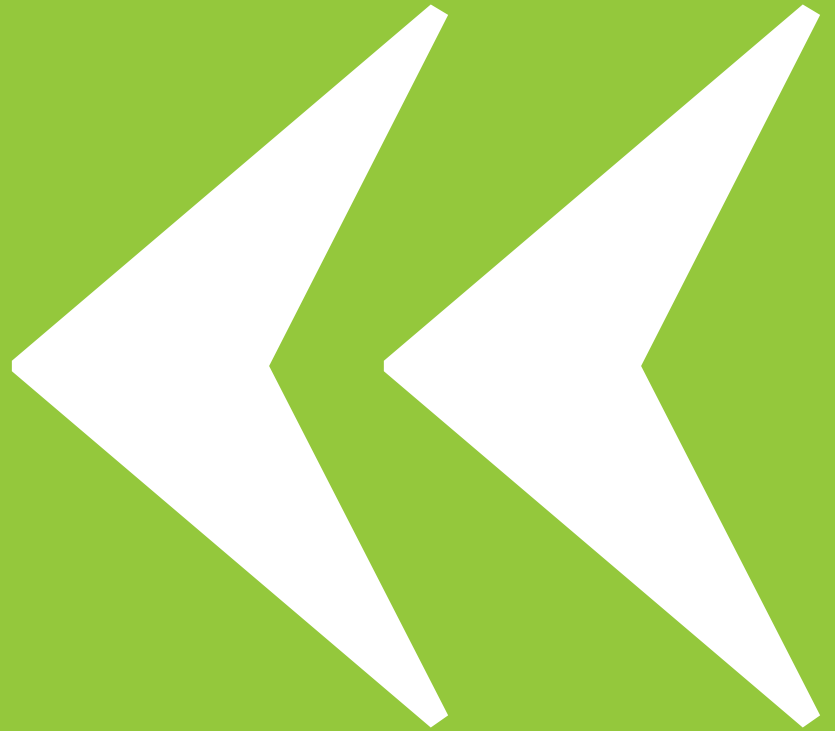
“Well!” thought Alice to herself, “after such a fall as this, I shall think nothing of tumbling down stairs! How brave they’ll all think me at home! Why, I wouldn’t say anything about it, even if I fell off the top of the house!” (Which was very likely true.)

Down, down, down. Would the fall never come to an end? “I wonder how many miles I’ve fallen by this time?” she said aloud. “I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—” (for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) “—yes, that’s about the right distance—but then I won-



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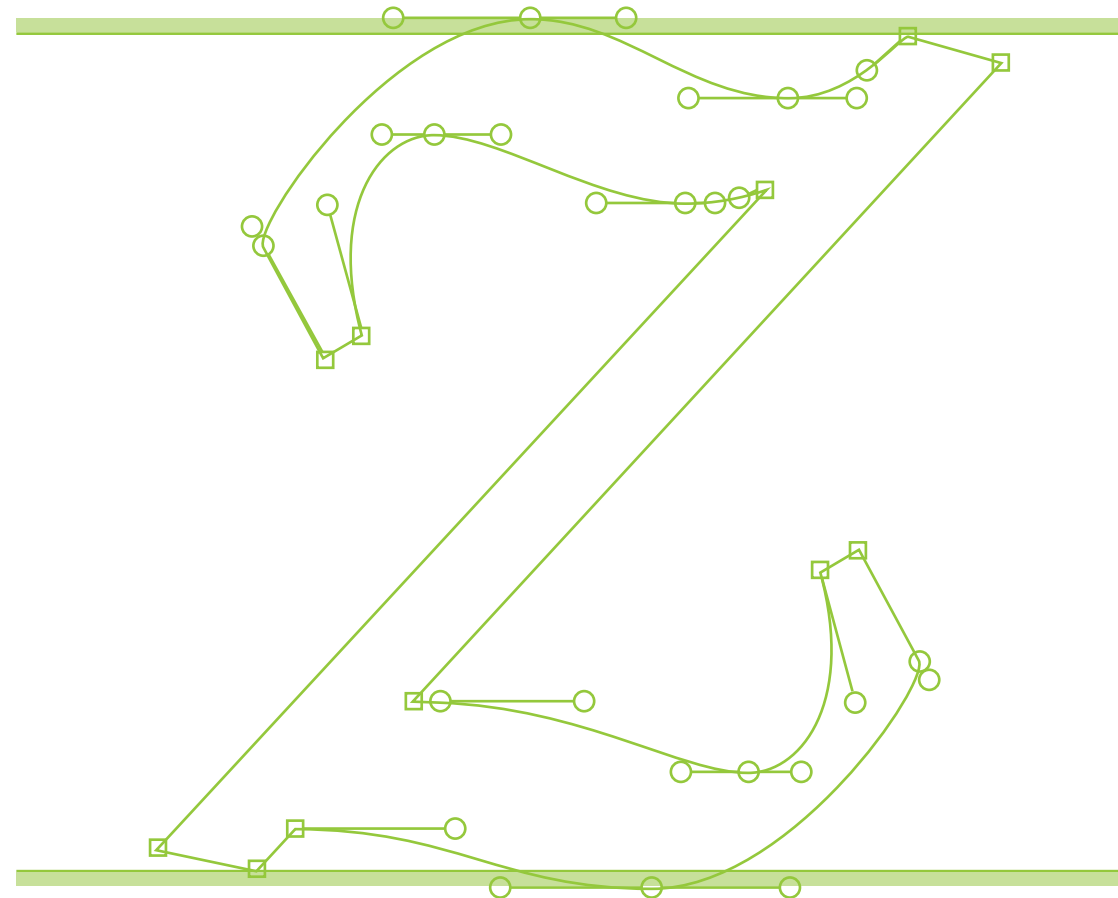
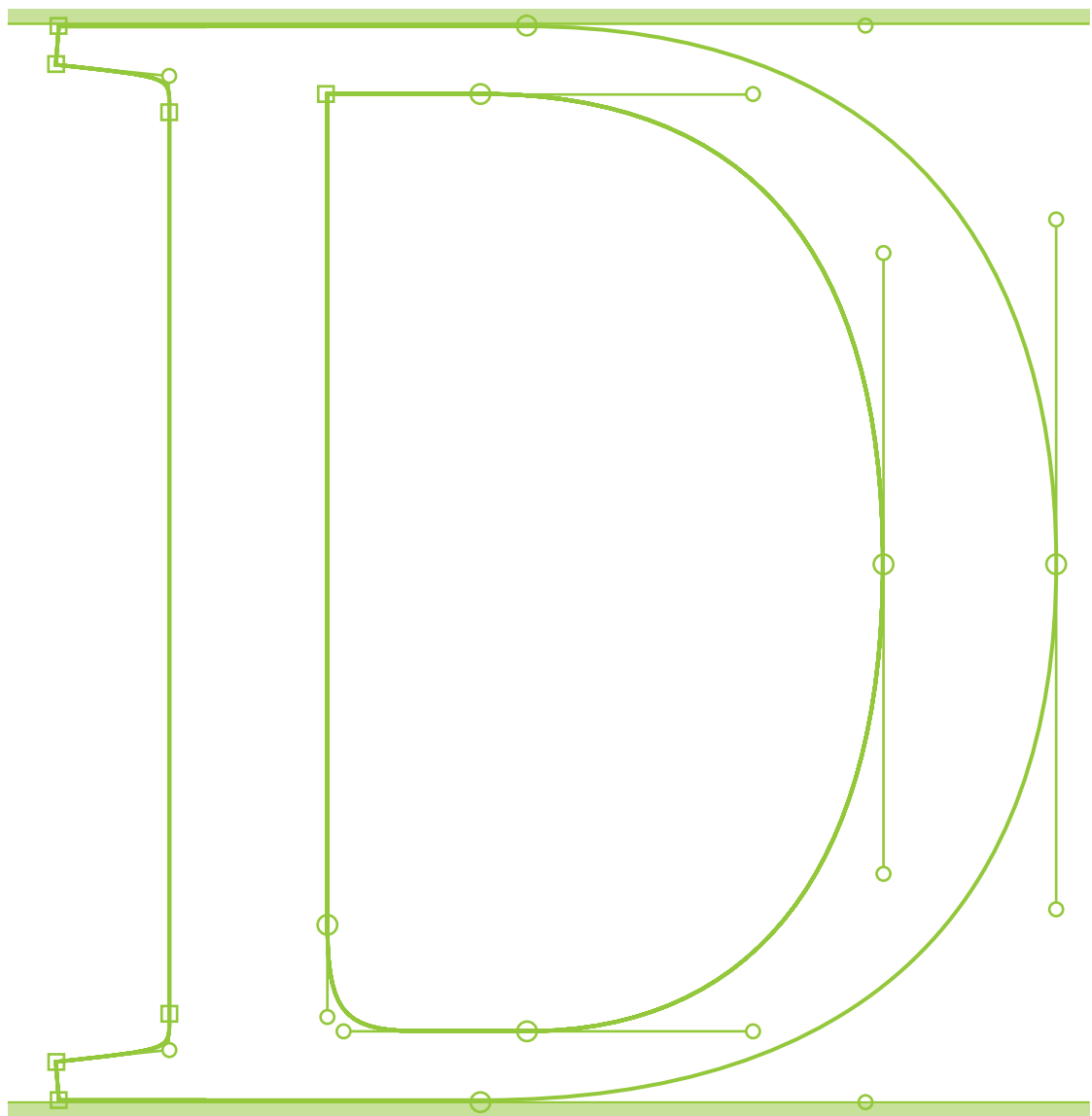
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Publication & Typeface Design
Chris Tilbury
christilbury.com

Printing
Norwich University of the Arts

Cover wrap
Cromatico, 110gsm

Page stock
Plike, 140gsm
Arena Natural Rough, 120gsm
Accent Antique, Silk, 110gsm

 FEDRIGONI

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SMITH
1885 ONWARDS

