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klmnopqr

Study

tuvw

XYZ.

Eternal

Light

RUDOLPH RUZICKA
& ACCOMPANIMENTS

Mythologies

Historicism

Regular

Qualitative

Gravity

Medium

The temptation to clothe
twenty-six leaden soldiers
in new array is irresistible

Justification

Inscription

Semibold

Designers

Jesse Ragan
Rudolph Ruzicka

Rotogravure

Extra Bold **Jak funkční nápisy a ručně psané dopisy, tak i výtvarné umění, kde vytvoření ručně psaného znaku může mít** Český (Czech)

Extra Bold Italic ***DYBTRYK står i modsætning til højtryk og fladtryk eller offsettryk. Trykcylinderen placeres i trykmaskinen og*** Dansk (Danish)

Bold **Die gesamte Druckform wird vor dem Druck eingefärbt und die überschüssige Farbe danach mit einer Rakel oder** Deutsch (German)

Bold Italic ***El huecograbado, también conocido como rotograbado, es un SISTEMA DE IMPRESIÓN con ciertas aplicaciones específicas*** Español (Spanish)

Semibold **Tres haute qualité et rareté pour les tirages photographiques d'art (procédé appelé aussi « HÉLIOGRAVURE AU GRAIN »).** Français (French)

Semibold Italic ***La stampa rotocalco o rotocalcografia è una stampa diretta INCAVOGRAFICA (i grafismi ovvero la parte che andrà a stamp*** Italiano (Italian)

Medium **Két nyomóhengert helyeztek egymás mellé s szélről két lemezhangert és festékező szerkezetet alkalmaztak. A nyomó-** Magyar (Hungarian)

Medium Italic ***Rotograwiura – przemysłowa odmiana druku wkłęsłego stosowana do druku najwyższych nakładów, szczególnie kolorowych*** Polski (Polish)

Regular **O primeiro projeto de uma máquina com matriz de impressão apresentando o GRAFISMO GRAVADO, foi patenteada em** Português (Portuguese)

Italic ***Syväpaino on kirjapainometelmä, jota käytetään suuripainoksisiin, paljon kuvia ja sivuja sisältäviin painotöihin, kuten suuriin*** Suomi (Finnish)

Light **Tryckformen som framställs genom etsning med hjälp av pigmentpapper eller genom direkt GRAVYR ROTERAR i ett färg** Svenska (Swedish)

Light Italic ***Hat sanatı ya da kaligrafi yazı sistemleri ve yazı öğeleri kullanılarak geliştirilen, sıklıkla dekoratif amaçla kullanılan, bir görsel sanat*** Türkçe (Turkish)

18/24 pt

Paragraphs, 10/12.5 pt.

THE WOODCUT IS NOT ONLY the oldest of the graphic arts, the earliest undisputed date to appear on one being 1423, but also, if the history of culture be considered, the most important, as, until the invention of photographic processes, it was the most economical and frequently used form of book illustration. If a piece of paper is pressed upon a flat square piece of wood which has previously been covered with printing ink, it will, when pulled away, have impressed upon it a solid black square just the size of the wood. If the surface of the wood is cut away in a pattern, this pattern will show in white on the blackened paper. Whether the paper bears upon it white lines and spaces on a black ground, or black lines and spaces upon a white ground depends, therefore, entirely upon how much of the surface of the wood has been removed before it is printed. The surface of a block of wood may be cut away either with knives and gouges, or with engraving tools, called gravers, similar in general design to those used by jewelers and other metal workers. Gravers are simply very small gouges which have not been hollowed

Study Regular

UGO DA CARPI, the first and possibly the best of the Italian makers of chiaroscuros, obtained a patent in Venice in 1516, for his process, which was the same as that used by the great Germans. He reproduced in this manner many drawings by Raphael, Titian, and Parmigiano. His work differs from that of the Germans in that it consists rather of broad masses of color usually much in the same low key, than in line work superposed on positive color. Looking back over the history of the woodcut it may be roughly divided into three great types aside from the primitive, in which men were roughly forcing the block to their uses; the calligraphic, exemplified by the work of Dürer and Holbein in which the attempt has always been to make a facsimile of a pen drawing; the typographic, exemplified by the Venetian practice, in which the beauty of the printed page and a close dependence of the woodcut upon the type face has been aimed for; and what may be called the technical, based on the materials and tools with which it is made, exemplified by the Florentine and Parisian schools and the modern painter-engraving

Study Medium

BY THIS METHOD a V-shaped furrow can be cut in the surface of a block with one motion of the tool as compared with the two strokes necessary to cut a similar line with a knife. Moreover the furrow so cut can easily be made much narrower than any that can be cut with a knife, so tenuous in fact that the recent American school produced woodcuts in which positive line disappeared, its place being taken by grey tints composed of thousands of microscopic white lines. The ease and simplicity of graver work have practically driven the knife out of existence as a means of making woodcuts, although for the untrained person the knife is more readily to be used. The difficulty of making minute furrows with a knife is so great that generally speaking knife woodcuts are composed of bold black lines on white grounds, while the typical graver cut is composed of white lines on a black ground. The artist engraver wields the graver with perfect freedom, and such men as Lepère in France and Ruzicka in this country, often use white and black lines and tints on the same block. In addition to black line and white line work there are two important variations, each of which is based upon the possibility of printing two or more blocks in different inks one

Study Italic

IN ADDITION TO BLACK LINE and white line work there are two important variations, each of which is based upon the possibility of printing two or more blocks in different inks one after the other on the same piece of paper. One of these is known as chiaroscuro, in which the effect produced is somewhat similar to that of a pen drawing which has had thin washes of the same or some quite similar colored ink run over it with a brush. The other is color printing, in which the several blocks are printed in quite positive colors: bright reds, blues and greens, for instance, appearing upon the same print. In both of these methods the various blocks, one for each color, are cut or engraved in the same way that an ordinary woodblock is. Until the middle of the XVIII Century it appears never to have been customary for the artist to cut his own designs, the cutting, like the printing, being done by artisans. The time consumed in cutting out with a knife, minute white spaces between lines and the difficulty of doing this without hacking into the lines or breaking them away entirely, were so great that the artists of the XV Century and the early years of the XVI Century developed a very beautiful system of open line drawing with

Study Medium Italic

Paragraphs, 10/12.5 pt.

APPARENTLY THE EARLIEST CASE of color printing occurs in Sacrobosco's *Sphaera Mundi*, printed by Ratdolt at Venice in 1485, in which the lines of some astronomical diagrams are printed in several colors. The *Brixen Missal* of 1493, printed by Ratdolt at Augsburg, contains the first color printing in the full sense of the word, for here in addition to the black outline block four different color blocks have been used on the same print. These colors are quite flat, simply filling in spaces between the black lines, and there is no superposition of colors. The earliest chiaroscuro, Cranach's *St. George* of 1507, is an imitation of a pen drawing on colored paper heightened with white, a favorite method of the Renaissance artists, in which a black outline block was printed on a piece of paper which had previously been colored blue, the high lights being subsequently added by printing them in gold from a second block. In 1508, Jost de Negker, at Augsburg, cut the blocks for an equestrian portrait of the Emperor Maximilian designed by Burgkmair, in which the high lights were produced by cutting lines in the

Study Semibold

HIS WORK WOULD RICHLY REPAY a more extended study than can be given to it within the limits of this essay, in which little can be done other than to point out some of its salient qualities and to call attention to a few of his more important prints. The first thing which impressed one about his work is its competency, in competent draughtsmanship, cutting and printing, a combination to-day of very great rarity, which, taken in conjunction with his remarkable sanity, creates in one the unusual and comfortable feeling that here is an artist who knows not only his business but his own mind. And as he does know both these things he exhibits neither outbursts of temperament nor crudities, the occasional gaucherie to be noticed in his early work always being more than redeemed by its evident honesty and straightforwardness. As well as any man who has ever made a woodcut he has learned how to bend it to the creation of atmosphere. If one cares to compare an impression of his *St. John's Chapel*, *Varick Street*, in black and white, or his color print of the *New York Municipal*

Study Bold

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Study Semibold Italic

IF ONE CARES TO COMPARE an impression of his *St. John's Chapel*, *Varick Street*, in black and white, or his color print of the *New York Municipal Building*, its red ribs towering over the *City Hall*, with etchings of similar subjects, his accomplishment in this respect can be gauged. I can not recall any one who has made a fuller or more beautiful record of the modern American skyscraper, which though the most important and admirable architectural invention of the last fifty years, has proved so difficult for our painters and etchers. His success in this is based upon an honesty and probity of vision which has forced him to the invention of a new and adequate formula, an achievement to be most seriously considered, as new formulas are rather rare in the history of art. His delightful and refreshing little color print of *New York from the Lower Bay*, in its charming combination of blue and green and gray with the mellow white of the paper, is in its quiet way remarkable among the prints which have been made of the great city, for with all its restraint and the quietness of its color, it somehow gives just the needed touch of magic to a view

Study Bold Italic

Sentence case, 72 pt.

Skjønnlitteratur

Light

Yaldızlı kağıt

Regular

Archaeological

Medium

Bicentennial

Semibold

Glacial Valleys

Bold

Håndværker

Extra Bold

Sentence case, 72 pt.

Ceremonial Prize

Light Italic

Quintessential

Italic

Akustiskā Ģitāra

Medium Italic

Nomenklatur

Semibold Italic

Dovetail Joints

Bold Italic

Bücherregal

Extra Bold Italic

All caps, 72 pt., +20 tracking

COMMUNION

Light

TERMŐFÖLD

Regular

OAK & MAPLE

Medium

DIPLOMACY

Semibold

PUBLICAÇÃO

Bold

HARVESTS

Extra Bold

All caps, 72 pt., +20 tracking

FOUNTAIN PEN

Light Italic

HERBARIUM

Italic

VILÁG ATLASZ

Medium Italic

STATIONERY

Semibold Italic

MARGINALIA

Bold Italic

KERTALJÓS

Extra Bold Italic

Small caps, 72 pt., +10 tracking

RUDOLF RŮŽIČKA

Light

ARTISAN PRESS

Regular

NOTES & ESSAYS

Medium

ŚWIĘTY RAFAŁ

Semibold

EARL GREY TEA

Bold

VOLUME XIV

Extra Bold

Small caps, 72 pt., +10 tracking

GLOBAL ALMANAC

Light Italic

EASTERN FERRY

Italic

POÈMES FRANÇAIS

Medium Italic

QUILL & QUILT

Semibold Italic

LEXINGTON AVE.

Bold Italic

BLACK RIVER

Extra Bold Italic

OpenType features **OFF**

\$30,496.72
\$11,541.38

Proportional old-style figures (default)

OpenType features **ON**

\$30,496.72
\$11,541.38

Tabular old-style figures

\$30,496.72 \$30,496.72
\$11,541.38 \$11,541.38

Tabular lining figures

Proportional lining figures

1/2 3/16 24/7 99/100

1/2 3/16 24/7 99/100

Fractions

$mx_3+b=y_{10}$ C_2H_3Cl

$mx^3+b=y^{10}$ C_2H_3Cl

Superscripts

Subscripts

(2017) { A | Z } [SIC]
RE-INVENT
INFO@XYZ.COM
« HELLO! »

(2017) { A | Z } [SIC]
RE-INVENT
INFO@XYZ.COM
« HELLO! »

Case-sensitive punctuation

Th fb ff fh fi fj fk fl ffi ffl íi fi

Th fb ff fh fi fj fk fl ffi ffl íi fi

Ligatures

Great Hall

GREAT HALL

Small caps

Default styles

¡Hola! ¿Por qué?

Descending ¿ and ¡

OpenType stylistic set options

¡Hola! ¿Por qué?

Raised ¿ and ¡ (SS01)

Aglet[®]

Superscript ®

Aglet[®]

Capital height ® (SS02)

12 styles

Light

Light Italic

Regular

Italic

Medium

Medium Italic

Semibold

Semibold Italic

Bold

Bold Italic

Extra Bold

Extra Bold Italic

Designers Jesse Ragan, Rudolph Ruzicka
Released November 2018

Supported languages

Albanian, Catalanian, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Finnish, French, German, Hungarian, Icelandic, Italian, Latvian, Lithuanian, Norwegian, Polish, Portuguese, Romanian, Slovak, Slovene, Spanish, Swedish, Turkish

About Study

Eloquent & approachable

An elegant blend of typographic structure with calligraphic details give Study its distinguished charm. Dramatic twists and turns dominate at large sizes, yet melt into paragraph text. Bright counterforms and wide proportions make reading a pleasure in print or on screen. Study's fundamental sense of humanity grows from a distinctive combination of quirks, such as the poised spine of 'S', the wide-eyed 'e', and the muscular limbs of 'k'. In the lyrical italic lowercase, rustic serifs give way to quick pen strokes.

Study is based on a hand-drawn alphabet published in 1968 by Czech-American designer and wood engraver Rudolph Ruzicka. In digital form, his concept has matured into a robust type family of twelve styles, well-equipped for modern typesetting.