

THIS IS A SPECIMEN BY THE

Herzberg  
*Design Co*

OF THE TYPEFACE NAMED

**FANG**

AND REMEMBER

“FORTUNE FAVORS THE GOOFY”

## INDEX

① About	p. 2
② Family Overview	p. 3–4
③ Style Specimens	p. 5–11
④ Style Combinations	p. 12–13
⑤ Character Set	p. 14–18
⑥ OpenType Features	p. 18–20
⑦ Languages	p. 21

## ABOUT

**Name:** Fang

**Styles:** 2

**Year Released:** 2022

**Genre:** Display Serif

**Formats:** OTF, TTF, WOFF, WOFF2

**Designer:** Matthijs Herzberg

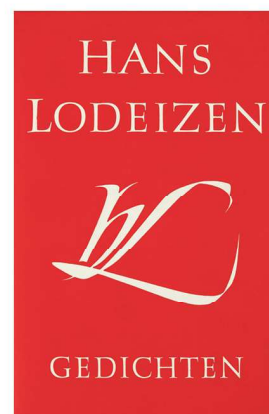
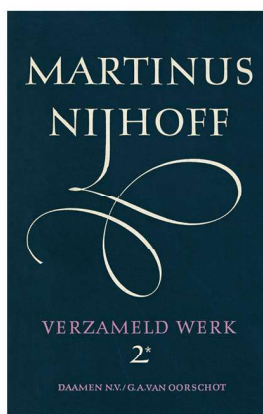
Fang is an honest attempt to make a Roman & Italic display face as elegant as I am capable of. Its letters flow like water, but stand like stone. This is accomplished by maintaining a brush-calligraphy inspired contrast structure, which retains relatively thicker thin strokes (for instance, the right arm on the “V” or the crossbar on the “A”), but becomes fantastically sharp and delicate where strokes end, like the serifs or the tail of the “e”.

This three-way contrast structure of thick strokes, thinner strokes, and hairline stroke endings combines with letterforms taken from a variety of historical sources: two-millennia old Roman engravings, Renaissance printing, and the lettering work of Dutch-German artist Helmut Salden, all reconsidered to make a coherent new idea.

The deliberations of craftsmanship shine through in other ways. Fang contains very few straight lines. Stems are subtly concave, as are the feet of all serifs, lending a breath of humanity to forms that may otherwise feel rigid. While digital typography can easily be mathematically perfect, our eyes and souls are more sated by the godly imperfection.

Elegance also means restraint. Tempting, for instance, were cap-to-cap ligatures, which are quite trendy in contemporary design. I had to face, however, that Fang simply looks best as is: letters unconnected, each standing strong on its own. Similarly, the allure of swashes was resisted—too much flamboyance would defeat the concept.

Nonetheless, a few alternates did sneak their way into the stylistic sets, as well as some finely executed ligatures for the lower case (and maybe 1 or 2 for the uppercase—what freak could publish a Roman titling font without a T-T or O-O ligature?).



Lettering work by Helmut Salden ↑



## FAMILY OVERVIEW — 2 Styles

The Roman lowercase has wide proportions, based on a circle, and a ductus based on slow, deliberate pen movements where the pen is lifted for each stroke.

Phoenix

The Roman uppercase is based on Roman inscriptional lettering, but with exaggerated serifs and some distance from the traditional proportions. For instance, “V” and “A” are quite wide; a feature taken from 17th century Dutch architectural inscriptions.

BOSTON

The Italic lowercase is much narrower—based on an ellipsis—and has strokes conjoining as if written with a pen in one single motion, without lifting from the paper.

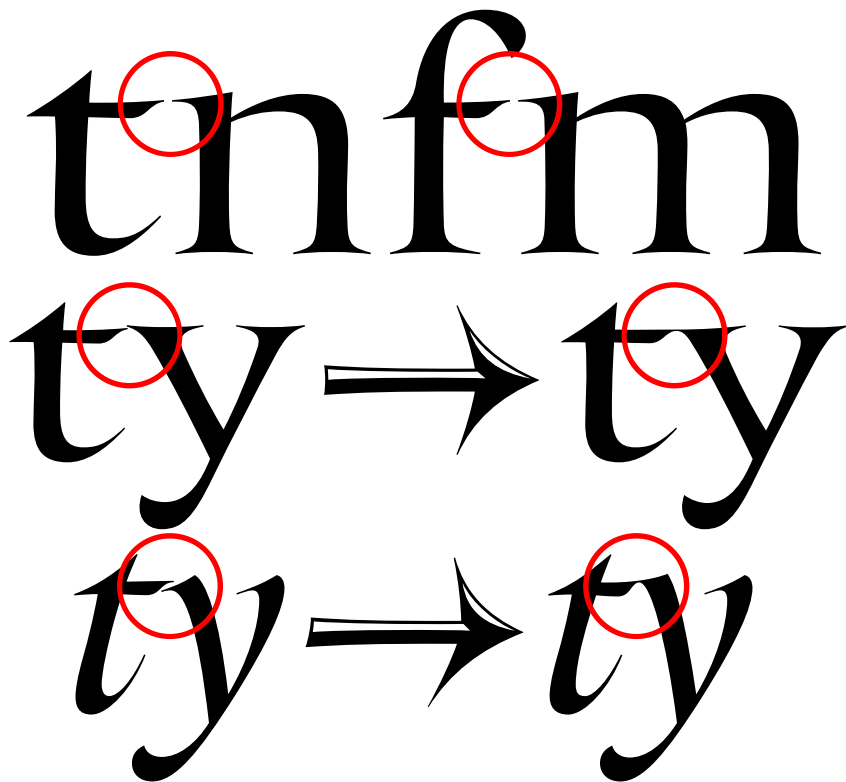
*New York*

The Italic uppercase follows the Roman (but with subtle optical corrections), which allows for a historical looking and dramatic contrast with the Italic lowercase.

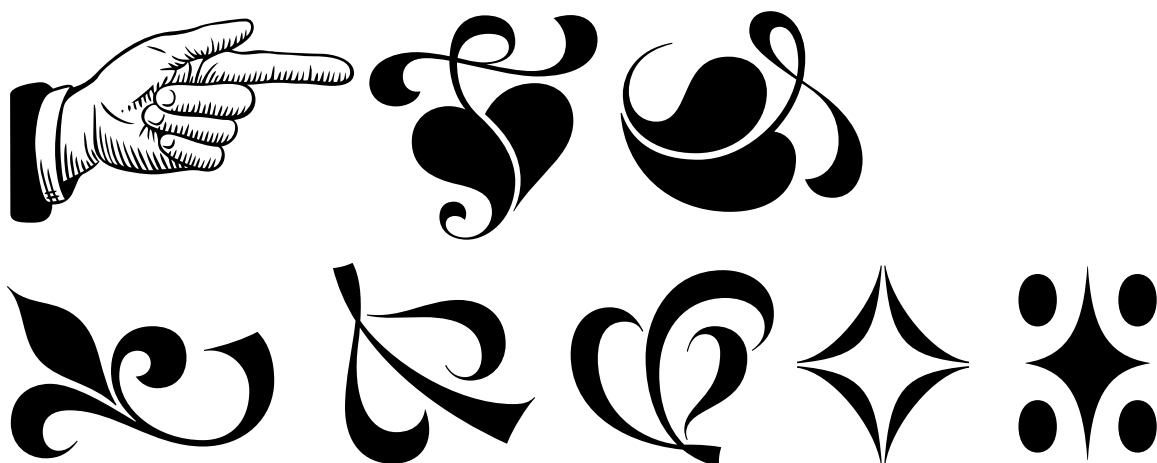
*DALLAS*

## FAMILY OVERVIEW — Details

Fang is loaded with little details that make god himself cry (really!). Check, for instance, the thorough care put into stroke connections. Where these don't work out perfectly, ligatures have been added to resolve the issue.



Fang comes with a ton of OpenType features (see the dedicated section on pages 18–20) such as alternates and ligatures, as well as a handful of rather tasteful ornamental characters.



Read more about the design process and inspirations behind Fang on [HerzbergDesign.com/Blog](https://HerzbergDesign.com/Blog)



**STYLES** roman uppercase 88pt

SILBERBÄR  
PROWLERS  
PURIFYING  
ONTBUTEN  
CHROMITE  
PANCAKES  
DÉJEUNIEZ

STYLES roman lowercase 88pt

weak-jawed  
schiffskanal  
égayements  
volksblätter  
presentness  
amphibiotic  
tagesmenüs



**STYLES** italic uppercase 88pt

SQUIRRELS  
MOTHERLY  
CHICANÂT  
LOOPVOGEL  
SCORCHER  
DÉRATISAI  
LIQUIDATE

**STYLES** italic lowercase 88pt

*internetdomain  
öldruckpumpen  
autorenboykott  
straßenrennens  
coffee-blending  
umgeschuldetes  
pseudoelectoral*



**STYLES** roman 42pt

TECHNOLOGIES preceding the press that led to the it's invention included: manufacturing of paper, development of ink, woodblock printing, & distribution of eye-glasses.<sup>(12)</sup> At the same time, a number of medieval products and technological processes had reached a level of maturity which allowed their potential use for printing purposes.

**STYLES** italic 42pt

*GUTENBERG took up these far-flung strands, combined them into one complete and functioning system, and perfected the printing process through all its stages by adding a number of inventions and innovations of his own: The screw press which allowed direct pressure to be applied on a flat plane was already of great antiquity in Gutenberg's time and was used for a wide range of tasks. Introduced in the 1st century AD by the Romans...*

**STYLES** roman 18pt

During the Islamic Golden Age, Arab Muslims were printing texts, including passages from the Qur'an, embracing the Chinese craft of paper making, developed it and adopted it widely in the Muslim world, which led to a major increase in the production of manuscript texts. In Egypt during the Fatimid era, the printing technique was adopted reproducing texts on paper strips by hand and supplying them in various copies to meet the demand. Gutenberg adopted the basic design, thereby mechanizing the printing process. Printing, however, put a demand on the machine quite different from pressing. Gutenberg adapted the construction so that the pressing power exerted by the platen on the paper was now applied both evenly and with the required sudden elasticity.

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**STYLES** italic 18pt

*The concept of movable type existed prior to 15th century Europe; sporadic evidence that the typographical principle, the idea of creating a text by reusing individual characters, was known and had been cropping up since the 12th century and possibly before (the oldest known application dating back as far as the Phaistos disc). The known examples range from movable type printing in China during the Song dynasty; in Korea during the Goryeo Dynasty, where metal movable-type printing technology was developed in 1234; to Germany (Prüfening inscription) and England (letter tiles) and Italy (Altarpiece of Pellegrino II). However, the various techniques employed (imprinting, punching and assembling individual letters) did not have the refinement and efficiency needed to become widely accepted. Tsuen-Hsui and Needham, and Briggs and Burke suggest that the movable-type printing in China and Korea was rarely employed.*

STYLE COMBINATIONS 88pt

Großbusiges  
*Contrebalançât*  
Windsurfers  
*Monomolecular*  
Fabriqueriez  
*Extinguishment*  
Interrogator

STYLE COMBINATIONS 88pt, 24pt

# Maison Mattot

LA MAISON MATTOT est une *habitation unifamiliale de style moderniste* située boulevard Frans Dewandre à Charleroi en Belgique. Elle est dessinée en 1937 par l'architecte Marcel Leborgne pour le directeur de la maternité *Reine Astrid*, le docteur Mattot. C'est une maison mitoyenne composée d'un cabinet de consultation au *rez-de-chaussée* et d'un logement au bel étage, logement adapté aux besoins d'une personne seule. Pourquoi non?

Door №58<sup>1</sup>/<sub>2</sub>

{“Price: £42”}

©HDC©/MH



## CHARACTER SET

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

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

Small Capitals

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

Figures: Oldstyle, Lining, Superscript, Subscript, Numerators, Denominators

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









CHARACTER SET

Math Symbols

+ - × ÷ ~ < > = ≈ ≠ ¬ ± ≤ ≥  
√ ∞ π μ ∂ Ω Δ Π Σ ∫ % °

Standard Ligatures

fbffbffhffhfiffiffiffiffjffj  
fkffkflfflffvffvffwffwfy  
ffyfptvtwty

*fbffbffhffhfiffiffiffiffjffjfkffkfl  
fflffvffvffwffwfyffyfptvtwtxtty*

Discretionary Ligatures

©©© TTT Thstctspcp  
*©©© TTT Thstctspcp*

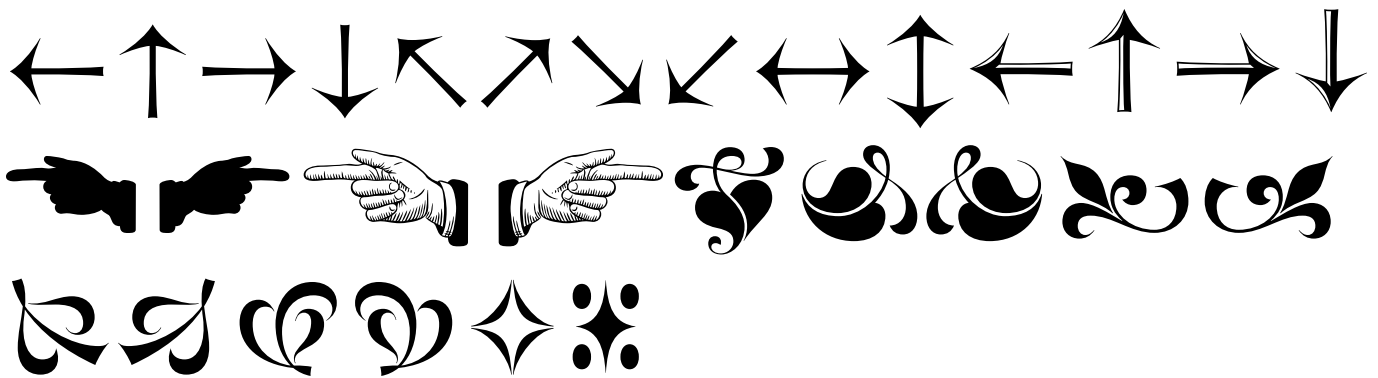


### CHARACTER SET

Alternates (j: Roman only | Y, g: Italic only)

Ä Ö Ü Ä Ö Ü j j n  
Y Y Y Y g g g g g g g g g g

Arrows & Ornament



Uppercase Punctuation



### OPENTYPE FEATURES

Small Capitals

Belgium → BELGIUM

Small Capitals from Capitals

LUXE → LUXE



## OPENTYPE FEATURES

Alternate “Y” (Italic only)

*Yuletide* → *Yuletide*

Alternate “g” (Italic only)

*Magic* → *Magic*

Standard & Discretionary Ligatures

first → first

Contextual Alternate “j” (Roman) and “g” (Italic)

Dagje → Dagje

*Bigger* → *Bigger*

Alternate Umlauts

Ö Ü Ä → Ö Ü Ä

ö ü ä → ö ü ä

Lining Figures

Est 1675 → EST 1675

Subscript, Superscript, and Arbitrary Fractions

C<sub>2</sub>H<sub>5</sub>OH π<sup>(3+8)</sup> 251<sup>87</sup>/299

## OPENTYPE FEATURES

Roman One and circular Zero

1200BC → I200BC

Case-sensitive punctuation

{©Hi-ho} @me

{©HI-HO} @ME

«Groß» ¿Si? →

«GROIS» ¿SI? →

Localized Forms

IJspríjs → UJspríjs

şaizeci → şaizeci

paral·lel → parallel



## LANGUAGES SUPPORTED

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



*The End*

