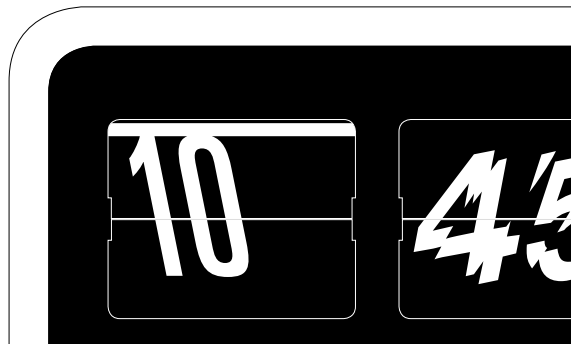
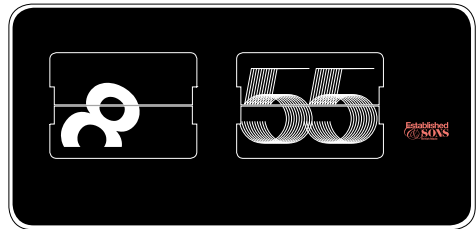
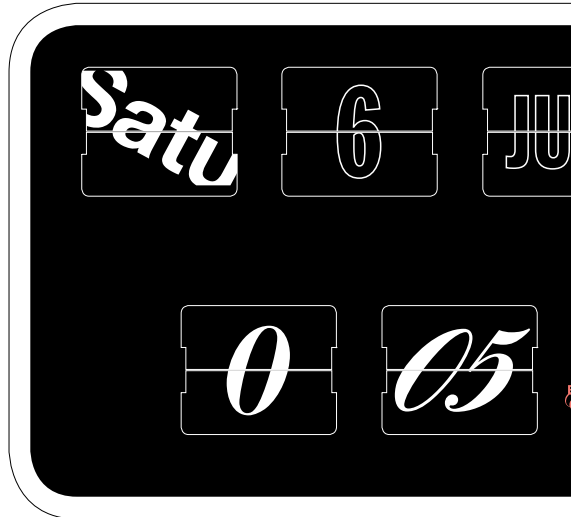


Font Clock

G100/ G225/ G270



Introduction

With this design for Established & Sons, designer Sebastian Wrong has transformed a timeless masterpiece into a contemporary classic. The 'Font Clock' is based on a simple idea: to take the iconic calendar clock with its distinctive form and mechanism, and to introduce a variety of typefaces to create an ever-changing display.

This reinvented timepiece is both at once instantly recognisable and similarly curious. Its form and function is familiar, yet the addition of the new typefaces adds a bold contemporary edge to the design.

The 'Font Clock' uses an eclectic selection of 12 typefaces, with a focus on contemporary, 20th century and modern renditions of classic type families, such as Heinrich Jost's 1926 version of Bodoni, timeless 20th century classics such as Franklin Gothic or Helvetica, as well as type families re-appropriated or uniquely designed for the 'Font Clock'.

True to our philosophy of working with and promoting the very best in British design and manufacturing, Established & Sons has chosen to work with the Grayson Time Management System. Grayson are internationally recognised as one of the leading companies in this field.

Minutes: 00–04
Hours: 00, 12
* Day: Monday
* Month: January
* Date: 1, 13, 25

Bauer Bodoni

Minutes: 05–09
Hours: 1, 13
* Month: February
* Date: 2, 14, 26

English Script

Minutes: 10–14
Hours: 2, 14
* Day: Tuesday
* Month: March
* Date: 3, 15, 27

AmericanText

Minutes: 15–19
Hours: 3, 15
* Month: April
* Date: 4, 16, 28

Agincourt

Minutes: 20–24
Hours: 4, 16
* Day: Wednesday
* Month: May
* Date: 5, 17, 29

GILL SANS

Minutes: 25–29
Hours: 5, 17
* Day: Thursday
* Month: June
* Date: 6, 18, 30

FRANKLIN GOTHIC

Minutes: 30–34
Hours: 6, 18
* Day: Friday
* Month: July
* Date: 7, 19, 31

Reporter

Minutes: 35–39
Hours: 7, 19
* Month: August
* Date: 8, 20

Brush Script

Minutes: 40–44
Hours: 8, 20
* Day: Saturday
* Month: September
* Date: 9, 21

Helvetica Neue

Minutes: 45–49
Hours: 9, 21
* Month: October
* Date: 10, 22

Shatter

Minutes: 50–54
Hours: 10, 22
* Day: Sunday
* Month: November
* Date: 11, 23

UNTITLED

Minutes: 55–59
Hours: 11, 23
* Month: December
* Date: 12, 24

NEON KRAUS

* Models G225 and G270 only

Bauer Bodoni

Bodoni is the name given to a series of serif typefaces first designed by Giambattista Bodoni (1740–1813) in 1798. This modern rendition derives from a cutting for metal type, retaining many of the original features and was originally released in 1926 by the Bauer Type Foundry in Frankfurt. It was designed by Heinrich Jost who was the artistic director of the foundry from 1923 until 1948.

1

Font: Bauer Bodoni
Style: Bold Italic

*abcdefghijklmnop
ghijklmnop
qrstuvwxyz*

1 2 3 4 5
6 7 8 9 0

English Script

English Script Regular is a typeface made in the manner of English Copperplate, a kind of writing that was hugely popular in England during the 18th century. Sometimes referred to as English Round Hand, the style of various writing masters, who published copperplate engravings of their handwriting for students to use as guides.

2

Font: English Script
Style: Bold

abcdefghijklmnop

qrstuvwxyz

vwxyz

xyz

1 2 3 4 5
6 7 8 9 0

American Text

This condensed American blackletter grows out of 19th century roots and was designed for the American Type Founders in 1932 by Morris Fuller Benton, who headed the foundry's design department from 1900 to 1937.

3

Font: American Text
Style: Regular

abcdefghijklmnop
qrstuvwxyz

12345
67890

Agincourt

English designer David Quay created Agincourt in 1983. Drawn after the Old English style of type, the typeface features intricate capitals that complement the more reserved, slightly condensed lowercase.

4

Font: Agincourt
Style: Regular

.....

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

.....

1 2 3 4 5
6 7 8 9 0

GILL SANS

The Gill Sans typeface was designed by the English artist and type designer Eric Gill and was issued by Monotype in 1928 to 1930. The typeface takes inspiration from Edward Johnston's typeface for London Underground (1918), which Gill had worked on while apprenticed to Johnston.

5

Font: Gill Sans
Style: Regular
Effect: Extruded

.....

ABCDEF
GHIJKLM
NOPQR
STUVW
XYZ

.....

2345
67890

FRANKLIN GOTHIC

Franklin Gothic was designed by Morris Fuller Benton for the American Type Founders in 1906. Benton was most probably influenced by the popular German late 19th century 'grotesque' typefaces, otherwise known as Akzidenz.

6

Font: Franklin Gothic
Style: Extra Condensed
Effect: Outlined

.....

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

.....

1 2 3 4 5
6 7 8 9 0

Reporter

Carlos Winkow designed Reporter in 1938 for the Wagner foundry. Reporter No. 2 is a slightly simplified version of the original, one of the most characteristic examples of newsprint and placquard advertising typefaces from this period.

7

Font: Reporter
Style: -

abcdefghijklmnop
hijklmnop
qrstuvwxyz
vwxyz

12345
67890

Brush Script

Brush Script is a typeface with brush-written characteristics, designed by Robert E. Smith in 1942 for American Type Founders.

8

Font: Brush Script
Style: -

abcdefghijklmnop
ijklmnop
qrstuvw
xyz

12345
67890

Helvetica Neue

Today, Helvetica is so widely used in signage systems, identities, consumer products and logomarks as to sometimes appears generic. The original typeface was called Neue Haas Grotesk, and was designed in 1957 by Max Miedinger for Haas Type Foundry in Switzerland. In 1960 the name was changed to Helvetica (an adaptation of 'Helvetia', the Latin name for Switzerland). In 1983, D. Stempel AG and Linotype re-designed and digitized Helvetica Neue, updating it into a cohesive font family.

9

Font: Helvetica Neue
Style: Bold

abcdefghijklmnop
qrstuvwxyz

12345
67890

Shatter

Shatter was designed in 1973 by Vic Carless. The figures look as though they are broken up by pieces of glass, a result of the diagonal, fragmented pieces which make up the individual characters.

10

Font: Shatter
Style: -

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

1 2 3 4 5
6 7 8 9 0

UNTITLED

Untitled was developed by Stefan Kraus in 2006. It is a free adaptation of Univers, one of the most influential realist typefaces designed by Adrian Frutiger in Switzerland in 1957.

11

Font: Untitled
Style: -

.....

ABCDEFGHI
GHIJKLMN
OPQRSTU
VWXYZ

.....

12345
67890

NEON KRAUS

Neon Kraus is a typeface designed by Stefan Kraus in 2006. It was developed during work on the 'Font Clock' as a contemporary conclusion to its sequence of typefaces.

12

Font: Neon Kraus
Style: -

.....

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

.....

1 2 3 4 5
6 7 8 9 0

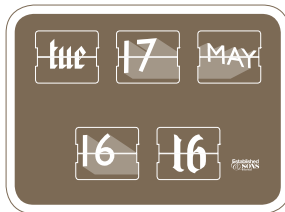
G270

476 x 566 x 162 mm
white ABS plastic case
clearview perspex glass



G225

422 x 318 x 118 mm
white ABS plastic case
clearview perspex glass



G100

290 x 140 x 110 mm
white ABS plastic case
clearview perspex glass



Credits

Sebastian Wrong would like to thank Stefan Kraus and Joseph Kohlmaier for their attention to detail and valuable input into the project.