Version 1.10 / August 16, 2023

DB Clariday Sans

E.G. (also EG), abbreviation for **EXEMPLI GRATIA**
a Latin phrase which means **“for example”**

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PROPORTIONAL FIGURES
Lining & Oldstyle

H0H1H2H3H4H5H6H7H8H9H
n0n1n2n3n4n5n6n7n8n9n

TABULAR FIGURES
Symbols + Punctuation

0.1,2:3·4/5"6'7¢8¢9$0
0€0₱0₽0£0₩0¥0

BULLETED FIGURES

0123456789⓪①②③④⑤⑥⑦⑧⑨

ARROWS

↑→↓←↔↕

CURRENCY

0¢0₡0$0€0₱0₽0£0₩0¥0

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8 314/508 → 314/508

UPPERCASE PUNCTUATION

[h][H]{h}{H}(h)(H)n-nH-H

LANGUAGE SUPPORT

Abenaki
Afaan Oromo
Afar
Afrikaans
Albanian
Alsatian
Amis
Anuta
Aragonese
Aranese
Aromanian
Arrernte
Arvanitic (Latin)
Asturian
Atayal
Aymara
Azerbaijani
Bashkir (Latin)
Basque
Belarusian (Latin)
Bemba
Bikol
Bislama
Bosnian
Breton
Cape Verdean Creole
Catalan
Cebuano
Chamorro
Chavacano
Chichewa
Chickasaw
Cimbrian
Cofán
Cornish
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
Hotcąk (Latin)
Hungarian
Icelandic
Ido
Igbo
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
Klingon
Kurdish (Latin)
Ladin
Latin
Latino sine Flexione
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
Nahuatl
Ndebele
Neapolitan
Ngiyambaa
Niuean
Noongar
Norwegian
Novial
Occidental
Occitan
Old Icelandic
Old Norse
Onëipöt
Oshiwambo
Ossetian (Latin)
Palauan
Papiamento
Piedmontese
Polish
Portuguese
Potawatomi
Q'eqchi'
Quechua
Rarotongan
Romanian
Romansh
Rotokas
Sami (Inari Sami)
Sami (Lule Sami)
Sami (Northern Sami)
Sami (Southern Sami)
Samoan
Sango
Saramaccan
Sardinian
Scottish Gaelic
Serbian (Latin)
Seri
Seychellois Creole
Shawnee
Shona
Sicilian
Silesian
Slovak
Slovenian
Slovio (Latin)
Somali
Sorbian (Lower Sorbian)
Sorbian (Upper Sorbian)
Sotho (Northern)
Sotho (Southern)
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
Võro
Wallisian
Walloon
Waray-Waray
Warlpiri
Wayuu
Welsh
Wik-Mungkan
Wiradjuri
Wolof
Xavante
Xhosa
Yapese
Yindjibarndi
Zapotec
Zazaki
Zulu
Zuni


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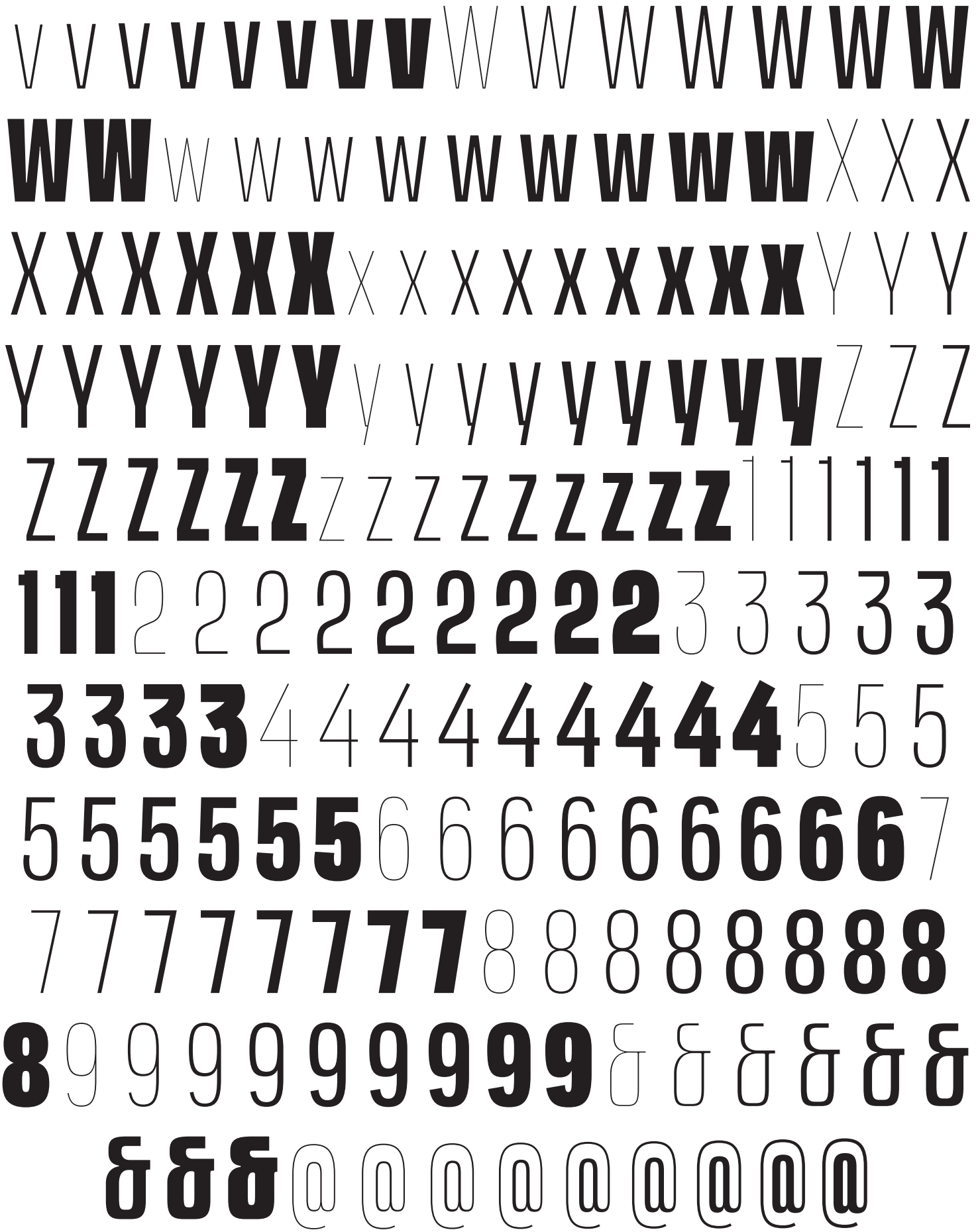
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Misconstructs
Traffic-Manager
Entomologists
Backscattering
Constituencies
Frequentative
Photomultiplier
Schizogenetic
Hyperacuteness

Mimozemšťané
Großzügigkeit
Désespérément
Tørketrommelen
Unterdrückung
Responsabilità
Megerőszakolta
Bezpieczeństwo
Stundarbrjálæði

MISCONSTRUCTS
TRAFFIC-MANAGER
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BACKSCATTERING
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FREQUENTATIVE
PHOTOMULTIPLIER
SCHIZOGENETIC
HYPERACUTENESS

MIMOZEMŠŤANÉ

GROßZÜGIGKEIT

DÉSESPÉRÉMENT

TØRKETROMMELEN

UNTERDRÜCKUNG

RESPONSABILITÀ

MEGERŐSZAKOLTA

BEZPIECZEŃSTWO

STUNDARBRJÁLÆÐI

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In the spring of 2018, as part of a typeface design collaboration, I was invited to tour the private scientific collections of the California Academy of Sciences. A research institute and natural history museum in San Francisco's Golden Gate Park, the Academy is one of the largest museums of natural history in the world, housing over forty-six million specimens. The Academy was established in 1853 as a learned society and still carries out a good deal of original research. Its goal for inviting a group of designers to tour its private collections was to provide inspiration for new typeface designs based on the field notes, labels, and books found in the archives. This was a win-win situation I couldn't pass up: celebrating the typefaces inspired by the collections as well as the process of their

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Over the course of the week I spent at the Academy, I visited the full range of specimen collections, from botany to geology, anthropology to herpetology (the study of reptiles), mammalogy to ichthyology (the study of fish). Each department was a trove of inspiration that came with a collections guide, an Academy expert on the specific room's contents. The specimens occupied a variety of spaces hidden away from public view, from a windowless chamber filled with books to an all-white, climate-controlled room with a vaulted ceiling containing aisles of cabinets with drawer handles waiting to be pulled.

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The department that most stood out to me visually and typographically was entomology, the study of insects. The scientific community has classified over 1.3 million insect species, which is over two-thirds of all known species on earth. Insects come in an incredible range of sizes and colors that have evolved to suit the various species' environmental needs perfectly. Though not always visible or equipped with an obvious purpose, this branch of the animal kingdom is vital to the survival of both humans and other life-forms. It was in the etymology department that I had an epiphany about the overlap in evolution between letters and insects. Each exists in countless varieties, shaped by their environments to perform optimally a certain function in a certain context.

A particular specimen among the vast shelves full of every color in the rain-bow caught my eye. I later

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A particular specimen among the vast shelves full of every color in the rainbow caught my eye. I later learned that this piece I was so enamored of was known as a curiosity cabinet. The cabinet was beautiful, with two sides. One side was full of gorgeous insect specimens pinned over meticulous hand-lettered labels; the opposite side housed an extensive table explaining the insect order of beetles, or Coleoptera. The box was originally given as a gift from avid Coleoptera collector L. E. Ricksecker to the son of Ricksecker's friend Henry Senger in 1880. In 1934, the California Academy of Sciences was granted possession of the cabinet via Lawrence Saylor as a contribution to the Academy's historical collection. Each individual beetle specimen was beautiful, and the

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The cabinet by Ricksecker reminded me of dioramas and assemblage art—everything has its place, everything in its place. Specifically, I was reminded of Joseph Cornell, a self-taught American visual artist and filmmaker who pioneered the art of assemblage, arranging eclectic specimens of photos and knickknacks in glass-pane shadow boxes. Cornell's collages were multifaceted in their influence, a visually simple Constructivist take mixed with the fantastical compositions of Surrealism. An interesting fact about his assemblage work is that despite its "worldly" air, Cornell almost never left his home state of New York. The Ricksecker curiosity cabinet, to me, feels like a precursor to Cornell's assemblage work, as if Cornell somehow

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Although the entomology specimen collection provided ample inspiration, my search did not stop there. I was hot on the trail of something fresh. Later in the week, a visit to a different department unexpectedly revealed a connection to the lettering styles found in Ricksecker's curiosity cabinet. The geology collection had a small side room filled with books related to the study of the solid bits of our earth. Shelves and stacks of field notes and giant tomes of research loomed everywhere. During my rummaging and reading, I stumbled on a book called RADIOLARIAN etc. Radiolaria are ocean-dwelling protozoa (single-cell organisms) that produce intricate mineral skeletons. Marvels of evolutionary design, the skeletons come in fascinating

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The Clarendon typeface, released in 1845 by Thorowgood and Besley of London, was not a pio-neer but was popular enough to jump-start an entire genre of slab serifs with increased contrast between the thick and thin. It is suggested that the

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The various styles that evolved are in line with Besley's original intentions with his cut of Clarendon in 1845, bucking the trend of wide slab serifs to design a horizontally efficient typeface that not only served a traditional Clarendon display role, but also functioned as a heavier style within running text. Besley felt that a bold face would create a more striking emphasis in a block of text, rather than the italic forms that have been used toward that end for hundreds of years. Typical body-text typefaces of the period were fairly compressed in their design; thus, Besley reasoned, Clarendon's less typical compressed slab proportions would double its functionality for display and text. This