

TAKE IT

Library of Narrative Types
LNT Takje
Type Specimen

About the typeface

LNT Takje is an ode to woodiness and a monument to all trees ever felled. It is a typeface inspired by nineteenth century examples, constructed out of tree branches, drawn in a style of woodcuts. As a revival and an experiment at the same time, it's here to bring playfulness into today's typographic designs.

LNT Takje started as an experiment to revive a group of typefaces called 'Rustic', found in 19th century type specimens. I first stumbled upon this design in a type specimen of Tetterode (later known as Lettergieterij Amsterdam) from 1852-1860.¹ The named specimen fascinated me, because it was a composite of type specimens, showing the mergers and moves of the type foundry. One could also see the traces of the trade in it: some pages were also cropped and cut out to use as examples for buyers.

Upon research I found out that the original 'Rustic' designs first appeared in the 1845 type specimens of the U. & J. Figgins foundry, based in London. According to type historian Nicolette Gray, even though the tree-trunk letters were popular in lettering designs, they were not particularly successful as metal type, and they faded from the catalogs after a few decades.²

My infatuation with the 'Rustic' came from, one the one hand, from the ambiguous relationship to tree-others it illustrates, and on the other hand it's strange, quirky shapes and design solutions. The original designs came in various sizes, with or without drop shadows. The refinement of the shading and the complexity of the letter-shapes varied according to the size. In my digital interpretation I set out to create a variant that would serve the contemporary designer's needs. I adjusted the letter-shapes to establish a consistency in width, weight and design, so the typeface is legible even for longer texts. I chose a shading technique works on sizes from small to large. Takjes is an invitation for a dance to curious designers of books, posters, packaging and visual identities.

1. N. Tetterode Amsterdam, N. Tetterode Rotterdam & De Passe & Menne Amsterdam (1852-1860) *Letterproef*, Tetterode, Amsterdam, etc.

2. Nicolette Gray (1975) *Nineteenth Century Ornamented Types & Title Pages*. Faber and Faber, London.

Character set

Trace

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 À Á Â Ä Å Æ Ç Ð È É Ë Ì Í Î Ï Ù Ú
Ñ Ò Ó Ô Õ Ö Ö Ø Ç Æ Ñ Ë Ù Ú Û Ü Ý Ý Þ ß Ð

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 À Á Â Ä Å Æ Ç Ð È É Ë Ì Í Î Ï Ù
Ñ Ò Ó Ô Õ Ö Ö Ø œ œ Ñ Š Ù Ú Û Ü Ý Ý Þ ß Ž

Numerals

0 1 2 3 4 5 6 7 8 9

Punctuation,

Symbols,

Currency

Superscript.

Nº N¹ N² N³ N⁴

Fractions.

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$

Ordinals

a

Borders

Character set

Trace

Uppercase

Lowercase

Numerals

0 1 2 3 4 5 6 7 8 9

Punctuation,

A horizontal row of various symbols, including question marks, brackets, and small circles, used for punctuation or as part of a decorative border.

Symbols.

A horizontal row of 15 geometric shapes. From left to right, the shapes are: a circle, a square, a triangle, and a circle.

Currency

Superscript,

N0 N1 N2 N3 N4

Fractions.

1/2 1/4 3/4

Ordinals

q o

Borders

A horizontal row of 15 geometric shapes. From left to right, the shapes are: an L-shape with a vertical line and a horizontal line meeting at the top-left; an L-shape with a vertical line and a horizontal line meeting at the top-right; an L-shape with a vertical line and a horizontal line meeting at the bottom-left; an L-shape with a vertical line and a horizontal line meeting at the bottom-right; a V-shape; a shape resembling a wide V or a shallow U; a shape resembling a wide V or a shallow U; a shape resembling a wide V or a shallow U; a horizontal line with a small gap in the middle; a vertical line; a plus sign shape; a shape resembling a wide V or a shallow U; a shape resembling a wide V or a shallow U; a shape resembling a wide V or a shallow U; and a shape resembling a wide V or a shallow U.

Character set

Trace

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 à á â ä å æ ç ð è é ê ë ì í î ï ù
ñ ò ó ô õ ö ø œ ñ š ù ú û ü ý ÿ þ þ ž

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 à á â ä å æ ç ð è é ê ë ì í î ï ù
ñ ò ó ô õ ö ø œ ñ š ù ú û ü ý ÿ þ þ ž

Numerals

0 1 2 3 4 5 6 7 8 9

Punctuation,

, ; ; ! ? ... - - - _ - - - [] () { }
" " " " " " << >> <> / \ . * + # : | &

Symbols.

Currency

Superscript.

Fractions.

Ordinals

Borders

Nº N¹ N² N³ N⁴

1/2 1/4 3/4

g o

Ր Շ Լ Վ Վ Ա Յ Կ Ռ Ռ Լ Վ Վ

| Technicalities | | Language support | |
|--------------------|--|--|--|
| Styles | LNT Takje Carved CARVED LNT Takje Line LINE LNT Takje Dark DARK | | |
| Special | May be used as layer color font (manual alingment) | | |
| File formats | otf woff, woff2 | | |
| Available licenses | Desktop License, Web License, App & Game License, E-book License. | | |
| | Please note that not all of the license types are available via the website. If your license necessities do not correspond with the options online, please get in touch via libraryofnarrativetypes@gmail.com . | | |
| Credits | Design: Nóra Békés Production borders: Géza Sipos Type specimen: Nóra Békés Type specimen example texts from: Henry David Thoreau (1906) "The Succession Of Forest Trees" in: <i>Excursions and Poems</i> . Houghton Mifflin and Company, Boston. Images: Nóra Békés | Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Arrernte, Arvanitic, Asturian, Aymara, Basque, Bikol, Bislama, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chickasaw, Cofan, Corsican, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Galician, Genoese, German, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hiligaynon, Hopi, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Inter glossa, Interlingua, Irish, Italian, Jamaican, Javanese, Jerriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Latin, Latino Sine, Lojban, Lombard, Low Saxon, Luxembourgish, Makhuwa, Malay, Manx, Marquesan, Meriam Mir, Mohawk, Montagnais, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Palauan, Papiamento, Piedmontese, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romansh, Rotokas, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Seri, Seychellois, Shawnee, Shona, Sicilian, Slovio, Somali, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tetum, Tok Pisin, Tokelauan, Tshiluba, Tsonga, Tswana, Tumbuka, Tzotzil, Ukrainian, Uzbek, Venetian, Volapuk, Voro, Walloon, Waraywaray, Warlpiri, Wayuu, Wikmungkan, Wiradjuri, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni | |

LNT Takje Carved
180 pt

FOR
EST

HABITAT

RECOVER

LNT Takje Carved

72 pt

VERY THIN MEMBRANE
HYPERSENSITIVENESS
A MYSTERIOUS ORIGIN
CONSCIENCE STRICKEN

60 pt

THE SEED IS TRANSPORTED
AN INSECT'S WING, GROWS
THE AGENCY OF THE WIND,

LNT Takje Carved

48 pt

"WHEN YOU CUT DOWN AN OAK
WOOD, A PINE WOOD WILL NOT AT
ONCE SPRING UP THERE UNLESS
THERE ARE, OR HAVE BEEN QUITE
RECENTLY, SEED-BEARING PINES"

36 pt

"IN ALL THE PINES, A VERY THIN MEMBRANE,
IN APPEARANCE MUCH LIKE AN INSECT'S
WING, GROWS OVER AND AROUND THE SEED,
AND INDEPENDENT OF IT, WHILE THE LATTER
IS BEING DEVELOPED WITHIN ITS BASE."

LNT Takje Carved

24pt

» AS FOR THE HEAVY SEEDS AND NUTS WHICH ARE NOT FURNISHED WITH WINGS, THE NOTION IS STILL A VERY COMMON ONE THAT, WHEN THE TREES WHICH BEAR THESE SPRING UP WHERE NONE OF THEIR KIND WERE NOTICED BEFORE, THEY HAVE COME FROM SEEDS... «

14 pt

«BUT WHEN YOU CUT OFF A LOT OF HARD WOOD, VERY OFTEN THE LITTLE PINES MIXED WITH IT HAVE A SIMILAR START, FOR THE SQUIRRELS HAVE CARRIED OFF THE NUTS TO THE PINES, AND NOT TO THE MORE OPEN WOOD, AND THEY COMMONLY MAKE PRETTY CLEAN WORK OF IT; AND MOREOVER, IF THE WOOD WAS OLD, THE SPROUTS WILL BE FEEBLE OR ENTIRELY FAIL; TO SAY NOTHING ABOUT THE SOIL BEING, IN A MEASURE, EXHAUSTED FOR THIS KIND OF CROP. IF A PINE WOOD IS SURROUNDED BY A WHITE OAK ONE CHIEFLY, WHITE OAKS MAY BE EXPECTED TO SUCCEED WHEN THE PINES ARE CUT. IF IT IS SURROUNDED INSTEAD BY AN EDGING OF SHRUB OAKS, THEN YOU WILL PROBABLY HAVE A DENSE SHRUB OAK THICKET. I HAVE NO TIME TO GO INTO DETAILS, BUT WILL SAY, IN A WORD, THAT WHILE THE WIND IS CONVEYING THE SEEDS OF PINES INTO HARD WOODS AND OPEN LANDS, THE SQUIRRELS AND OTHER ANIMALS ARE CONVEYING THE SEEDS OF OAKS AND WALNUTS INTO THE PINE WOODS, AND THUS THE ROTATION IS...»

18 pt

»IN THIS NEIGHBORHOOD, WHERE OAKS AND PINES ARE ABOUT EQUALLY DISPERSED, IF YOU LOOK THROUGH THE THICKEST PINE WOOD, EVEN THE SEEMINGLY UNMIXED PITCH PINE ONES, YOU WILL COMMONLY DETECT MANY LITTLE OAKS, BIRCHES, AND OTHER HARD WOODS, SPRUNG FROM SEEDS CARRIED INTO THE THICKET BY SQUIRRELS AND OTHER ANIMALS, AND ALSO BLOWN THITHER, BUT WHICH ARE OVERSHADOWED AND CHOKED BY THE PINES. THE DENSER THE EVERGREEN WOOD, THE MORE LIKELY...»

12 pt

' BUT ESPECIALLY, IN THE WINTER, THE EXTENT TO WHICH THIS TRANSPORTATION AND PLANTING OF NUTS IS CARRIED ON IS MADE APPARENT BY THE SNOW. IN ALMOST EVERY WOOD, YOU WILL SEE WHERE THE RED OR GRAY SQUIRRELS HAVE PAWED DOWN THROUGH THE SNOW IN A HUNDRED PLACES, SOMETIMES TWO FEET DEEP, AND ALMOST ALWAYS DIRECTLY TO A NUT OR A PINE CONE, AS DIRECTLY AS IF THEY HAD STARTED FROM IT AND BORED UPWARD,—WHICH YOU AND I COULD NOT HAVE DONE. IT WOULD BE DIFFICULT FOR US TO FIND ONE BEFORE THE SNOW FALLS. COMMONLY, NO DOUBT, THEY HAD DEPOSITED THEM THERE IN THE FALL. YOU WONDER IF THEY REMEMBER THE LOCALITIES, OR DISCOVER THEM BY THE SCENT. THE RED SQUIRREL COMMONLY HAS ITS WINTER ABODE IN THE EARTH UNDER A THICKET OF EVERGREENS, FREQUENTLY UNDER A SMALL CLUMP OF EVERGREENS IN THE MIDST OF A DECIDUOUS WOOD. IF THERE ARE ANY NUT TREES WHICH STILL RETAIN THEIR NUTS STANDING AT A DISTANCE WITHOUT THE WOOD, THEIR PATHS OFTEN LEAD DIRECTLY TO AND FROM THEM. WE THEREFORE NEED NOT SUPPOSE AN OAK STANDING HERE AND THERE IN THE WOOD IN ORDER TO SEED IT, ...'

LNT Takje Carved Borders

72 pt

The title page features the title 'Walden or Life in the Woods' in a decorative, wood-carved style font. The title is enclosed within a rectangular border formed by a series of stylized, curved, and textured characters that resemble carved wooden planks. The font has a prominent wood-grain texture, with visible grain patterns and raised edges on the characters.

WALDEN
OR LIFE IN
THE WOODS

LNT Takje Line
180 pt

FORSTS

HABITAT

RECOVER

LNT Takje Line

72 pt

VERY THIN MEMBRANE
HYPERSENSITIVENESS
A MYSTERIOUS ORIGIN
CONSCIENCE STRICKEN

60 pt

THE SEED IS TRANSPORTED
AN INSECT'S WING, GROWS
THE AGENCY OF THE WIND,

LNT Takje Line

48 pt

“WHEN YOU CUT DOWN AN OAK
WOOD, A PINE WOOD WILL NOT AT
ONCE SPRING UP THERE UNLESS
THERE ARE, OR HAVE BEEN QUITE
RECENTLY, SEED-BEARING PINES”

36 pt

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IN APPEARANCE MUCH LIKE AN INSECT'S
WING, GROWS OVER AND AROUND THE SEED,
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LNT Takje Line

24 pt

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LNT Takje Line Borders

72 pt

WALDEN
OR LIFE IN
THE WOODS

LNT Takje Dark
180 pt

FORESTS
HABITAT
RECOVER

LNT Takje Dark

72 pt

VERY THIN MEMBRANE
HYPERSENSITIVENESS
A MYSTERIOUS ORIGIN
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60 pt

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LNT Takje Carved Borders
72 pt

WALDEN OR LIFE IN THE WOODS

LNT Takje Carved & Dark
72 pt

- Val Plumwood,
Nature in the Active Voice

“ETHICS OF RESPECT
& ATTENTION NEED
NO STOPPING POINT.”

LNT Takje Linr & Dark

72 pt

- Val Plumwood,

Nature in the Active Voice

“THE FULL RETHINK IS
PHILOSOPHY, WHOSE
BEST TRADITIONS HAVE
CLAIMED TO HOLD
EVERYTHING OPEN TO
QUESTION.”