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VIDOCQ TYPEFACE

DESIGNED BY MICHAEL PARSON

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By Michael Parson

Vidocq typeface

In the late 19th century, printers started looking for specific typefaces that they could use for the growing demand of posters and attention grabbing titles. Until that point, most printers had simply used text based typefaces, that were created at larger point sizes for their main titles, but this raised a few problems, namely that the proportions and spacings were adapted for smaller text and did not fit the narrow proportions required.

Their solutions and the explorations they conducted, led to a whole new range of more decorative, elaborate letter forms that were designed for large point sizes and titles, these would often be sold under the generic term of display.

Vidocq Typeface

Designed by Michael Parson

www.typogama.com

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Vidocq was therefore born from this background, creating a simple, single weight typeface, that could be used for small passages of text but principally as an attention grabbing typeface based in historical, modern, styling.



Firstly, the letter forms are condensed, this was chosen to answer the common type setting problem of fitting longer words into narrow columns or formats, typically found in newspapers and similar publications. Secondly, the overall weight of the typeface is quite heavy, closer to a bold weight than the standard regular letter forms most single weights are featured in. This lends the typeface a darker, more imposing aspect that will make the forms legible and impactful on diverse backgrounds. This dark appearance is further reinforced by a narrow letterspacing, this not only balances the negative and positive space within the typeface but equally helps with the reduced horizontal width I wanted the font to convey. Thirdly, the narrow form is complimented by a tall x height, so the lowercase forms will seem larger and fill up the vertical space in a manner closer matched to the uppercase forms. This exaggerated proportion is not ideal for longer passages of text since the ascenders and descenders are quite short but functions well while setting text vertically in a poster or for text set on a series of lines.

The final aspect of this font is that rather than using an angular, mechanical angles, that might be expected from an industrial form, I opted to use rounded angles that lend the letters a softer, more welcoming style.

BASE LETTERS





IT WAS A STRANGE ENDING TO A VOYAGE
HAD COMMENCED IN A MOST AUSPICIOUS
THE ATLANTIC STEAMSHIP 'LA PRO
ET AND COMFORTABLE VESSEL
MAND AND A MOST AFFABLE
THE DANGER CONSTITUTED AS
DEEPLY SO THE CHARM OF
ACQUAINTANCES AND ADVISED AMUSE
SERVED TO MAKE THE PASS AGREEA
WE ENJOYED THE PLEASANT SENSATION OF
BEING SEPARATED FROM THE WORLD, LIV
AS TO THE UNKNOWN ISLAND, I
COMING TO BE SOCIABLE
HAVE YOU EVER STOPPED
MUCH ORIGINALITY AND
MANATE FROM THESE VAR
WHO, ON THE PRECEDING EV
KNOW EACH OTHER, AND W
SEVERAL DAYS, CONDEMNED TO
EXTREME INTIMACY, JOINTLY DEF
ANGER OF THE OCEAN, THE TERRIBLE ON'S

Despite being conceived as a single weight, Vidocq adds a few extra touches for designers by exploiting the OpenType features, of which the most visible will be the Swash letters. These letter forms are more decorative versions of the letters, they contain additional stroke extensions that were inspired by floral motifs, providing further contrast between the original industrial form and the more decorative styling I was aiming for. The capital letters include a range of initial forms that can be used at the beginning of a text or for hanging letters. There are then a few additional forms, either in capital or lowercase forms, that can be added into a string of text for a more elaborate and decorative setting. Vidocq equally contains two variants of the ampersand, the standard form is the modernist variant most people will be used to, the second form is based on the traditional ligature between the letters e and t.

Vidocq contains a range of numerals for users to chose. The default set are lining numbers, so figures that are aligned to match the capital letters. A secondary set, the Hanging numbers, are numbers that are aligned on the lowercase form and contain ascenders and descenders that are intended to match the rhythm found in those settings. This typeface equally includes Tabular numbers that share a common horizontal width, these are intended for use on tables or grids that need a vertical alignment where each number will occupy the same space. And finally, there are the traditional scientific numbers, these can be used for formulas or other setting that require either superscript or subscript numerals.

These numbers are equally used for the Fraction feature that allows users to set fractions simply by activating the feature and separating the numbers by a slash glyph.

Features

figure → **figure**
STANDARD FORMS LIGATURES

Deck → **Deck**
STANDARD FORMS SWASH

A&E → **A&E**
STANDARD FORMS ALTERNATE

#1029 → **#1029**
STANDARD FORMS TABULAR

#1029 → **#1029**
STANDARD FORMS HANGING

H2O S3 → **H2O S₃**
STANDARD FORMS SCIENTIFIC

La Brigade
{DE LA SÛRETÉ}
Coco Lacour
CONCIERGERIE
Le Duc de Berry
HONORÉ DE BALZAC
15 décembre 1786
NAPOLÉON BONAPARTE
First Class Spa Center



A final little design touch is the inclusion of a few typographic fleurons. These start with the simple arrows, then a few manicules and lastly include a few graphical symbols. All of these glyphs were designed to allow the user to seamlessly set the icon within a string of text.

Vidocq contains a complete extended Latin character set, this includes all the necessary accents used in languages ranging from English, French or German to languages like Turkish, Polish or Icelandic. These accented letters are featured in their standard form but equally with the Swash letter forms. To further this international reach, Vidocq includes an expanded list of monetary symbols. Added to the standard Dollar, Pound, Yen and Euro, users can set currencies like the Nigerian Naira or Turkish Lira.

ACCENTS

À Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï
Ð Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å ç è é ê ë ì í î ï
ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

PUNCTUATION

@ \$ % & ' () * + , - . / : ;
— — = ≈ ≠ ∂ ∆ ∏ ∑ √ ∞ ∫ %
‰ “ ” „ ‘ ’ , ° ‰ ∴ …
• • ≤ < ≪ ≫ > ≥ [] () { } /
_ _ & ™ © ® № # ¶ ♦ Ω π

BASE FRACTIONS

1 2 3 1/4 1/2 3/4

TABULAR NUMBERS

0 1 2 3 4 5 6 7 8 9

HANGING NUMBERS

0 1 2 3 4 5 6 7 8 9

SCIENTIFIC NUMBERS

0 1 2 3 4 / 5 6 7 8 9

MONETARY SYMBOLS

£ \$ ¥ € ₦ ₧ ₨ ₪ € ₭ ₮ ₯
 ₰

LIGATURES

fi fl œ æ Æ Œ

ARROWS

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

TYPOGRAPHIC
FLEURONSSWASH
LETTERS


f h k m n v w x y z
 A B D E F G H I J K L
 M N P Q R S U V W
 W X Y Z



Behind the name

Vidocq is a well known name in the french part of the world but maybe less familiar to the anglo saxons. A troubled teen, Eugène François Vidocq would spend years on the fringes of society, living a concealed life as a criminal and general trouble maker. After yet another arrest in 1809, he decided to change sides and offered his services to the French police as an informant. His work would lead to the creation of a specialised civil agent unit that would be able to better investigate crime, called Brigade de Sûreté and later to the idea of a dedicated investigative force, the first of what we would call detectives. With this background and lovely sounding name, I thought this title fit my typeface design very well, being inspired by a similar time period and with a typeface that would be well suited for creating police posters or publications.





Bertillonage

It was a strange ending to a voyage that had commenced in a most auspicious manner. The transatlantic steamship 'La Provence' was a swift and comfortable vessel, under the command of a most affable man. The passengers constituted a select and delightful society. The charm of new acquaintances and improvised amusements served to make the time pass agreeably. We enjoyed the pleasant sensation of being separated from the world, living, as it were, upon an unknown island, and consequently obliged to be sociable with each other.

VIDOCQ - 6/7.2PT

It was a strange ending to a voyage that had commenced in a most auspicious manner. The transatlantic steamship 'La Provence' was a swift and comfortable vessel, under the command of a most affable man. The passengers constituted

VIDOCQ - 16/19.2PT

But, during the past few years, a new sensation had been added to the life of the transatlantic traveler. The little floating island is now attached to the world from which it was once quite free. A bond united them, even in the very heart of the watery wastes of the Atlantic. That bond is the wireless telegraph, by means of which we receive news in the most mysterious manner. We know full well that the

VIDOCQ - 8/9.6PT

WE ENJOYED THE PLEASANT SENSATION OF BEING SEPARATED FROM THE WORLD, LIVING, AS IT WERE, UPON AN UNKNOWN ISLAND, AND CONSEQUENTLY OBLIGED TO BE SOCIABLE WITH EACH OTHER.
HAVE YOU EVER STOPPED TO CONSIDER

IT WAS A STRANGE ENDING TO A VOYAGE THAT HAD COMMENCED IN A MOST AUSPICIOUS MANNER. THE TRANS-ATLANTIC STEAMSHIP 'LA PROVENCE' WAS A SWIFT AND COMFORTABLE VESSEL, UNDER THE COMMAND OF A MOST AFFABLE MAN. THE PASSENGERS CONSTITUTED A SELECT AND DELIGHTFUL SOCIETY. THE CHARM OF NEW ACQUAINTANCES AND IMPROVISED AMUSEMENTS SERVED TO MAKE THE TIME PASS AGREEABLY. WE ENJOYED THE PLEASANT SENSATION OF BEING SEPARATED FROM THE WORLD, LIVING, AS IT WERE, UPON AN UNKNOWN ISLAND, AND CONSEQUENTLY OBLIGED TO BE SOCIABLE

VIDOCQ - 6/7.2PT

BUT, DURING THE PAST FEW YEARS, A NEW SENSATION HAD BEEN ADDED TO THE LIFE OF THE TRANSATLANTIC TRAVELER. THE LITTLE FLOATING ISLAND IS NOW ATTACHED TO THE WORLD FROM WHICH IT WAS ONCE QUITE FREE. A BOND UNITED THEM, EVEN IN THE VERY HEART OF THE WATERY WASTES OF THE ATLANTIC. THAT BOND IS THE WIRELESS TELEGRAPH, BY MEANS OF WHICH WE RECEIVE NEWS IN THE MOST MYSTERIOUS MANNER. WE

VIDOCQ - 8/9.6PT

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OF THE ESCAPE ITSELF, THERE WAS NO DOUBT;
AN ESCAPE THAT WAS INCOMPREHENSIBLE,
SENSATIONAL, IN WHICH THE PUBLIC, AS WELL
AS THE OFFICERS OF THE LAW, COULD DETECT A
CAREFULLY PREPARED PLAN, A COMBINATION OF
CIRCUMSTANCES MARVELOUSLY DOVE-TAILED,
WHEREOF THE DÉNOUEMENT FULLY JUSTIFIED
THE CONFIDENT PREDICTION OF ARSÈNE LUPIN:

“I shall not
be present at
my trial.”

After a month of patient investigation, the
problem remained unsolved. The poor devil
of a Baudru could not be kept in prison
indefinitely, and to place him on trial would
be ridiculous. There was no charge against
him. Consequently, he was released; but the
chief of the Sûreté resolved to keep him
under surveillance. This idea originated with
Ganimard. From his point of view there was
neither complicity nor chance. Baudru was

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Handcrafted experitse

FOUNDED IN THE NETHERLANDS

☞ Cold as ice ☞

BEST SERVED IN A FINE GLASS

Questions Zephyr

EGO-CENTRIC LITTLE

THE FAMES-ERSKINE CASE

• A.FIELDING •



Edited by
Typogama type foundry

January 2019

TRANSATLANTIC
La Provence
TERRIBLE FLASH
Baron Schormann
{SPANISH BULL-FIGHTER}
M. Andrézy
MISS NELLY UNDERDOWN
ISBN 116928986X ↗ Pub.
EXCLAIMED 
THE IRRESPONSIBLE BURGLAR

TIME SCHEDULE NO 3
To take effect

 SUNDAY, NOVEMBER 4, 1864 

Bound East	
TRAIN NO 2.	TRAIN
7.00 P.M.	1.30
8.10 “	2.40
9.35 “	4.15
11.00 “	5.45
12.15 A.M.	7.00
1.25 “	8.15
3.00 “	9.30
4.45 “	11.10
6.15 “	12.30
7.45 “	2.00
8.00 “	2.10
9.30 “	3.40
11.00 “	5.10
12.30 P.M.	6.40

und West ↗	TRAIN NO 1.
P.M.	1.30 P.M.
“	2.40 “
“	4.15 “
“	5.45 “
A.M.	7.00 “
“	8.15 “
“	9.30 “
“	11.10 “
“	12.30 A.M.
“	2.00 “
“	2.10 “
“	3.40 “
“	5.10 “
P.M.	6.40



ORGANIC RAW HONEY
SINCE 1867
SILVER CREEK
COLLECTIVE FARMS

Estimated time between each station	departure
0 mins	0 mins
15 mins	15 mins
30 mins	30 mins
45 mins	45 mins
75 mins	75 mins
100 mins	100 mins
80 mins	80 mins
90 mins	90 mins
10 mins	10 mins
80 mins	80 mins
90 mins	90 mins
90 mins	90 mins

WILLOW ISLAND
BRADY ISLAND

SEE RULES ON BACK

SS PLACES ARE INDICATED BY FULL FACED FIGURES

THERE WAS AN INTERIOR CORRIDOR EXTENDING FROM THE WAITING-ROOM TO THE RUE SAINT MARTIN. GANIMARD RUSHED THROUGH IT AND ARRIVED JUST IN TIME TO OBSERVE BAUDRU UPON THE TOP OF THE BATIGNOLLES-JARDIN PLATES OMNIBUS AS IT WAS TURNING THE CORNER OF THE RUE DE RIVOLI. HE RAN AND CAUGHT THE OMNIBUS.

But he had lost his two assistants. He must continue his pursuit alone. In his anger he was inclined to seize the man by the collar without ceremony. Was it not with premeditation and by means of an ingenious ruse that his pretended imbecile had separated him from his assistants? He looked at Baudru. The latter was asleep on the bench, his head rolling from side to side, his mouth

EUGÈNE VIDOCQ
 Inspector Hanaud
 embezzlement
 UNLAWFUL
 imprisonment
 The chocolate box
 Vera Rossakoff
 3,000-FRANCS
 Ellezelles



WE ENJOYED THE PLEASANT SENSATION OF BEING SEPARATED FROM THE WORLD

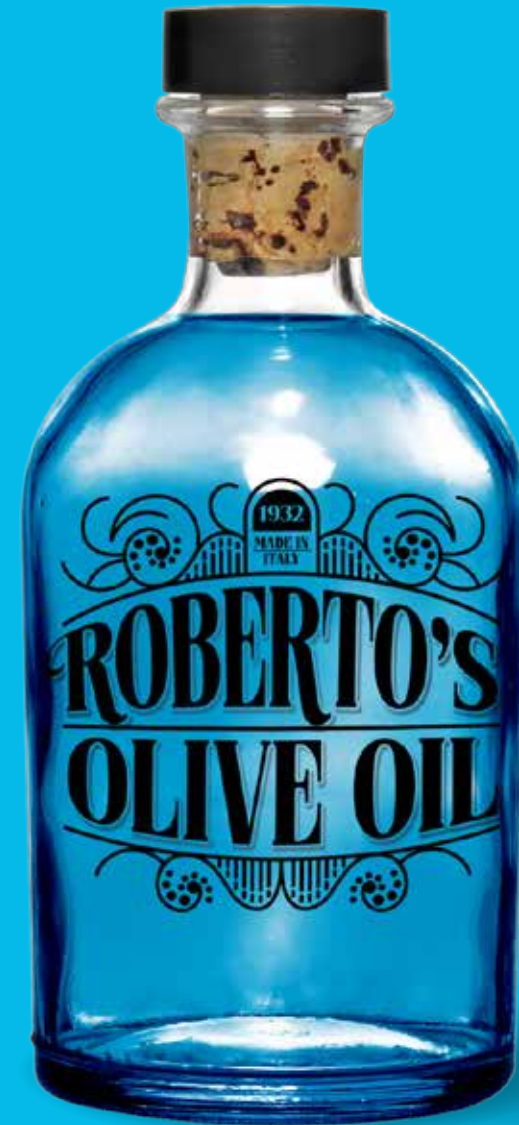
VIDOCQ - 44/41PT

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Have you ever stopped to consider how much originality and spontaneity emanate from these various individuals who, on the preceding

VIDOCQ - 14/16PT



DISPLAY SERIF

Multiple characters

HAZARDOUSLY

3452 Boulevard Georges

NOVÉ STOROČIE

Fundamental choices ahead

ZURICH ZOO

výšetřování

INFAMOUSLY

Antecedentes penales

typogama

Vidocq Typeface

by Michael Parson

1 weight

Display

www.typogama.com

Specimen Layout: Michael Parson

Text & visuals: Michael Parson

Font used: Vidocq

Longer text & notes set in

Helvetica Neue.

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609.L.B. $\frac{1}{18}$ $\frac{R}{A}$ $\frac{11}{4}$
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