



INFIDEL 1 OF 14 FONTS.BARNBROOK.NET

INFIDEL IS BASED ON LEHHERS FROM HHE LINDISFARNE GOSPELS AND OHHER SIMILAR MANUSCRIPHS AND BIBLES FROM HHE MIDDLE AGES

INFIDEL 2 OF 14 INTRODUCTION FONTS.BARNBROOK.NET

iNFiOEL

ABOUT

Infidel is based upon letterforms from the Lindisfarne Gospels and other manuscripts and bibles from across the Middle Ages. These are wonderfully idiosyncratic forms; some beautiful, others unsightly, but all far away from what we recognise as legible letterforms, today.

The typeface was designed as a reaction to the surge in negative comment directed towards religion following the Al-Quaeda attacks on the United States of America of September 11th, 2001. The deployment of these serene, religious, historic forms and the choice of an intentionally confrontational name was intended to shine a light on the inherent contradictions of religious intolerance.

SUPPORTED LANGUAGES

Afar / Afrikaans / Albanian / Basque / Bosnian / Breton / Catalan / Crimean Tatar (Latin) / Croatian / Czech / Danish / Dutch / English / Esperanto / Estonian / Faroese / Finnish / French / Frisian / Friulian / German / Greenlandic / Hawaiian / Hungarian / Icelandic / Indonesian / Interlingua / Irish Gaelic / Italian / Karelian / Kirundi / Kurdish (Latin) / Ladin / Latvian / Lithuanian / Luxemburgish / Malagasy / Malay / Maltese / Māori Norn / Norwegian (Bokmål) / Norwegian (Nynorsk) / Occitan / Palauan / Polish / Portuguese / Rhaeto-Romance / Romani / Romanian / Sango / Sámi (Northern) / Scottish Gaelic / Serbian (Latin) / Shona / Slovak / Slovene / Sorbian / Spanish / Swahili / Swati / Swedish / Tagalog (Filipino) / Tahitian / Tokelauan / Tsonga / Turkish / Umbundu / Veps / Welsh / Wolof / Zulu

UNICODE RANGES

Complete: Basic Latin / Latin-1 Supplement / Latin Extended-A
Parts of: Mathematical Operators / Latin Extended-B / Latin Extended Additional /
Spacing Modifier Letters / General Punctuation / Currency Symbols / Letterlike Symbols

CREDITS

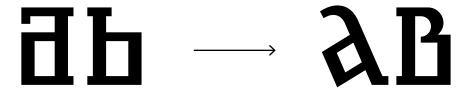
frac/liga/salt1/salt2/salt3/sso1/sso2/sso3

CREDITS

Designed by Jonathan Barnbrook and Marcus Leis Allion First published in 2003 Revised and expanded character set published in 2016

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STYLISTIC ALTERNATES Infidel features 3 sets of upper and lowercase stylistic alternates. When using Adobe Illustrator, stylistic alternates are accessed via the OpenType panel by selecting **Stylistic Alternates**. When using Adobe InDesign, stylistic alternates are accessed via the character panel by selecting **OpenType** > **Stylistic Sets** > **Set 1/Set 2/Set 3**. When using CSS, stylistic alternates are activated using the **font-feature-settings** property with a value of either **sso1/sso2/sso3** or **salt 1/salt 2/salt 3**.



REGULAR CHARACTER SET

amen bible Divine STYLISTIC ALTERNATE SET #1

AMEH BIBLE DIYINE

REGULAR CHARACTER SET

eternal Faith Loro STYLISTIC ALTERNATE SET #2

EHERNAL FAİHH LORO

REGULAR CHARACTER SET

HEJJIAN Jaint Kois Kois STYLISTIC ALTERNATE SET #3

MΣSSÏAF SĂÏĦ* 1.Ĭ⊙Ħ

INFIDEL 4 OF 14 STYLISTIC ALTERNATE FONTS.BARNBROOK.NET

OPOLLTANMXA5

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MATHEMATICAL

STANDARD FIGURES

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SYMBOLS

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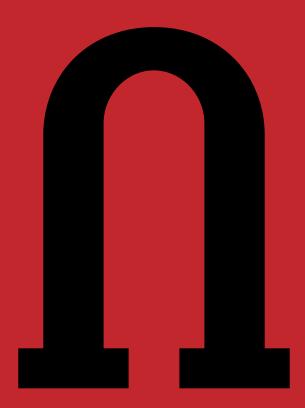
ÀÁÂÄÄÄÄÄÄÄÄÄÄÇĆĈĊČĎÈÉ ĈËĒĔĖĮČĞĞĞĢĢĤĦÌÍÎÏĨĬĮİI ĴĶKĹĻĽŁĐĦĦĦĦ'ĦĦÒÓÔ ÕÖΦŌŎŐŒŔŖŘŚŜŞŠ¾¾* ÙÚŮÜŨŪŬŮŰŲŴÝŶŸĬÌŶß

PUNCTUATION

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LIGATURES

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These wonderfully

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iDiOJYNCPatic Forms

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JOME BEBUTIFUL, JOME UBLY

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are to far away from what we recoenite at

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Leeible Letters

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Telligy

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CCOPDING TO alored's colophon, the lindisfarne Gospels were made in honour of 600 and saint cuthbert, a bishop of the lindisfarne monastery who was becoming "northern england's most popular saint". Scholars think that the manuscript was written sometime between cuthbert's death in 6x7 and eadfrith's death in 721 (bbc tyne 2012). There is a significant amount of information known about cuthbert thanks to two accounts of cuthbert's life that were written shortly after his death, the first by an anonymous monk from lindisfarne, and the second by bede, a famous monk, historian, and theologian, cuthbert entered into the monastery of melrose, now in lowland scotland but then in northumbria, in the late 7th century, and after being ordained priest he began to travel throughout northumbria, "rapidly acquiring a reputation for holiness and for the possession of miraculous powers". After the synon of whitby in 664, many of the leading monks at lindisfarne returned to iona and ireland, leaving only a residue of monks affiliated to the roman church at Lindisfarne.

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BY CHURCH LEADERX

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INDISTARNE, ALSO KNOWN AS "HOLY ISLAND", IS LOCATED OFF THE COAST OF NORTHUMBERLAND IN NORTHERN ENCLAND (CHILYERS 2004). IN AROUND 635 AD, THE IRISH MISSIONARY AIDAN FOUNDED THE LINDISTARNE MONASTERY ON "A SMALL OUTCROP OF LAND" ON LINDISTARNE. KING OSWALD OF NORTHUMBRIA SENT AIDAN FROM IONA TO PREACH TO AND BAPTIZE THE PAGANANCLOSSANOS, FOLLOWING THE CONVERSION TO CHRISTIANITY OF THE NORTHUMBRIAN MONARCHY IN 627. ABOUT 250 YEARS AFTER THE PRODUCTION OF THE BOOK ALDRED ADDED AN OLD ENCLISH TRANSLATION DETWEEN THE LINES OF THE LATIN TEXT, AND IN HIS COLOPHON HE RECORDED THE NAMES OF THE FOUR MEN WHO HELPED CONTRIBUTE TO THE PRODUCTION OF THE LINDISTARNE CONFRITH, BISHOP OF LINDISTARNE, WAS CREDITED WITH WRITING THE MANUSCRIPT, ETHELWALD, BISHOP OF THE LINDISTARNE ISLANDERS WAS CREDITED WITH BINDING IT, BILLFRITH, AN ANCHORITE, WAS CREDITED WITH ORNAMENTING THE MANUSCRIPT, AND FINALLY ALDRED INCLUDES HIMSELF AS THE PERSON WHO CLOSSED IT IN ANGLO-SAXON ENGLISH. SOME SCHOOL ARE ARGUED THAT EADFRITH AND ETHELWALD DID NOT PRODUCE THE MANUSCRIPT BUT COMMISSIONED SOMEONE ELSE TO DO SO.

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THE NAME INFIDEL IS

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CONFRONHAHİONAL

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SEP+EMBER 11+H

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UΣ *Θ İNCREASİNGLU SLACK RELİGİΘUS ÇRAC*İCE İN LİNDİSFARNE, CU*HBER* WAS SEN* *Θ LİNDİSFARNE AS A WAU *Θ REFORM *HE RELİGİΘUS COMMUNİ*U. İN LİNDİSFARNE CU*HBER* BEGAN *Θ *AKE ON A SOLİ*ARU LİFES*ULE, EVEN*UALLU MOVİNG *Θ İNNER FARNE İSLAND WHERE HE BUİL* A HERMİ*AGE. CU*HBER* AGREED *Θ BECOME BİSHOÇ A* *HE REQUES* OF KİNG ECGFRİ*H İN 684, BU* Wİ*HİN A COUÇLE UEARS RE*URNED *Θ HİS HERMİ*AGE İN FARNE AS HE FEL* DEA*H AÇÇROACHİNG. CU*HBER* DİED ON 20 MARCH 687, AND WAS BURİED İN LİNDİSFARNE. AS A VENERA*ED SAİN* HİS *ΘΜΒ Α**RAC*ED MANU ÇİLĞRİMS *Θ LİNDİSFARNE. *HE LİNDİSFARNE GOSÇELS İS A CHRİS*İAN MANUSCRİÇ*, CON*AİNİNG *HE GOSÇELS OF MA**HEW, LUKE, MARK, AND JOHN AND *HE LİFE AND *EACHİNGS OF JESUS CHRİS*. *HE MANUSCRİÇ* WAS USED FOR CEREMONİAL ÇURÇOSES *Θ ÇROMO*E AND CELEBRA*E *HE CHRİS*İAN RELİĞİΘN AND *HE WORD OF GOD (BBC *UNE 2012). BECAUSE *HE BODU OF CU*HBER* WAS BURİED İN LİNDİSFARNE, LİNDİSFARNE BECAME AN İMÇOR*AN* ÇİLĞRİMAĞE DES*İNA*İON İN *HE 7*H AND E*H CEN*URİES AND *HE LİNDİSFARNE GOSÇELS WOULD HAVE CON*RİBU*ED *Θ *HE CUL* OF SAİN* CU*HBER* (BBC *UNE 2012).

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SΣRΣĦΣ RΣLĬGĬOUS

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FİS*ORİC FORMS Wİ*F

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*FIΣ SURGΣ ΪΗ ΗΣGX+ΪVΣ ΣΗΣRGU

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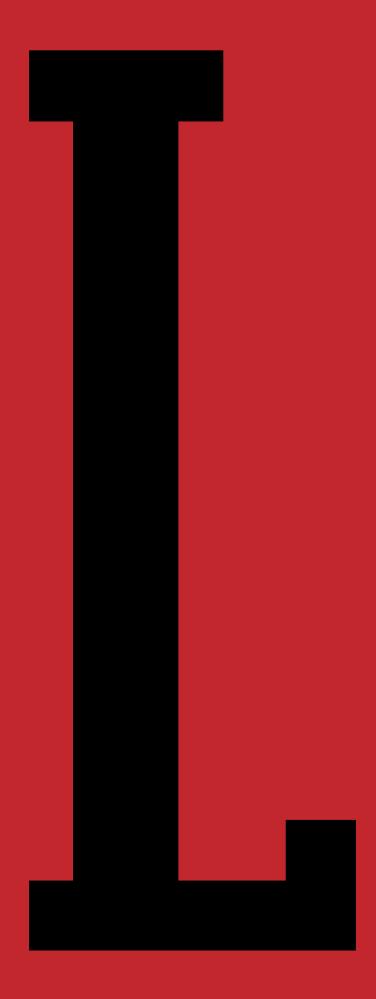
πλ γΣRVλDΣD γΣΟςLΣ'S λ**Î*UDΣ *OWARDS

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RΣLIGIOH

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HΣ Lindisfarne gospels manuscrip* was produced in a scrip*orium in *he monas*eru of lindisfarne. *he pages of *he lindisfarne gospels are vellum, made from *he skins of sheep or calves and evidence from *he manuscrip* reveals *ha* *he vellum used for *he gospels was made from calfskin (backhouse 19x1). *he *ex* of *he manuscrip* is wri**en "in a dense, dark brown ink, of*en almos* black, which con*ains par*icles of carbon from soo* or lamp black" (backhouse 19x1). *he pens used for *he manuscrip* could have been cu* from ei*her ouills or reeds, and *here is also evidence *o sugges* *ha* *he *race marks (seen under oblique ligh*) were used by an early equivalen* of a modern pencil (backhouse 19x1). *here is a huge range of individual pigmen* used in *he manuscrip*. *he colours are derived from animal, vege*able and mineral sources (backhouse 2004). While some colours were ob*ained from local sources, o*hers were impor*ed from *he medi*erranean, and rare pigmen*s such as lapis latuli would have been come from *he himalayas.



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