

Method

V1.0

Black Black Italic Bold Bold Italic Medium Medium Italic Regular

Regular Italic Book Book Italic Thin Thin Italic Light Light Italic

- 1 **Geometric**
- 2 **Minimalistic**
- 3 **Nuanced**
- 4 **Simplicity**
- 5 **Contemporary**
- 6 **Personality**
- 7 **Versatile**

BOLD
BOLD ITALIC

52pt

Method is a geometric sans-serif typeface inspired by *Lining Gothic No.82*. Its low contrast and geometric foundation create a clean, minimal aesthetic, while *high-waisted proportions* in round characters distinguish it from typical geometric designs.

REGULAR
ITALIC

22pt

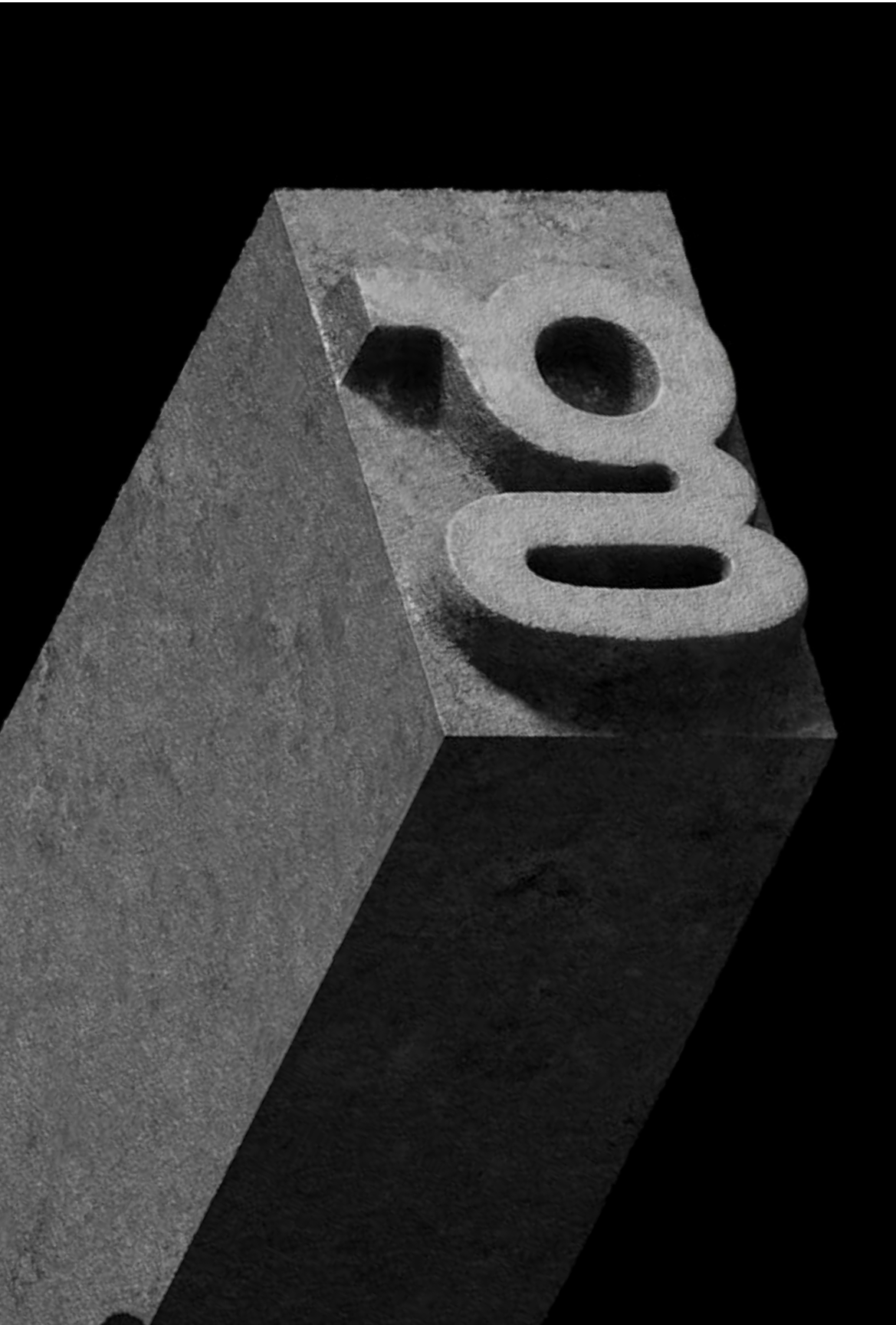
Method is a geometric sans-serif typeface inspired by *Lining Gothic No.82*. Its low contrast and geometric foundation create a clean, minimal aesthetic, while high-waisted proportions in round characters distinguish it from typical geometric designs. With its open counters and clean design, the overall appearance feels airy and fresh.

The journey began with an intriguing ‘g’ from *Barnhart Bros. & Spindler’s Specimen No.9*. This character's unique signature—a *compact rounded counter above a flat base, crowned by a long 90-degree ear*. The design amplifies the original specimen’s geometric character, visible in the right-angled strokes of t, f, r, y, and j, while the near-perfect circles of o, b, d, p, and q reinforce its systematic approach.

Method's high-waisted proportions appear throughout the family—not



- ❶ Method Black ‘t’
- ❷ Lining Gothic No.82
- ❸ Method Bold ‘g’

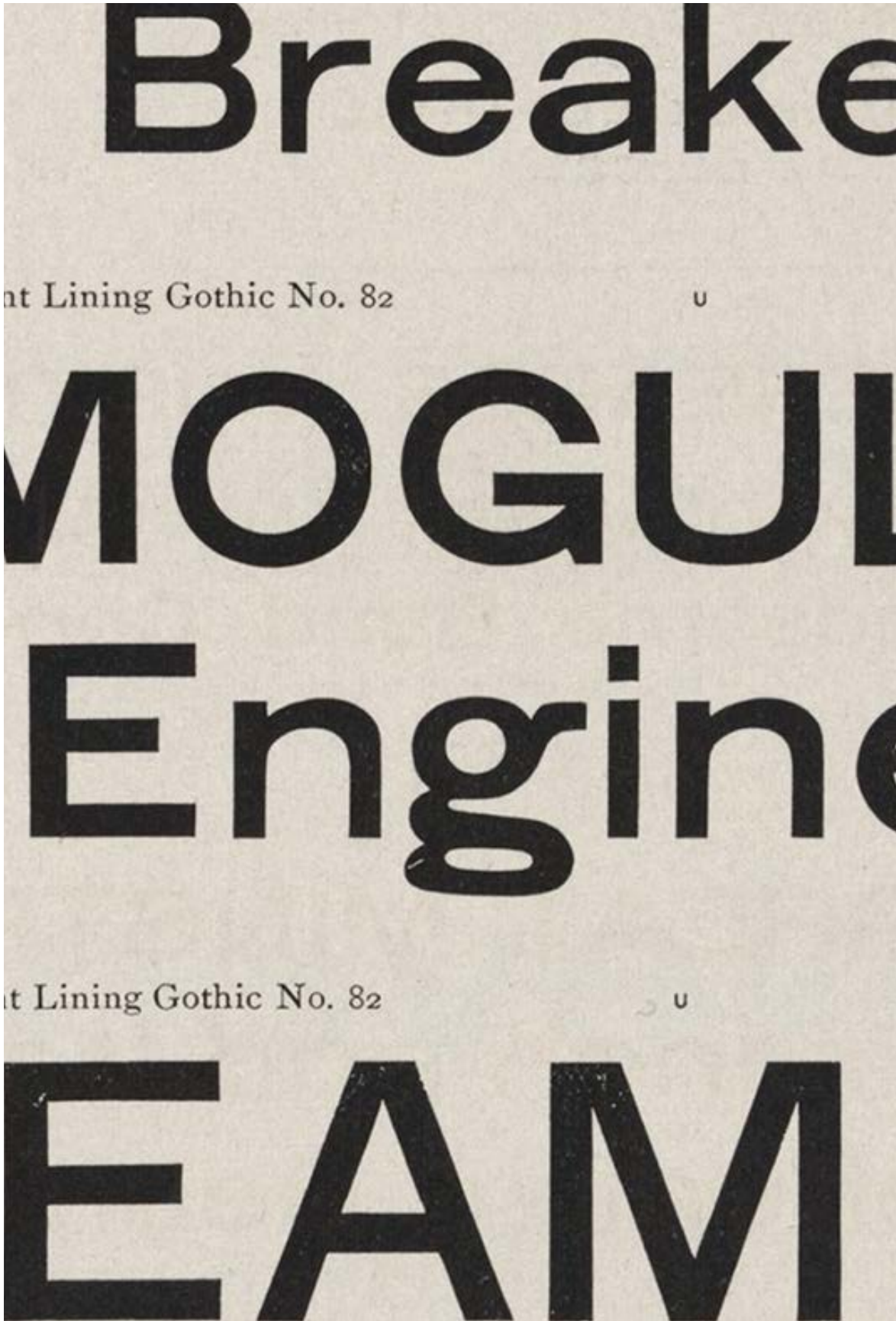


REGULAR
ITALIC

22pt

only in letters with counters and horizontal bars like B, P, R, E, F, and H, but also in round letters like C and S, where apertures sit above their visual center. This creates a *cohesive high-waisted appearance across the family*. The terminals of the rounds are cut straight horizontally, adding sharpness and character to letters with open counters, like C, G, S, a, c, s, 3, 6, and 9—becoming a distinctive feature of Method.

Originally based on Lining Gothic No.82’s Medium weight, Method has expanded into a comprehensive family spanning from Thin to Black weights, offering versatility for both text and display applications.



- ❶ Lining Gothic No.82
- ❷ Method Black ‘ffi’ ligature
- ❸ Method Black ‘G’



CcGg

RrTtYy

ROMAN

74pt

- ① Thin
- ② Light
- ③ Book
- ④ Regular
- ⑤ Medium
- ⑥ Bold
- ⑦ Black

→ AaBbCcDdEe123456

→ AaBbCcDdEe123456

→ AaBbCcDdEe123456

→ AaBbCcDdEe123456

→ AaBbCcDdEe123456

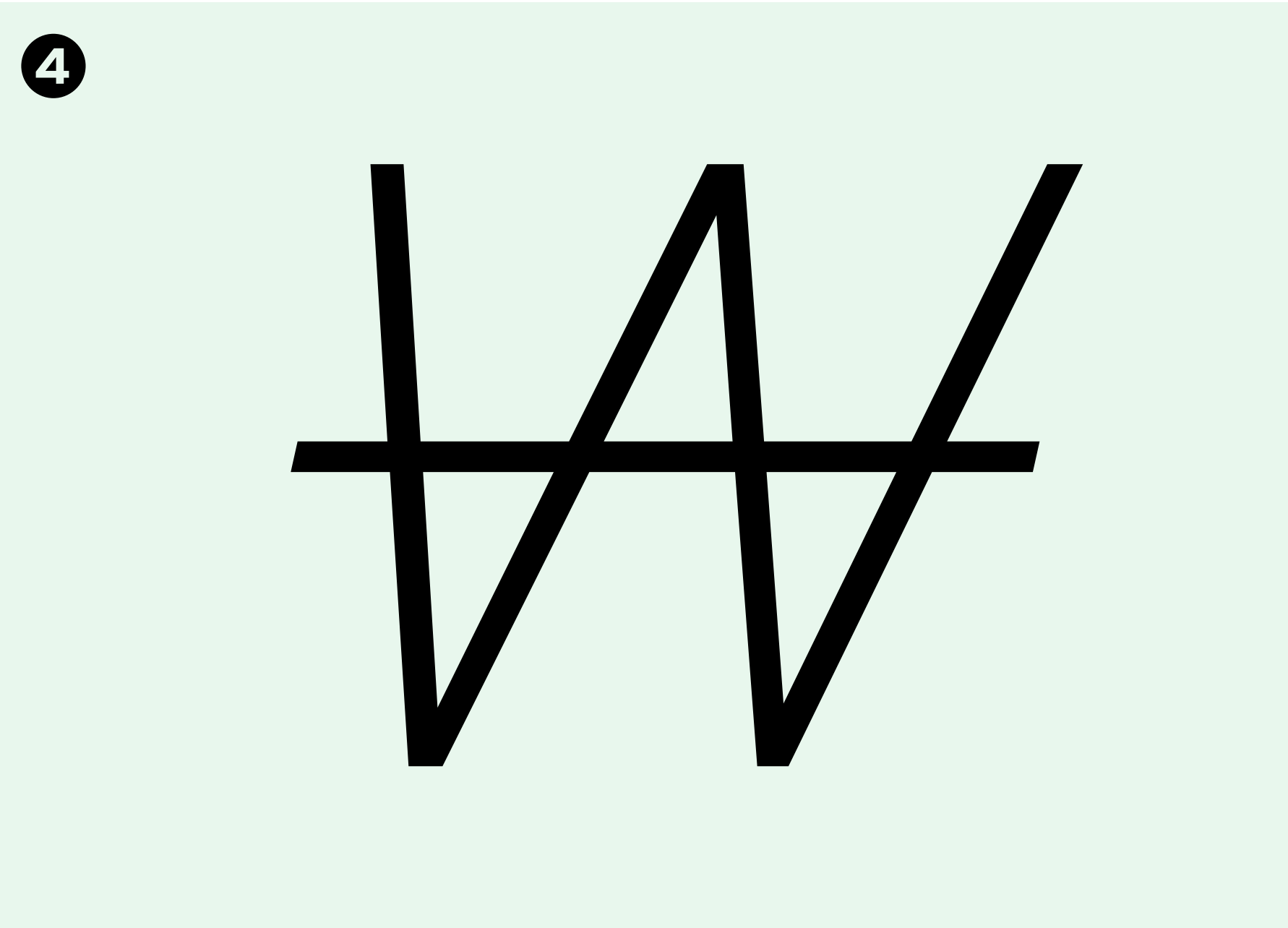
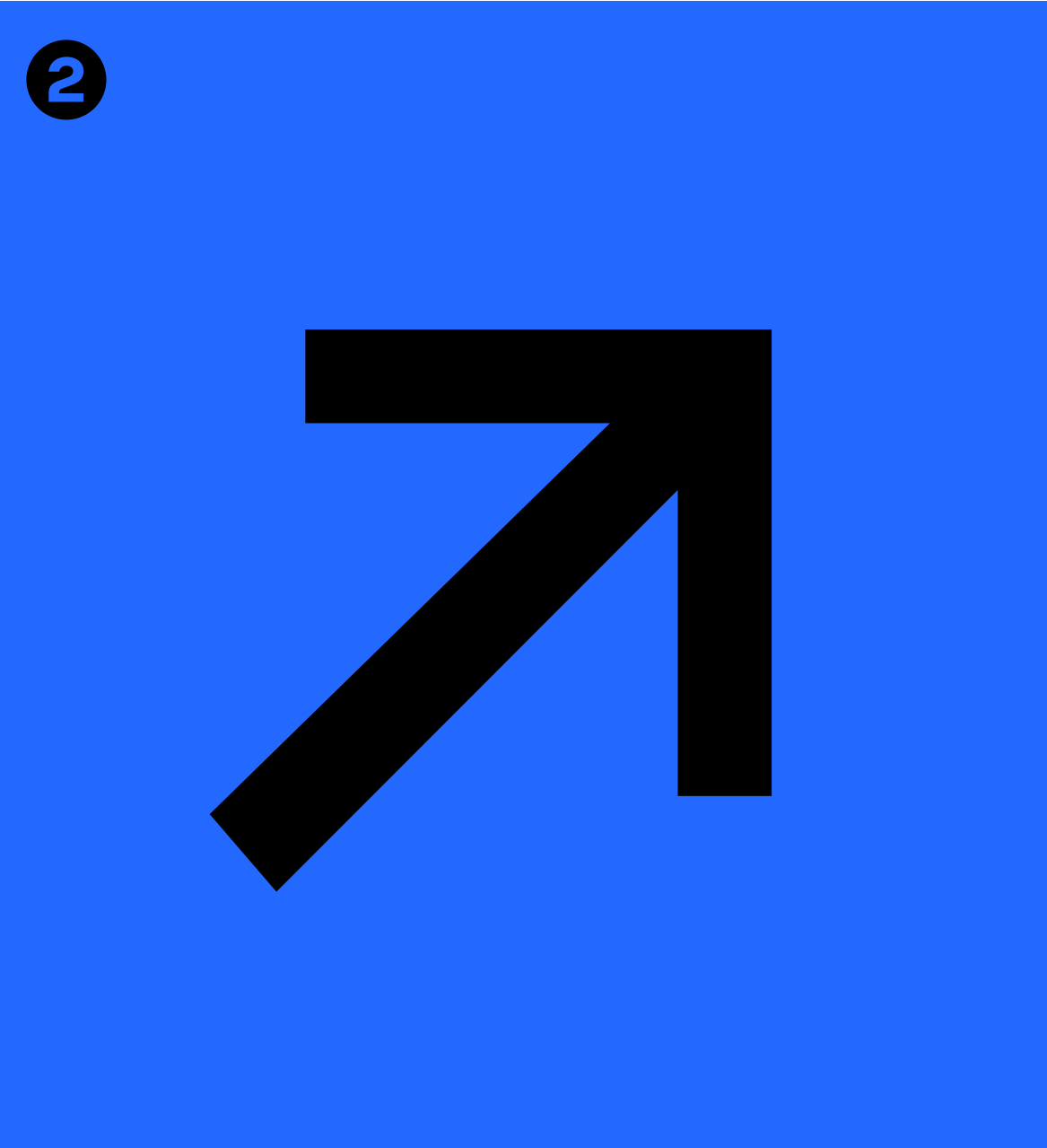
→ AaBbCcDdEe123456

→ AaBbCcDdEe123456

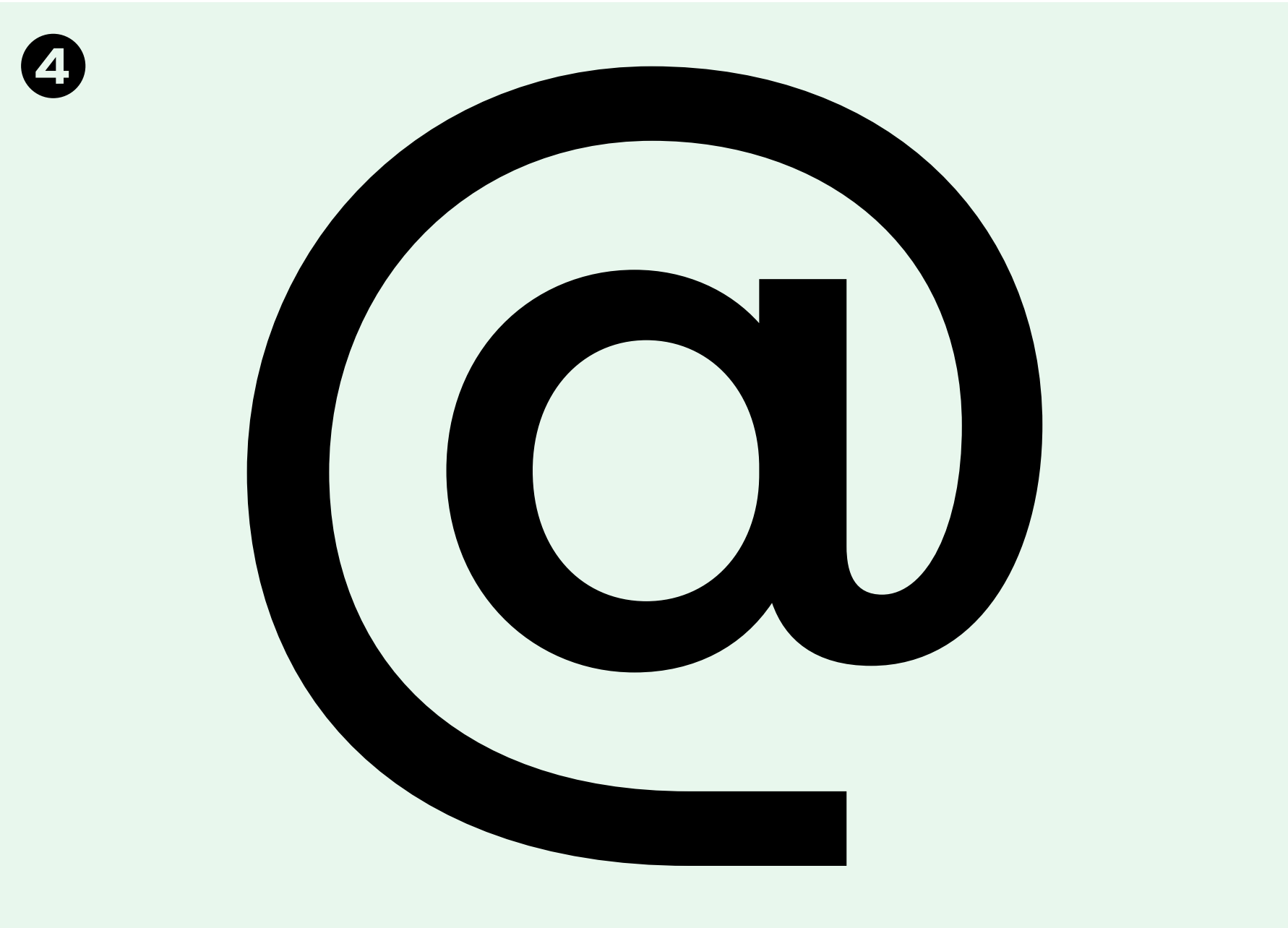
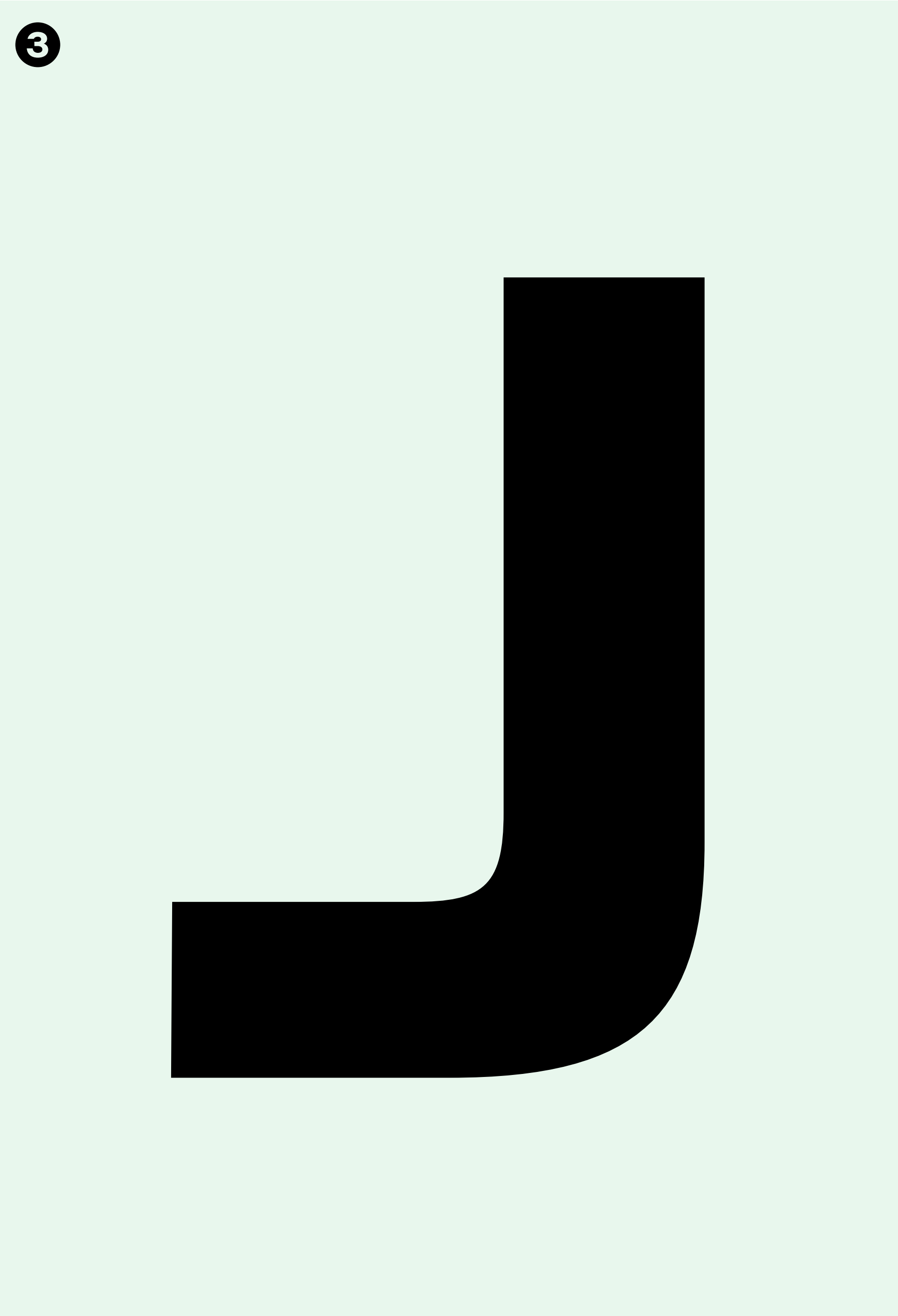
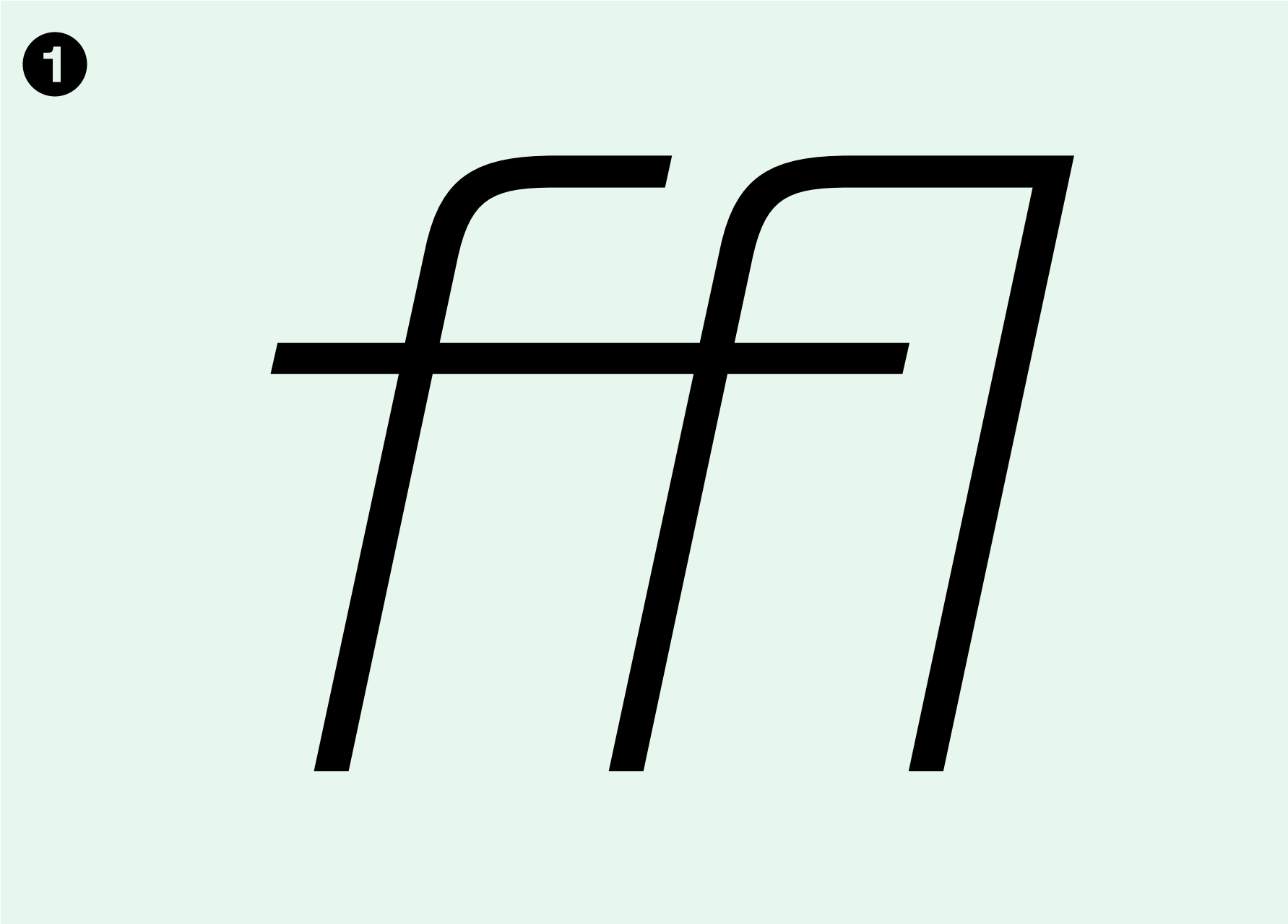
ITALIC

74pt

- ① *Thin* → *AaBbCcDdEe1234567890*
- ② *Light* → *AaBbCcDdEe1234567890*
- ③ *Book* → *AaBbCcDdEe1234567890*
- ④ *Regular* → *AaBbCcDdEe1234567890*
- ⑤ *Medium* → *AaBbCcDdEe1234567890*
- ⑥ *Bold* → *AaBbCcDdEe1234567890*
- ⑦ *Black* → *AaBbCcDdEe1234567890*



- 1 Sterling (U+00A3)–Medium
- 2 North East Arrow (U+2197)–Regular
- 3 Three quarters (U+00BE)–Black
- 4 Won (U+20A9)–Thin Italic



- 1 ‘ffi’ ligature stylistic (U+FB04)–Thin Italic
- 2 Eth (U+00F0)–Black
- 3 Uppercase J (U+004A)–Black
- 4 At (U+0040)–Regular

AåBbCcDdEeFfGgHhIi
JjKkLlMmNnOóPpQqRr
SsTtUuVvWwXxYyZz&
012³/45678©9#!?/(→☺*)™

MEDIUM

320pt

LIGATURE OFF

STANDARD LIGATURE

STYLISTIC LIGATURE (SS06)

fi fi fi

ffl ffl ffl

MEDIUM

80pt

confide	affogato	office
pacific	selfhood	muffin
refill	fjord	waffle
workflow	halfback	offham
flying	surfbird	gifted
coffee	offkey	shift

REGULAR

400pt

flagfish

fī a g fī sh

METHOD

RUNNING TEXT

REGULAR & ITALIC
16pt/21 pt

REGULAR & ITALIC
19pt/25pt

REGULAR & ITALIC
22pt/30pt

REGULAR & ITALIC
26pt/35pt

A typeface is a design of letters, numbers and other symbols, to be used in printing or for electronic display. Most typefaces include variations in size, weight (e.g., light, bold), slope (e.g., italic), width (e.g., condensed), and so on. Each of these variations of the typeface is a font. There are thousands of different typefaces in existence, with new ones being developed constantly.

The art and craft of designing typefaces is called type design. Designers of typefaces are called type designers and are often employed by type foundries. *In desktop publishing, type designers are sometimes also called “font developers” or “font designers” (a typographer is someone who uses typefaces to design a page layout).*

Every typeface is a collection of glyphs, each of which represents an individual letter, number, punctuation mark, or other symbol. The same glyph may be used for characters from different writing systems, e.g. Roman uppercase A looks the same as Cyrillic uppercase and Greek uppercase alpha. *There are typefaces tailored for special applications, such as cartography, astrology or mathematics.*

In professional typography, the term typeface is not interchangeable with the word font , because the term font has historically been defined as a given alphabet and its associated characters in a single size. For example, 8-point Caslon Italic was one font, and 10-point Caslon Italic was another. Historically, a font came from a type foundry as a set of “sorts”, with number of copies of each

As the range of typeface designs increased and requirements of publishers broadened over the centuries, fonts of specific weight (blackness or lightness) and stylistic variants (most commonly regular or roman as distinct from italic, as well as condensed) have led to font families, collections of closely related typeface designs that can include hundreds of styles.

A font family is typically a group of related fonts which vary only in weight, orientation, width, etc., but not design. For example, Times is a font family, whereas Times Roman, Times Italic and Times Bold are individual fonts making up the Times family. Font families typically include several fonts, though some, such as Helvetica, may consist of dozens of fonts. *In the loose terminology of desktop publishing, these distinctions are often lost and the term “font” used for an entire typeface rather than any one specific font within it.*

Another way to look at the dis-tinction between font and typeface is that a font is the vessel (e.g. the software) that allows you to use a set of characters with a given appearance, whereas a typeface is the actual

In the metal type era, a font also meant a specific point size, but with digital scalable outline fonts this distinction is no longer valid, as a single font may be scaled to any size. The first “extended” font families, which included a wide range of widths and weights in the same general style emerged in the early 1900s, starting with ATF’s Cheltenham (1902–1913), with an initial design by Bertram Grosvenor Goodhue, and many additional faces designed by Morris Fuller Benton. Later examples include *Futura, Lucida, ITC Officina.* Some became superfamilies as a result of revival, such as *Linotype Syntax, Linotype Univers*; while others have alternate styling designed as compatible replacements of each other, such as Compatil, Generis. Font superfamilies began to emerge when foundries began to include

The superfamily label does not include different designs given the same family name, what would seem to be purely marketing rather than design, considerations: *Caslon A and Futura Black and Futura Display are superfamilies unrelated to the Caslon and Futura families* respectively, and are generally not considered part of those families by typographers because of their names.

Additional or supplemental glyphs intended to match a main typeface have been in use for centuries. *In some formats they have been marketed as separate fonts. In the early 1990s, the Adobe Systems type group introduced the idea of expert set fonts,* which have a standardized set of additional glyphs, such as small caps, old style figures, and additional superior letters, fractions and ligatures not found in the main fonts for the typeface. Supplemental fonts have also included

METHOD

RUNNING TEXT

BOOK & ITALIC
18pt/24 pt

REGULAR & ITALIC
18pt/24 pt

MEDIUM & ITALIC
18pt/24 pt

BOLD & ITALIC
18pt/24 pt

Modern typographers view typography as a craft with a very long history tracing its origins back to the first punches and dies used to make seals and coinage currency in ancient times. The basic elements of typography are at least *as old as civilization and the earliest writing systems—a series of key developments that were eventually drawn together into one systematic craft*. While woodblock printing and movable type had precedents in East Asia, typography in the Western world developed after the invention of the printing press by Johannes Gutenberg in the mid-15th century. The initial spread of printing throughout Germany and Italy led to the enduring legacy and continued use of blackletter, roman, and italic types.

MEDIEVAL DESIGN ROOTS

Typography, type-founding, and typeface design began as closely related crafts *in mid-15th-century Europe with the introduction of movable type printing at the junction of the medieval era and the Renaissance*. Handwritten letterforms of the mid-15th century calligraphy were the natural models for letterforms in systematized typography. The scribal letter known as textur or textualis, produced by the strong gothic spirit of blackletter from the

Gutenberg employed the scribe Peter Schöffer to help design and cut the letterpunches for the first typeface—the D-K type of 202 characters used to print the first printed books in Europe. *A second typeface of about 300 characters designed for the 42-line Bible c. 1455 was probably cut by the goldsmith Hans Dunne with the help of two others: Götz von Shlettstadt and Hans von Speyer*.

Cultural tradition ensured that German typography and type design remained true to the *gothic/blackletter spirit*; but the parallel influence of the humanist and neo-classical typography in Italy (the first country outside of Germany with a printing press) catalyzed texture into four additional sub-styles that were distinct, structurally rich and highly disciplined: *Bastarda, fraktur, rotunda, and Schwabacher*. Notably, early printed books matched the style of handwritten manuscripts and did not contain title pages, page numbers, or headings.

The rapid spread of movable type printing across Europe produced additional Gothic, half-Gothic and Gothic-to-Roman transitional types. Johann Bämle’s Schwabacher, Augsburg appeared in 1474. The half-Gothic Rotunda type of Erhard Ratdolt c. 1486 was cut to suit Venetian taste. In 1476 William Caxton, having

the Kingdom of Aragon was the location of the first press, established in 1473. From there printers moved to other cities to set up presses. Roman types were used by the printers of Salamanca for their editions of classical authors. *Printing in Portuguese began at Lisbon in 1495 (the first book printed in Portugal was a Hebrew book printed in 1489)*.

CLASSICAL REVIVAL

In Italy, the heavy gothic styles were soon displaced by Venetian or “old style” Latin types, also called antiqua. The inscriptional capitals on Roman buildings and monuments were structured on a euclidean geometric scheme and the discrete component-based model of classical architecture. *Their structurally perfect design, near-perfect execution in stone, balanced angled stressing, contrasting thick and thin strokes, and incised serifs became the typographic ideal for western civilization*. The best-known example of Roman inscriptional capitals exists on the base of Trajan’s Column, inscribed c. 113.

In their enthusiastic revival of classical culture, Italian scribes and humanist scholars of the early 15th century searched for ancient lower case letters to match the Roman inscriptional

Dubbing it lettera antica, they began by copying the minuscule hand almost exactly, combining it with Roman capitals in the same manner as the manuscripts they were copying.

Upon noticing the stylistic mismatch between these two very different letters, *the scribes redesigned the small Carolingian letter, lengthening ascenders and descenders, and adding incised serifs and finishing strokes to integrate them with the Roman capitals*. By the time moveable type reached Italy several decades later, the humanistic writing had evolved into a consistent model known as humanistic minuscule, which served as the basis for type style we know today as Venetian.

TRANSITION FROM HUMANISTIC MINUSCULE TO ROMAN TYPE

The classically endowed city of Rome attracted the first printers known to have set up shop outside *Germany, Arnold Pannartz and Konrad Sweynheim, closely followed by the brothers Johann and Wendelin of Speyer (de Spira), and the Frenchman Nicolas Jenson*. The sequence of appearance and production dates for types used by these printers have yet to be established with certainty; all four are known to have printed with types ranging from textur

Paris Barcelona Berlin Munich
Seoul Paris Chicago Zürich
Kyoto Rome Geneva Melbourne
Montreal Sydney Lisbon Dublin
Tokyo London Singapore Osaka
Milano Istanbul Amsterdam
Reykjavík Taipei New York

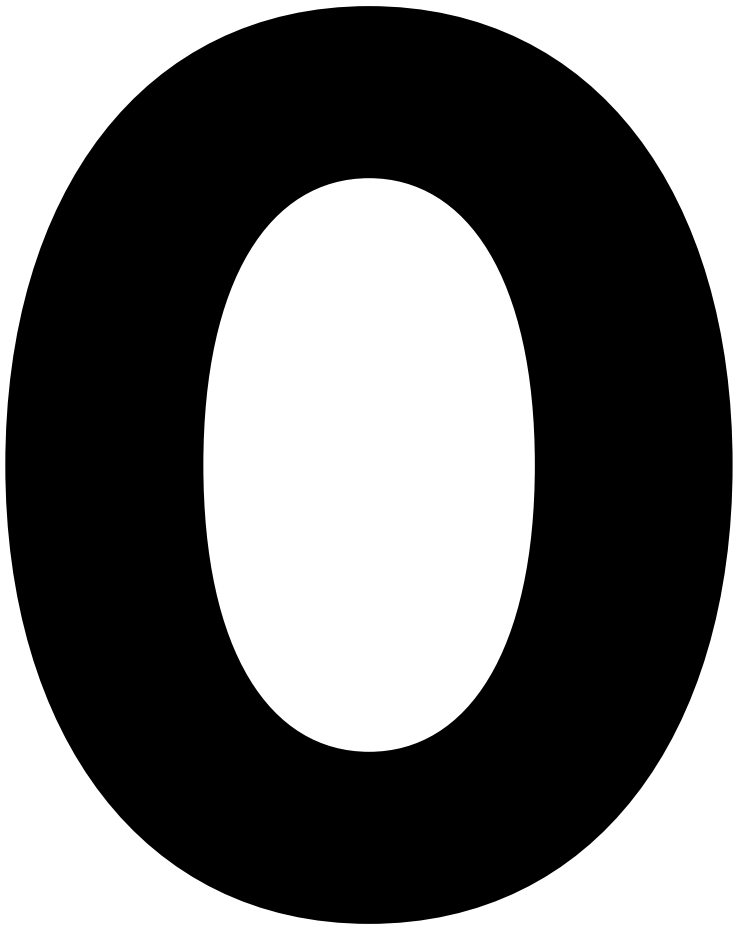
Issey Miyake Phillip Lim
Acne Studio (di)vision Études
Alexander McQueen 032c
MM6 Maison Margiela
Comme des Garçons 66°North
Kenzo Off-White Clé F/CE.®
Officine Générale Y-3

1

2179	Untitled (Fold #3)	€1,205.00	2024-08-21T09:14:52
8550	Field Delay	€6,800.40	2024-07-02T22:00:00
4040	Position Study: $\frac{7}{16}$ Offset	₹9,400.00	2024-06-14T06:45:11
1001	Driftline (5° angle)	€4,900.00	2024-05-08T19:33:03
6190	3× Reflection (room version)	\$7,200.00	2024-04-03T13:22:01
9025	Air Pocket 2	£3,115.50	2024-03-19T23:18:30
3140	<i>Afterconstruct (edition of 8)</i>	¥9,800.00	2024-03-07T02:44:09
5015	Horizon Entry (3-part panel)	€7,300.00	2024-02-12T00:00:00
7010	Still (w/ shadow delay)	₩9,250.00	2024-01-04T10:48:48
3042	Annotation Study Δ 12	\$2,600.00	2023-12-31T23:59:59
4159	<i>Fold Memory ($\frac{3}{8}$ Displacement)</i>	€1,850.00	2023-11-20T04:17:33
2942	Residual Fold No.5	€1,600.00	2023-10-05T18:00:00
1984	Delay Map I	\$4,200.00	2023-09-14T17:31:02
5068	Air Pocket 3 (Expanded Form)	£4,600.00	2023-08-01T03:03:03
1508	<i>Study for Unstable Grid ($\frac{1}{2}$ series)</i>	€2,150.30	2023-06-01T08:15:04
9832	White Channel (9-frame loop)	€5,700.00	2023-05-01T12:04:02

- 1 Tabular figures, math symbols and currency
- 2 Tabular zero–Bold
- 3 Tabular Won (U+20A9)–Bold

2



3



①

A^a a

②

A^a B^b C^c D^d E^e F^f G^g
 H^h Iⁱ J^j K^k L^l M^m Nⁿ
 O^o P^p Q^q R^r S^s T^t U^u
 V^v W^w X^x Y^y Z^z

① a superscript U+1D43–Medium

② a-z superscript –Bold

③ seven eighths

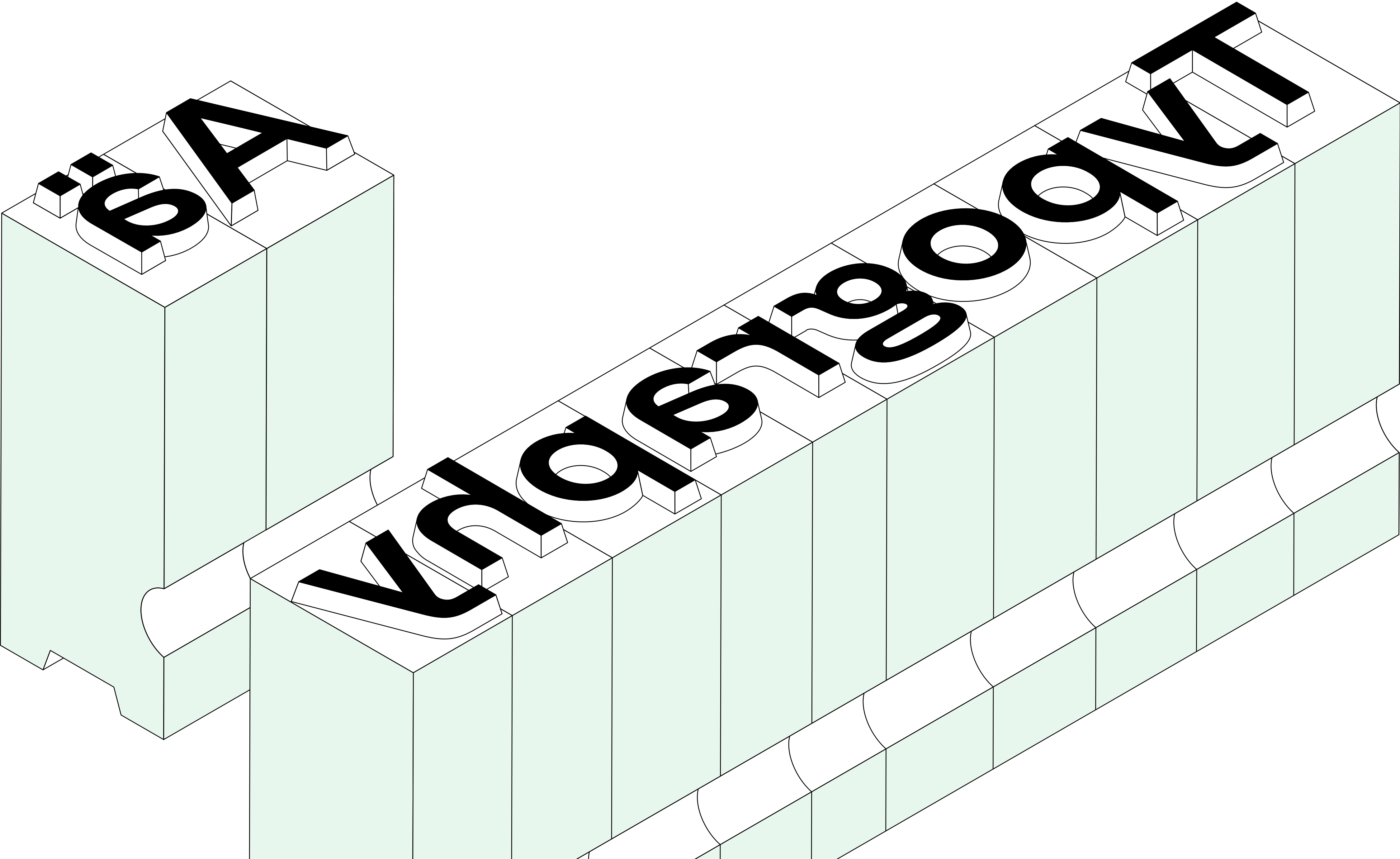
④ one inferior

③

7/8

④

E₁2



METHOD

INFO

DESIGNER

TIEN-MIN LIAO

MANUFACTURER

TYPEJI

GLYPHS#

691

FAMILY

14 STYLES

LANGUAGE SUPPORT

Afrikaans
Albanian
Asu
Azerbaijani
Basque
Bemba
Bena
Bosnian
Catalan
Cebuano
Chiga
Colognian
Cornish
Corsican
Croatian
Czech
Danish
Dutch
English
Esperanto
Estonian
Faroese
Filipino

Finnish
French
Friulian
Galician
Ganda
German
Gusii
Hungarian
Icelandic
Ido
Inari
Sami
Indonesian
Interlingua
Irish
Italian
Javanese
Jju
Jola-Fonyi
Kabuverdianu
Kalaallisut
Kalenjin

Kinyarwanda
Kurdish
Latvian
Lithuanian
Lojban
Low
German
Lower
Sorbian
Luo
Luxembourgish
Luyia
Machame
Makhuwa-Meetto
Makonde
Malagasy
Malay
Maltese
Manx
Māori
Morisyen
North

Ndebele
Northern
Sami
Northern
Sotho
Norwegian
Bokmål
Norwegian
Nynorsk
Nyanja
Nyankole
Occitan
Oromo
Polish
Portuguese
Romanian
Romansh
Rombo
Rundi
Rwa
Samburu
Sango

Sangu
Sardinian
Scottish
Gaelic
Sena
Shambala
Shona
Slovak
Slovenian
Soga
Somali
South
Ndebele
Southern
Sotho
Spanish
Sundanese
Swahili
Swati
Swedish
Swiss
German

Taita
Taroko
Teso
Tsonga
Tswana
Turkish
Turkmen
Upper
Sorbian
Vunjo
Walloon
Walser
Welsh
Western
Frisian
Wolof
Xhosa
Zulu

VERSION

1.000

YEAR

2025

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