When the first letters were cut into metal during the Renaissance, how did their designers approach the task to adapt the existing writing habits into an efficient and aesthetic type system for reproducibility? We can retrace some of their intentions by studying historical sources. No. 3 Series is the outcome of revisiting this transition from writing with the pen to movable type. It is influenced by writing and cursive writing and imagines deviations from the traditions we know.

The principle behind the shapes of the a, d, p and q of the lowercase alphabet is the rotation of an italic letter written with a broad nib pen. Italic handwriting usually has a slope which in this case is reduced to zero, but the underlying theoretical strokes are preserved.

The toyte in this specimen Polesco

The texts in this specimen	Release	2021
are assembled		
from the poetry of Flora	Weights	
Jane Thompson.	Normal	Light, Regular, Bold, Heavy
	Narrow	Regular, Bold, Heavy
	Poster	Regular, Bold, Heavy
	Version	1.450, January 2025
		© Road To Venice Type. 2025.
mail@r-vtype.com		All rights reserved.

No. 3 Series





Normal

Light Regular **Bold Heavy** Ligh

ABCDEFGH abcdefghijk 012345678!

Regula

ABCDEFGH abcdefghijk 012345678!

Bolo

ABCDEFGH abcdefghijk 012345678!

Heavy

ABCDEFGH abcdefghijk 012345678!



9 / 12 pt

THE FIRST FOUNDERS had not a common standard of height, thickness or other magnitude, and consequently the shape of the letters cut and cast by them differed very widely. It is an easy matter in an old book to identify the type there used as having been employed in another book, and to state in what

printing-office the work was prepared. To some extend the productions of two of the present foundries can still be told apart from all the others, as there are differences which serve to mark them. The printers of the cradle age generally cast their own type and made their own punches. The latter were

18 / 20 pt

SHADE TO rescue him captive in its shadowy bars, glimmering multitudinous stars burn to orange; pale, and die—as dawn

38/38 pt /-5 tracking

As dawn-light steals across they

65 pt / -10 tracking

SKY; lark 3

Regular

65 pt / -5 tracking

Trees dip

36 / 38 pt

THEIR bows to 4.1® [slake] day's green

18 / 20 pt

FIRES IN THE 15 enchanted lakes. Along the shore, beneath the trees,

a drift of wan anemones bow their heads 12,345,678.90 .;;!?[[{{}}]/----*&%@

9 / 12 pt

THE FIRST FOUNDERS had not a common standard of height, thickness or other magnitude, and consequently the shape of the letters cut and cast by them differed very widely. It is an easy matter in an old book to identify the type there used as having been employed in another book, and to state in

what printing-office the work was prepared. To some extend the productions of two of the present foundries can still be told apart from all the others, as there are differences which serve to mark them. The printers of the cradle age generally cast their own type and made their own punches. The latter

Their 7

38 / 38 pt

«HEADS, and» shiver and 203

18 / 20 pt

for the drowned moon. Stark acacias cast a

SWOON mourning dim net of shade to rescue him. Captive in its 123 4567890...:!?

9 / 12 pt

THE FIRST FOUNDERS had not a common standard of height, thickness or other magnitude. and consequently the shape of the letters cut and cast by them differed very widely. It is an easy matter in an old book to identify the type there used as having been employed in another book,

and to state in what printingoffice the work was prepared. To some extend the productions of two of the present foundries can still be told apart from all the others, as there are differences which serve to mark them. The printers of the cradle age generally cast their own type and

9 / 12 pt

THE FIRST FOUNDERS had not a common standard of height, thickness or other magnitude. and consequently the shape of the letters cut and cast by them differed very widely. It is an easy matter in an old book to identify the type there used as having

been employed in another book, and to state in what printingoffice the work was prepared. To some extend the productions of two of the present foundries can still be told apart from all the others, as there are differences which serve to mark them. The prin-

18 / 20 pt

The floods are out at Welborough: The encroaching waters creep and moan: One 0.6 gaunt old

38/38 pt /-5 tracking

Reflected in a steely glass: 56

65 pt / -10 tracking

(Lanes) 2

Character set

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase

abcdefghijklmnopqrstuvwxyz

Figures

0123456789

Punctuation

.,:;...!!?¿·•*#/\(){}[]---__,,,""''«»<>"'

Accented

ÁÁÂÄÀĀĀÃÃĆÇĊĎĐÉĚĒĖĒĒĢĞĢĠĦÍĨÏİÌĮĶĹĽĻŁŃŇŅ ÑÓÔÖÒŐŌØÕŔŘŖŚŠŞŖŤŢŢÚÛÜÙŰŪŲŮŚŴŸŶŶŶŹŽ Żáãâäàāqåãćčçċďďéěĉëċċēçą́ġħıíîïïìijķĺľļłńňņñóôöò ŐŌØÕŕřŗŚŠŞŞŧťţţúûüùűūųůŚŴŸŶŷỳźŽż

Currency, Math, Other

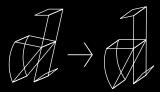
¢¤\$€£¥+-×÷=≠><≥≤±≈~^%‰ @&¶§©®™°|¦†‡ÆŊŒ₽æŋœþѣ ↑↗→↓比←↖↔♪№Żagrkvwxv

Ligatures

ÆÆÆETÆPÆEUÆ MMANŒŒŒĸVTATÆThZ Ctījrrtrurvrwrysttvtwty

Characteristics & Features

Upright Italics drawing principle in a, d, p and q



Displaced counters in uppercase B and R



Stylistic set 1, Text Letters

Courage

→ Courage

Stylistic set 2, Swirly r

Courage

→ Courage

Stylistic set 3, Pen Terminals

Equivokes

→ Equivokes

Discretionary Ligatures and Stylistic Set 6 [below]. The variable font has a separate length axis.

Harvest Currently → Harvest Currently