

SPIRITUS

So Philip, what is the idea behind your design of the 'Spiritus' typeface?

A few years ago I played around with some glyph sketches that reflected the era of European knights, castles and cathedrals. I looked for shapes that I felt might be in sympathy with the architecture of the old buildings. Also, I wanted to include decoration that hinted at the weaponry of the period, the secret societies and the mysteries of those times. My first attempts were far too architectural with lots of Norman arches or too explicit items such as swords. My hope was for the glyphs to 'suggest' this era rather than force it too much. This would also help the final typeface suit a wider range of usage such as film and TV titling, book jackets, and the drinks industry etc.

Why is Spiritus caps only with no true lower case as such?

A good question. I think that I was being lead by what I saw as film titles, where caps only are pretty common. However, I very much wanted an alternate set of caps that could be 'mixed and matched' with the main caps. The caps on the lower case keys are a little more reserved and conventional and in some cases these might be a good option. I chose to exploit the lower case keys rather

than OTF alternative features as these keys are of course very easy to access.

How do you see Spiritus being different to other so-called 'Gothic' style typefaces out there?

Well, to be honest, I do not really regard my design as 'Gothic' as such. Maybe we need to think what that term might mean? A quick Google search for 'gothic fonts images', reveals a really wide range of results that tend to lean to the 'Black Letter' style. My hope was more of a subtle hint at themes such as 'The Arts & Crafts Movement', 'Victorian', 'Middle Ages', 'Knights & Damsels', 'Art Nouveau', 'Royalty' and 'Spirituality' etc.

However, I also wanted the typeface to be quite flexible and not be too strongly tied to 'historical' themes as such. My hope is that is will be suitable for other uses as well. For example, the capital 'E' is a curved 'Celtic' style and could suggest such an Irish/Scottish flavour. (Maybe a whisky label?).

AFFAIRS
OF THE
HEART

8 S T

SPIRITUS OR SPIRITUS
SPIRITUS OR SPIRITUS

‘SPIRITUS’ IS MEANT FOR
MIXING AND MATCHING:

THIS IS ‘SPIRITUS’ SET IN
CAPS AND LOWER CASE.

THIS IS ‘SPIRITUS’ SET IN
CAPS ONLY.

THIS IS ‘SPIRITUS’ SET IN
LOWER CASE ONLY.

THIS IS ‘SPIRITUS’ SET IN
ALTERNATIVE CAP & LOWER
CASE GLYPHS.



SPIRITUS

IS THE LATIN WORD FOR 'SPIRIT' OR 'BREATH'

A DISPLAY TYPEFACE DEVELOPED BY BRITISH TYPE DESIGNER PHILIP KELLY

WWW.PKFONT.CO.UK - PKDIGITAL@PKFONT.CO.UK

ALSO SET IN FRENCH, GERMAN & SPANISH

THE ARTS & CRAFTS MOVEMENT

K NIGHTS	↑	EMPLAR
K NIGHTS		EMPLAR
K NIGHTS	↓	EMPLAR

CAPS ONLY - BUT WITH A
2ND CAP SET ON THE
LOWER CASE KEYS

SELECT FOR 'MIX & MATCH'
WITH THE MAIN CAPS TO
HAVE MORE VARIETY

VICTORIANA

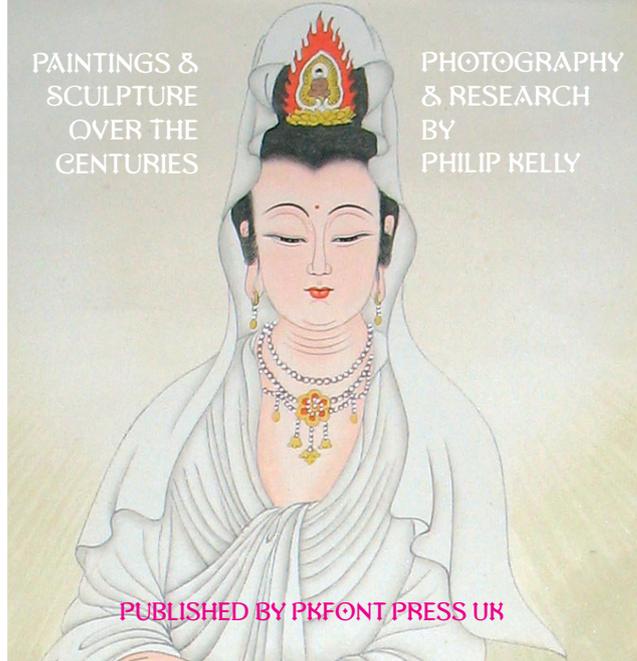
ART NOUVEAU

THE ROYAL MILE

THE GODDESS OF MERCY

PAINTINGS &
SCULPTURE
OVER THE
CENTURIES

PHOTOGRAPHY
& RESEARCH
BY
PHILIP KELLY



PUBLISHED BY PKFONT PRESS UK

CELTIC DREAM

SINGLE HIGHLAND MALT
SCOTCH WHISKY

A NEW BRAND FROM AN OLD COMPANY

EST. 1796

+

70 cl e

40% vol

ST BRIDE'S CHURCH

FLEET STREET LONDON EC4Y 8AU



LONG ASSOCIATED WITH
NEWSPAPERS & THE PRESS



DESIGNED BY SIR CHRISTOPHER WREN
IN 1672



A HIDDEN GEM, JUST OFF FLEET STREET.

ST BRIDE'S IS ONE OF THE OLDEST CHURCHES IN LONDON. DUE TO ITS LOCATION IN FLEET STREET, IT HAS LONG LINKS TO THE WORLD OF NEWSPAPERS AND JOURNALISTS. WITH THE OLD METAL FONTS IN MIND, IT SEEMED AN APPROPRIATE INCLUSION IN MY TYPEFACE BROCHURE.

THE CHURCH WAS DESTROYED IN THE 'GREAT FIRE OF LONDON' IN 1666, BUT RE-OPENED IN 1675. THE SPIRE, OFTEN CALLED 'THE WEDDING CAKE', WAS COMPLETED IN 1703. ITS SHAPE IS SAID TO BE THE ORIGINAL INSPIRATION OF THE TIERED WEDDING CAKE DESIGN.

FIRE BOMBS DESTROYED MUCH OF THE CHURCH IN 1940.
IT WAS RE-BUILT AND OPENED AGAIN IN 1957.

ESCAPE THE HUSTLE AND BUSTLE, FOR A TRANQUIL TIME IN THIS
BEAUTIFUL CHURCH.



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(Brochure text set in my 'Sendai typefaces')

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