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Study

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XYZ.

Font styles

Study Light

Study Light Italic

Study Regular

Study Italic

Study Medium

Study Medium Italic

Study Semibold

Study Semibold Italic

Study Bold

Study Bold Italic

Study Extra Bold

Study Extra Bold Italic

Sentence case, 72 pt.

Morgan Library

Light

C.H. Griffith

Regular

Bicentennial

Medium

The Chapbook

Semibold

Rotogravure

Bold

Diploma Seal

Extra Bold

Sentence case, 72 pt.

Chauncey Griffith

Light Italic

Rudolf Růžička

Italic

Filomena Srpová

Medium Italic

Veronica Laing

Semibold Italic

Tatiana Ruzicka

Bold Italic

W.M. Ivins, Jr.

Extra Bold Italic

All caps, 72 pt., +20 tracking

INSIDE & OUT

Light

ENGRAVING

Regular

HISTORICISM

Medium

QUIRKINESS

Semibold

ANGULARITY

Bold

CRUMPETS

Extra Bold

All caps, 72 pt., +20 tracking

STATIONERY

Light Italic

FRONTISPIECE

Italic

COLOPHON

Medium Italic

PORTFOLIO

Semibold Italic

MARGINALIA

Bold Italic

BOOKPLATE

Extra Bold Italic

Small caps, 72 pt., +10 tracking

LUCY GAYHEART

Light

ROBERT FROST

Regular

MORTAL STAKES

Medium

HAPPY PRINCE

Semibold

WILLA CATHER

Bold

ODD VOLUMES

Extra Bold

Small caps, 72 pt., +10 tracking

PLEASANT STREET

Light Italic

ČESKÁ REPUBLIKA

Italic

QUEENS & BRONX

Medium Italic

ART INSTITUTE

Semibold Italic

LEXINGTON AVE.

Bold Italic

DOBBS FERRY

Extra Bold Italic

Paragraphs, 15/18 pt.

AMERICA'S DEAN OF GRAPHIC ARTS, Rudolph Ruzicka, in a career spanning eight decades, has achieved distinction upon distinction as wood engraver, illustrator and designer. Having created three outstanding Linotype faces—Fairfield, Fairfield Medium and Primer—Mr. Ruzicka has once again yielded to the beguiling “temptation to clothe the twenty-six leaden soldiers in new array”. With stunning result he has prepared ten designs, each one suggesting a possible new type face. Now published, these designs (reproduced with the use of seven colors and black on sheets measuring 11×13¾ in.) incorporate, as part of their display, striking quotations chosen by Mr. Ruzicka himself. Each plate is provided with a special identifying folder and the full set, contained in a portfolio, is accompanied by a title page, an

Study Light

BORN IN BOHEMIA IN 1883, and brought to this country as a young child, he was apprenticed to a wood-engraver in Chicago in 1897, and got his first training cutting signatures for rubber stamps. While supporting himself by his work in photographic engraving establishments he attended night classes in drawing at the Chicago Art Institute. He began to engrave his own designs in 1907, at which time he was employed as a draughtsman by a commercial advertising house. After his income from this source reached an amount which permitted him to live, he took half-days and full days off from the shop instead of increases in salary, and devoted the time thus won to his chosen art, to which happily he is now enabled to give his entire attention. Once he had begun original engraving he rapidly found himself, and in 1912, barely five years after his start, he was invited to exhibit

Study Light Italic

Paragraphs, 15/18 pt.

THE TEMPTATION TO CLOTHE the twenty-six leaden soldiers in new array is irresistible. This is the only apology offered for suggesting still further additions to the seemingly infinite variety of existent typefaces. A perceptive critic will see at once the eclectic character of some of these studies in the ancient forms & can readily point out their stylistic anomalies. More serious would be the technical problems involved in translating the designs into type: the mechanical problems of fitting and of kerns, vital in metal though perhaps immaterial in the rapidly developing photoelectronic processes. For one concerned with legibility, there would remain the task of relating stem, hairline, counter and serif to each other and to the weight of the larger mass—it is a far cry from design to type face.

Study Regular

HIS WORK WOULD RICHLY REPAY a more extended study than can be given to it within the limits of this essay, in which little can be done other than to point out some of its salient qualities and to call attention to a few of his more important prints. The first thing which impressed one about his work is its competency, in competent draughtsmanship, cutting and printing, a combination to-day of very great rarity, which, taken in conjunction with his remarkable sanity, creates in one the unusual and comfortable feeling that here is an artist who knows not only his business but his own mind. And as he does know both these things he exhibits neither outbursts of temperament nor crudities, the occasional gaucherie to be noticed in his early work always being more than redeemed by its evident honesty and straightforwardness. As well as any man who

Study Italic

Paragraphs, 15/18 pt.

RUZICKA'S GIFT OF CHARM, a charm heightened by notable self-respect, is to be seen in all his prints, hut is more especially to be seen in small prints of about the same size as the New York from the Lower Bay. Among the best of these are two lovely night scenes in New York, the 1912 Christmas cards of Dr. and Mrs. William S. Dennett and of Ruzicka himself. In his own card we have an intimate and amusing record of one of those gospel tents which make their evanescent and noisy appearance in the vacant lots of the upper city, unknown and unappreciated by the great mass of its inhabitants. The Dennett card, a view of the Public Library seen across Bryant Park, the middle distance tilled by the luminous summer crowd attracted by an open air concert, has all the *attrait* which one

Study Medium

IF ONE CARES TO COMPARE an impression of his St. John's Chapel, Varick Street, in black and white, or his color print of the New York Municipal Building, its red ribs towering over the City Hall, with etchings of similar subjects, his accomplishment in this respect can be gauged. I can not recall any one who has made a fuller or more beautiful record of the modern American skyscraper, which though the most important and admirable architectural invention of the last fifty years, has proved so difficult for our painters and etchers. His success in this is based upon an honesty and probity of vision which has forced him to the invention of a new and adequate formula, an achievement to be most seriously considered, as new formulas are rather rare in the history of art. His delightful and refreshing little color print of New York

Study Medium Italic

Paragraphs, 15/18 pt.

THERE IS NOTHING ARCHÆOLOGIZING about these fountains and city squares, nothing sentimental about them, for they are frankly portrayed in their modern setting and incident, and yet by some magic he has managed to impart to them the sense of the continuity of time and of a people. It seems almost invidious to single out any cuts of the Roman series for special mention, but perhaps one may be forgiven for one's preference for the Fountain of the Sea Horses, the little fountain in the garden of the Villa Borghese and the smaller Piazza del Popoio with the Church of the Santa Maria del Popoio in the background. Surely after seeing these no one should lament the limitations of the woodcut or consider it a dying art. Prophecy is notoriously a dangerous thing

Study Semibold

RUZICKA'S SENSITIVE SUPPLENESS may be most clearly seen if one turns from the Boston color prints or his New York to the black and whites which he made of the Roman Fountains for Mrs. MacVeagh's book. He spent the winter and spring of 1913–1914 in Rome making his studies for them, and in several instances cut his blocks there. In these prints, without the aid of color he has by a very beautiful and brilliant handling of his masses of black and white, and a quite extraordinary virtuosity in the use of slender line, captured the robust exuberant fantasy of the Imperial City. There is nothing archæologizing about these fountains and city squares, nothing sentimental about them, for they are frankly portrayed in their modern setting and incident, and yet by some magic he has managed to impart to them

Study Semibold Italic

Paragraphs, 15/18 pt.

ONCE HE HAD BEGUN original engraving he rapidly found himself, and in 1912, barely five years after his start, he was invited to exhibit at the memorable exposition of the *Société de la Gravure sur Bois Originale* held at the Pavillon de Marsan in the Louvre at Paris, at which six of his prints were exhibited, among them the St. John's Chapel in Varick Street, and the Old State House in Boston, which are here shown. Since that time he has done the illustrations for *New York* privately published in 1915 by the Grolier Club of New York, and Mrs. Charles MacVeagh's *Fountains of Papal Rome* which appeared in the same year, although the woodcuts were made several years later than those for the *New York*. He is now engaged in preparing a series of woodcuts in

Study Bold

SUCH WOODCUTS as the Louisburg Square, Faneuil Hall and Old State House, are correct in every Bostonian sense of the word, a little dry, a little precise, quite restrained and just a little backward looking to the older times of the shallow, straight backed chair which forbade lounging, in a word, charming records of a prime provincial elegance which seems about to depart. Ruzicka's sensitive suppleness may be most clearly seen if one turns from the Boston color prints or his New York to the black and whites which he made of the Roman Fountains for Mrs. MacVeagh's book. He spent the winter and spring of 1913–1914 in Rome making his studies for them, and in several instances cut his blocks there. In these prints, without the aid of color he has by a very beautiful and brilliant

Study Bold Italic

Paragraphs, 15/18 pt.

PROPHECY IS NOTORIOUSLY a dangerous thing and so to be avoided, but nevertheless one may express a hope that this young artist will continue to grow and develop, past that early middle age which seems to cripple so many American artists. As a designer of topographical woodcuts he has already made noteworthy records of many of the most interesting survivals of past times, and has seized in a masterly way the beautiful aspects of this period of stress and growth. To his technical competency he has joined a keen sense of the very real poetry of the brick and mortar of New York and Boston in such a way that it seems not impossible the future holds in store for him a position among the makers of great prints limited

Study Extra Bold

HIS SUCCESS IN THIS is based upon an honesty and probity of vision which has forced him to the invention of a new and adequate formula, an achievement to be most seriously considered, as new formulas are rather rare in the history of art. His delightful and refreshing little color print of New York from the Lower Bay, in its charming combination of blue and green and gray with the mellow white of the paper, is in its quiet way remarkable among the prints which have been made of the great city, for with all its restraint and the quietness of its color, it somehow gives just the needed touch of magic to a view which, in the hands of any but the most accomplished artist, would be banal and uninteresting. Ruzicka's gift of charm, a charm heightened by notable

Study Extra Bold Italic

Paragraphs, 10/12.5 pt.

THE WOODCUT IS NOT ONLY the oldest of the graphic arts, the earliest undisputed date to appear on one being 1423, but also, if the history of culture be considered, the most important, as, until the invention of photographic processes, it was the most economical and frequently used form of book illustration. If a piece of paper is pressed upon a flat square piece of wood which has previously been covered with printing ink, it will, when pulled away, have impressed upon it a solid black square just the size of the wood. If the surface of the wood is cut away in a pattern, this pattern will show in white on the blackened paper. Whether the paper bears upon it white lines and spaces on a black ground, or black lines and spaces upon a white ground depends, therefore, entirely upon how much of the surface of the wood has been removed before it is printed. The surface of a block of wood may be cut away either with knives and gouges, or with engraving tools, called gravers, similar in general design to those used by jewelers and other metal workers. Gravers are simply very small gouges which have not been hollowed

Study Regular

UGO DA CARPI, the first and possibly the best of the Italian makers of chiaroscuros, obtained a patent in Venice in 1516, for his process, which was the same as that used by the great Germans. He reproduced in this manner many drawings by Raphael, Titian, and Parmigiano. His work differs from that of the Germans in that it consists rather of broad masses of color usually much in the same low key, than in line work superposed on positive color. Looking back over the history of the woodcut it may be roughly divided into three great types aside from the primitive, in which men were roughly forcing the block to their uses; the calligraphic, exemplified by the work of Dürer and Holbein in which the attempt has always been to make a facsimile of a pen drawing; the typographic, exemplified by the Venetian practice, in which the beauty of the printed page and a close dependence of the woodcut upon the type face has been aimed for; and what may be called the technical, based on the materials and tools with which it is made, exemplified by the Florentine and Parisian schools and the modern painter-engraving

Study Medium

BY THIS METHOD a V-shaped furrow can be cut in the surface of a block with one motion of the tool as compared with the two strokes necessary to cut a similar line with a knife. Moreover the furrow so cut can easily be made much narrower than any that can be cut with a knife, so tenuous in fact that the recent American school produced woodcuts in which positive line disappeared, its place being taken by grey tints composed of thousands of microscopic white lines. The ease and simplicity of graver work have practically driven the knife out of existence as a means of making woodcuts, although for the untrained person the knife is more readily to be used. The difficulty of making minute furrows with a knife is so great that generally speaking knife woodcuts are composed of bold black lines on white grounds, while the typical graver cut is composed of white lines on a black ground. The artist engraver wields the graver with perfect freedom, and such men as Lepère in France and Ruzicka in this country, often use white and black lines and tints on the same block. In addition to black line and white line work there are two important variations, each of which is based upon the possibility of printing two or more blocks in different inks one

Study Italic

IN ADDITION TO BLACK LINE and white line work there are two important variations, each of which is based upon the possibility of printing two or more blocks in different inks one after the other on the same piece of paper. One of these is known as chiaroscuro, in which the effect produced is somewhat similar to that of a pen drawing which has had thin washes of the same or some quite similar colored ink run over it with a brush. The other is color printing, in which the several blocks are printed in quite positive colors: bright reds, blues and greens, for instance, appearing upon the same print. In both of these methods the various blocks, one for each color, are cut or engraved in the same way that an ordinary woodblock is. Until the middle of the XVIII Century it appears never to have been customary for the artist to cut his own designs, the cutting, like the printing, being done by artisans. The time consumed in cutting out with a knife, minute white spaces between lines and the difficulty of doing this without hacking into the lines or breaking them away entirely, were so great that the artists of the XV Century and the early years of the XVI Century developed a very beautiful system of open line drawing with

Study Medium Italic

Paragraphs, 10/12.5 pt.

APPARENTLY THE EARLIEST CASE of color printing occurs in Sacrobosco's *Sphaera Mundi*, printed by Ratdolt at Venice in 1485, in which the lines of some astronomical diagrams are printed in several colors. The *Brixen Missal* of 1493, printed by Ratdolt at Augsburg, contains the first color printing in the full sense of the word, for here in addition to the black outline block four different color blocks have been used on the same print. These colors are quite flat, simply filling in spaces between the black lines, and there is no superposition of colors. The earliest chiaroscuro, Cranach's *St. George* of 1507, is an imitation of a pen drawing on colored paper heightened with white, a favorite method of the Renaissance artists, in which a black outline block was printed on a piece of paper which had previously been colored blue, the high lights being subsequently added by printing them in gold from a second block. In 1508, Jost de Negker, at Augsburg, cut the blocks for an equestrian portrait of the Emperor Maximilian designed by Burgkmair, in which the high lights were produced by cutting lines in the

Study Semibold

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Study Bold

LOOKING BACK OVER THE HISTORY of the woodcut it may be roughly divided into three great types aside from the primitive, in which men were roughly forcing the block to their uses; the calligraphic, exemplified by the work of Dürer and Holbein in which the attempt has always been to make a facsimile of a pen drawing; the typographic, exemplified by the Venetian practice, in which the beauty of the printed page and a close dependence of the woodcut upon the type face has been aimed for; and what may be called the technical, based on the materials and tools with which it is made, exemplified by the Florentine and Parisian schools and the modern painter-engraving of such men as Bewick and Lepère. Chiaroscuro and color prints, being only a duplication of blocks, may occur in any of the three principal types. Photographic processes have practically supplanted the woodcut of both the typographic and calligraphic types. The technical type of woodcut for its perfection requiring that it be designed and cut by the same hand, will never be very widely practiced, but as it is the only one which has possibilities for the further development of the woodcut as

Study Semibold Italic

IF ONE CARES TO COMPARE an impression of his *St. John's Chapel*, *Varick Street*, in black and white, or his color print of the *New York Municipal Building*, its red ribs towering over the *City Hall*, with etchings of similar subjects, his accomplishment in this respect can be gauged. I can not recall any one who has made a fuller or more beautiful record of the modern American skyscraper, which though the most important and admirable architectural invention of the last fifty years, has proved so difficult for our painters and etchers. His success in this is based upon an honesty and probity of vision which has forced him to the invention of a new and adequate formula, an achievement to be most seriously considered, as new formulas are rather rare in the history of art. His delightful and refreshing little color print of *New York from the Lower Bay*, in its charming combination of blue and green and gray with the mellow white of the paper, is in its quiet way remarkable among the prints which have been made of the great city, for with all its restraint and the quietness of its color, it somehow gives just the needed touch of magic to a view

Study Bold Italic



Designer Jesse Ragan, Rudolph Ruzicka

OpenType features

- Proportional & tabular old-style figures
- Proportional & tabular lining figures
- Arbitrary fractions
- Numerator & denominator numerals
- Superscript & subscript numerals
- Case-sensitive punctuation

OpenType stylistic sets

- 1 Raised j and z
- 2 Capital height ®

Released November 2018

About Study

Eloquent & approachable

An elegant blend of typographic structure with calligraphic details give Study its distinguished charm. Dramatic twists and turns dominate at large sizes, yet melt into paragraph text. Bright counterforms and wide proportions make reading a pleasure in print or on screen. Study's fundamental sense of humanity grows from a distinctive combination of quirks, such as the poised spine of 'S', the wide-eyed 'e', and the muscular limbs of 'k'. In the lyrical italic lowercase, rustic serifs give way to quick pen strokes.

Study is based on a hand-drawn alphabet published in 1968 by Czech-American designer and wood engraver Rudolph Ruzicka. In digital form, his concept has matured into a robust type family of twelve styles, well-equipped for modern typesetting.