

Peckham

Design:
Alex Chavot

Styles:
Regular
Italic

Formats:
OpenType OTF (Mac & PC)
EOT, Woff, Woff2 (web)

Published:
2016

Peckham takes its roots in a surprising French Canon from Vincent Figgins specimen (1801/1815). It has the typical boldness of Figgins' display type but was adapted to the contemporary taste. While keeping the original contrasts and sharp verticality of Figgins' French Canon, Peckham is also nourished by early nineteenth century's Scotch Roman typefaces and later revivals of the genre.

Extracts from The Raven by Edgar Allan Poe

+ Regular **Peckham Regular**

+ **Aa**

+ Italic *Peckham Italic*

+ *Aa*

+

Regular – 210 pt

PE

+

CK

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HA

+

M

+ Regular – 80pt

TALKING
WANDER

+ Regular – 50pt

GERALDINE'S
ILLUSTRATED
ATMOSPHERE

+ Regular – 36pt

THE SPOKEN WORD
COMPLEX OPINION
CRITICAL REGARDS
LOCKED-OUT LOVE

+ Regular – 24pt

THE FORMULAIC STRUCTURE
POEM BY EDGAR ALLAN POE
A BIG USE OF ALLITERATION
TROCHAIC FEET OCTAMETER
EMPHASIS FINAL SYLLABLES

+ Regular – 14pt

THE “RAVEN” HAS TAKEN RANK OVER THE WHOLE WORLD OF LITERATURE, AS THE VERY FIRST POEM YET PRODUCED ON THE AMERICAN CONTINENT. THERE IS INDEED BUT ONE OTHER – THE “HUMBLE BEE” OF RALPH WALDO EMERSON, WHICH CAN BE RANKED NEAR IT. THE LATTER IS SUPERIOR TO IT, AS A WORK OF CONSTRUCTION AND DESIGN, WHILE THE FORMER IS SUPERIOR TO THE LATTER AS A WORK OF PURE ART. THEY

+ Regular – 12pt

HOLD THE SAME THIS POEM MAINTAINS A RANK SO HIGH AMONG ALL PERSONS OF CATHOLIC AND GENERALLY CULTIVATED TASTE, WE CAN CONCEIVE THE WRATH OF MANY WHO WILL READ IT FOR THE FIRST TIME IN THE COLUMNS OF THIS NEWSPAPER. THOSE WHO HAVE FORMED THEIR TASTE IN THE POPE AND DRYDEN SCHOOL, WHOSE EARLIEST POETICAL ACQUAINTANCE IS MILTON, AND WHOSE LATEST HAMMOND AND COWPER – WITH A SMALL SPRINKING OF MOORE AND BYRON – WILL NOT BE APT TO RELISH ON FIRST SIGHT A POEM TINGED SO

+ Regular – 10pt

DEEPLY WITH THE DYES OF THE NINETEENTH CENTURY. THE POEM WILL MAKE AN IMPRESSION ON THEM WHICH THEY WILL NOT BE ABLE TO EXPLAIN – BUT THAT WILL IRRITATE THEM. CRITICISM AND EXPLANATION ARE USELESS WITH SUCH. CRITICISM CANNOT REASON PEOPLE INTO AN ATTACHMENT. IN SPITE OF OUR PLEAS, SUCH WILL TALK OF THE GAUDINESS OF KEATS AND THE CRAZINESS OF SHELLEY, UNTIL THEY SEE DEEP ENOUGH INTO THEIR CLAIMS TO FORGET OR BE ASHAMED TO TALK SO. SUCH WILL ANGRILY PRONOUNCE THE RAVEN [SIC] FLAT NONSENSE. ANOTHER CLASS WILL BE DISGUSTED THEREWITH, BECAUSE THEY CAN SEE NO PURPOSE, NO ALLEGORY, NO “MEANING,” AS THEY EXPRESS IT, IN THE POEM. THESE PEOPLE – AND THEY CONSTITUTE THE MAJORITY OF OUR PRACTICAL RACE –

+ Regular – 8pt

ARE POSSESSED WITH A FALSE THEORY. THEY HOLD THAT EVERY POEM AND POET SHOULD HAVE SOME MORAL NOTION OR OTHER, WHICH IT IS HIS “MISSION” TO EXPOUND. THAT THEORY IS ALL FALSE. TO BUILD THEORIES, PRINCIPLES, RELIGIONS, ETC., IS THE BUSINESS OF THE ARGUMENTATIVE, NOT OF THE POETIC FACULTY. THE BUSINESS OF POETRY IS TO MINISTER TO THE SENSE OF THE BEAUTIFUL IN HUMAN MINDS. THAT SENSE IS A SIMPLE ELEMENT IN OUR NATURE – SIMPLE, NOT

COMPOUND; AND THEREFORE THE ART WHICH MINISTERS TO IT MAY SAFELY BE SAID TO HAVE AN ULTIMATE END IN SO MINISTERING. THIS THE “RAVEN” DOES IN AN EMINENT DEGREE. IT HAS NO ALLEGORY IN IT, NO PURPOSE – OR A VERY SLIGHT ONE – BUT IT IS A “THING OF BEAUTY,” AND WILL BE A “JOY FOREVER,” FOR THAT AND NO FURTHER REASON. IN THE LAST STANZA IS AN IMAGE OF SETTLED DESPAIR AND DESPONDENCY, WHICH THROWS A GLEAM OF MEANING AND ALLEGORY

+ Regular – 80pt

Darkness
Mysteries

+ Regular – 50pt

Beloved Lenore
Talkative Raven
Plutonian Shore

+ Regular – 36pt

The Spoken Mysteries
Maiden Long Shadow
Serious Dispositions
Over Many A Quaint

+ Regular – 24pt

Such is the land, and for one
night we enter it, a night
of astral phases and recurrent
chimes. Its monodies are twelve
poems, whose music strives
to change yet ever is the same.

+ Regular – 14pt

The “Raven” has taken rank over the whole world of literature, as the very first poem yet produced on the American continent. There is indeed but one other – the “Humble Bee” of Ralph Waldo Emerson, which can be ranked near it. The latter is superior to it, as a work of construction and design, while the former is superior to the latter as a work of pure art. They hold the same relation the one to the other that a masterpiece of painting holds to a splendid piece of mosaic. But while

+ Regular – 12pt

this poem maintains a rank so high among all persons of catholic and generally cultivated taste, we can conceive the wrath of many who will read it for the first time in the columns of this newspaper. Those who have formed their taste in the Pope and Dryden school, whose earliest poetical acquaintance is Milton, and whose latest Hammond and Cowper – with a small sprinkling of Moore and Byron – will not be apt to relish on first sight a poem tinged so deeply with the dyes of the nineteenth century. The poem will make an impression on them which they will not be able to explain – but that will irritate them. Criticism and explanation

+ Regular – 10pt

are useless with such. Criticism cannot reason people into an attachment. In spite of our pleas, such will talk of the gaudiness of Keats and the craziness of Shelley, until they see deep enough into their claims to forget or be ashamed to talk so. Such will angrily pronounce the Raven [sic] flat nonsense. Another class will be disgusted therewith, because they can see no purpose, no allegory, no “meaning,” as they express it, in the poem. These people – and they constitute the majority of our practical race – are possessed with a false theory. They hold that every poem and poet should have some moral notion or other, which it is his “mission” to expound. That theory is all false. To build theories, principles, religions, etc., is the business of the argumentative, not of the poetic faculty. The business of poetry is to minister to the sense of the beautiful in human minds. That sense is a simple element in our nature – simple, not

+ Regular – 8pt

compound; and therefore the art which ministers to it may safely be said to have an ultimate end in so ministering. This the “Raven” does in an eminent degree. It has no allegory in it, no purpose – or a very slight one – but it is a “thing of beauty,” and will be a “joy forever,” for that and no further reason. In the last stanza is an image of settled despair and despondency, which throws a gleam of meaning and allegory over the entire poem – making it all a personification of that passion – but that stanza is evidently an afterthought, and unconnected with the original poem.

The “Raven” itself is a mere narrative of simple events. A bird which had been taught to speak by some former master, is lost in a stormy night, is attracted by the light of a student’s window, flies to it and flutters against it. Then against the door. The student fancies it a visitor, opens the door, and the chance word uttered by the bird suggests to him memories and fancies connected with his own situation and the dead sweetheart or wife. Such is the poem. The last stanza is an afterthought. The worth of the Raven [sic] is not in any “moral,” nor is its charm in the construction of its story.

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Italic – 210 pt

PE

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Italic – 80pt

*TALKING
WANDER*

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Italic – 50pt

*GERALDINE'S
ILLUSTRATED
ATMOSPHERE*

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*THE SPOKEN WORD
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+ Italic – 80pt

*Darkness
Mysteries*

+ Italic – 50pt

*Beloved Lenore
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Plutonian Shore*

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Regular + Italic – 18pt

The *introductory note* is by John Moncure Daniel. In the original, the narrow width of the columns means that the long lines *wrap to a second line*, indented to show continuation. This feature has not been repeated here, with the lines instead being *allowed to stretch out* to the appropriate length. In printing line 3, Mabbott changes the ending period to an em-dash, with no comment. The present text agrees exactly with Poe's corrections made in his own copy of *The Raven and Other Poems*, with one exception. In line 67, both words of *sad soul* have been marked for deletion,

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Regular + Italic – 14pt

but Poe apparently directed the typesetter to delete only *soul*, so that the new phrase is *sad fancy* rather than simply *fancy*. (The phrase *sad fancy* first appears in one of the lines as quoted in Poe's essay *The Philosophy of Composition*, in *Graham's Magazine*, April 1846.) It might also be argued that Poe's replacement word of *seraphim* for *angels* in line 80 should be capitalized, based on how the word is written. Again, Poe may have directed the typesetter to use *lower case*, which is more in keeping with other similar references.

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Regular

Glyphset Overview

1/2

Uppercases

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Small capitals

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Lowercases

a b c d e f g h i j k l m n o p q r s t u v w x y z

Accented uppercases

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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Accented small capitals

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Accented lowercases

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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Ligatures

fb ffb ff fh fhh fi ffi fi ffi fi ffi fi ffi
 fi ffi fi ffi fj ffj fk ffk fl ffl ft ftt tt
 Th Wh Fl Fl FL FL SS SS WWW www www

Discretionary ligatures

ct sp st f

Diacritics

ˆ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

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Regular

Glyphset Overview

2/2

Proportional lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Proportional oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Superiors

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Inferiors

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Numerators

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Denominators

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9



Fractions

1/2 1/3 2/3 1/4 3/4 1/5 2/5 4/5 3/5
1/6 5/6 1/8 3/8 5/8 7/8 % ∞

Standard punctuation

, ; : ! i ? ð _ - - - . •
' ' “ ” , „ ' " < > « » / \ | |

Case sensitive form

() () [] [] { } { }
() [] [] { } i ð < > « » - - - . @

Miscellaneous symbols

* ** † ‡ § ¶ @ A © ® ¢ ™ ™ a o N°

Mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ −
∝ ∞ ∠ Δ Ω ∂ ∫ √ Σ Π π μ ° ℓ e



Geometrical symbols

■ ◆ ● ▲ □ ◇ ○ △ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ^ v
◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ■ ■ ■ ■ ● ● ● ● < >

Dingbats

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦

Arrows

← ↑ → ↓ ↔ ⇕ ↖ ↗ ↘ ↙ ← ↑ → ↓

Circled figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



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Italic

Glyphset Overview

1/2

Uppercases

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Small capitals

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Lowercases

a b c d e f g h i j k l m n o p q r s t u v w x y z

Accented uppercases

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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Accented small capitals

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Accented lowercases

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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Ligatures

fb ffb ff fh ffh fi ffi fi ffi fi ffi fi ffi
 fi ffi fi ffi fj fff fk ffk fl ffl ft fti tt
 Th Wh FI EI FL FL SS SS

Discretionary ligatures

ct sp st f

Diacritics

ˆ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˘ ˙ ˚ ˛ ˜ ˝

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Italic

Glyphset Overview

2/2

Proportional lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Proportional oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Superiors

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Inferiors

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Numerators

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Denominators

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

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Fractions

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 $\frac{1}{6}$ $\frac{5}{6}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ % ‰

Standard punctuation

, ; : ! i ? ÷ — - — — · •
‘ ’ “ ” , „ ’ ” < > « » / \ | / |
() () [] [] { } { }

Case sensitive form

() [] [] { } i ÷ < > « » - - — · @

Miscellaneous symbols

* ** † ‡ § ¶ @ A © ® ¢ ™ ™ ¯ ° N^o

Mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬
∞ ∅ Δ Ω ∂ ∫ √ Σ Π π μ ° ℓ e

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Geometrical symbols

■ ◆ ● ▲ □ ◇ ○ △ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ^ ∨
◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ■ ▣ ▤ ▥ ● ○ ● ◐ ◑ < >

Dingbats

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙ ← ↑ → ↓

Circled figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

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OpenType Features

OFF

ON

All caps

lowercases to uppercases

LOWERCASES TO UPPERCASES

Case-sensitive forms

ğh ìh - - - (h) [h̃] {h} <h> «h» ·h @

đH ìH - - - (H) [H̃] {H} <H> «H» ·H @

Small capitals

lowercases to small capitals

LOWERCASES TO SMALL CAPITALS

Standard ligatures

FIRE FLAME The first flight effect

FIRE FLAME The first flight effect

+

Discretionary ligatures

fact space straight

fact̃ spacẽ straight̃

Historical ligatures

Historical

Hiforical

Contextual alternates

1x2 30x40

<- -> ^| v|

^\\ ^/ v/ v\\

^|v <->

The Where WWW www www

1x2 30x40

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Proportional lining figures

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Tabular lining figures

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Proportional oldstyle figures

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Tabular oldstyle figures

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Slashed zeros

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0 0 0 0

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OpenType Features

OFF

ON

Superscript/Superior

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Subscript/Inferior

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

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Denominators

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

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Fractions

1/2 30/40 100/1000 567/890

½ ¾ 100/1000 567/890

Ordinals

1^o 2^o 3^o 4^A 5^A 6^a
N^o N^o n^o No No no1^o 2^o 3^o 4^a 5^a 6^a
N^oStylistic set 1 [SS01]
Open circled figures

0 1 2 3 4 5 6 7 8 9 10

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Stylistic set 2 [SS02]
Closed circled figures

0 1 2 3 4 5 6 7 8 9 10

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Stylistic set 3 [SS03]
Alternative arrows

← ↑ → ↓

← ↑ → ↓

+

+

The End

Contact:

info@apexfoundry.com

Alex Chavot
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75019 – Paris [France]

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