





INFIDEL IS BASED
ON LETTERS FROM
THE LINDISFARNE
GOSPELS AND OTHER
SIMILAR MANUSCRIPTS
AND BIBLES FROM
THE MIDDLE AGES

INFIDEL

ABOUT Infidel is based upon letterforms from the Lindisfarne Gospels and other manuscripts and bibles from across the Middle Ages. These are wonderfully idiosyncratic forms; some beautiful, others unsightly, but all far away from what we recognise as legible letterforms, today.

The typeface was designed as a reaction to the surge in negative comment directed towards religion following the Al-Quaeda attacks on the United States of America of September 11th, 2001. The deployment of these serene, religious, historic forms and the choice of an intentionally confrontational name was intended to shine a light on the inherent contradictions of religious intolerance.

SUPPORTED LANGUAGES Afar / Afrikaans / Albanian / Basque / Bosnian / Breton / Catalan / Crimean Tatar (Latin) / Croatian / Czech / Danish / Dutch / English / Esperanto / Estonian / Faroese / Finnish / French / Frisian / Friulian / German / Greenlandic / Hawaiian / Hungarian / Icelandic / Indonesian / Interlingua / Irish Gaelic / Italian / Karelian / Kirundi / Kurdish (Latin) / Ladin / Latvian / Lithuanian / Luxemburgish / Malagasy / Malay / Maltese / Māori Norn / Norwegian (Bokmål) / Norwegian (Nynorsk) / Occitan / Palauan / Polish / Portuguese / Rhaeto-Romance / Romani / Romanian / Sango / Sámi (Northern) / Scottish Gaelic / Serbian (Latin) / Shona / Slovak / Slovene / Sorbian / Spanish / Swahili / Swati / Swedish / Tagalog (Filipino) / Tahitian / Tokelauan / Tsonga / Turkish / Umbundu / Veps / Welsh / Wolof / Zulu

UNICODE RANGES Complete: Basic Latin / Latin-1 Supplement / Latin Extended-A
Parts of: Mathematical Operators / Latin Extended-B / Latin Extended Additional / Spacing Modifier Letters / General Punctuation / Currency Symbols / Letterlike Symbols

CREDITS frac / liga / salt 1 / salt 2 / salt 3 / sso1 / sso2 / sso3

CREDITS Designed by Jonathan Barnbrook and Marcus Leis Allion
First published in 2003
Revised and expanded character set published in 2016

Infidel features 3 sets of upper and lowercase stylistic alternates. When using Adobe Illustrator, stylistic alternates are accessed via the OpenType panel by selecting **Stylistic Alternates**. When using Adobe InDesign, stylistic alternates are accessed via the character panel by selecting **OpenType > Stylistic Sets > Set 1/Set 2/Set 3**. When using CSS, stylistic alternates are activated using the **font-feature-settings** property with a value of either **ss01/ss02/ss03** or **salt 1/salt 2/salt 3**.

Ab → aB

REGULAR CHARACTER SET

AMEN
bible
DiVINE

STYLISTIC ALTERNATE SET #1

AMEN
BIBL€
DIXIN€

REGULAR CHARACTER SET

ETERNAL
FaITH
LORD

STYLISTIC ALTERNATE SET #2

E+ERΩΔL
FΔI+H
LORÒ

REGULAR CHARACTER SET

MEJiah
JaiNT
ZiON

STYLISTIC ALTERNATE SET #3

MESSIAXH
SXIHX*
LIONH

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

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 ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß

€

IJ

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

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 ð ñ ò ó
ô õ ö ø ù ú û ü ý þ ß

€

ij

ÀBCDΣFGHIJKLMN
OϑORS*UVWXϒZ

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 ð ñ ò ó
ô õ ö ø ù ú û ü ý þ ß

Σ

¶

Ω

Ψ

51 PT

THESE WONDERFULLY

48 PT

IDIOSYNCRATIC FORMS

36 PT

SOME BEAUTIFUL, SOME UGLY

22 PT

ARE SO FAR AWAY FROM WHAT WE RECOGNISE AS

64 PT

LEGIBLE LETTERS

166 PT

TODAY

10 PT

ACCORDING TO ALDRED'S COLOPHON, THE LINDISFARNE GOSPELS WERE MADE IN HONOUR OF GOD AND SAINT CUTHBERT, A BISHOP OF THE LINDISFARNE MONASTERY WHO WAS BECOMING "NORTHERN ENGLAND'S MOST POPULAR SAINT". SCHOLARS THINK THAT THE MANUSCRIPT WAS WRITTEN SOMETIME BETWEEN CUTHBERT'S DEATH IN 687 AND BAEDFRITH'S DEATH IN 721 (BBC TYNE 2012). THERE IS A SIGNIFICANT AMOUNT OF INFORMATION KNOWN ABOUT CUTHBERT THANKS TO TWO ACCOUNTS OF CUTHBERT'S LIFE THAT WERE WRITTEN SHORTLY AFTER HIS DEATH, THE FIRST BY AN ANONYMOUS MONK FROM LINDISFARNE, AND THE SECOND BY BEDE, A FAMOUS MONK, HISTORIAN, AND THEOLOGIAN. CUTHBERT ENTERED INTO THE MONASTERY OF MELROSE, NOW IN LOWLAND SCOTLAND BUT THEN IN NORTHUMBRIA, IN THE LATE 7TH CENTURY, AND AFTER BEING ORDAINED PRIEST HE BEGAN TO TRAVEL THROUGHOUT NORTHUMBRIA, "RAPIDLY ACQUIRING A REPUTATION FOR HOLINESS AND FOR THE POSSESSION OF MIRACULOUS POWERS". AFTER THE SYNOD OF WHITBY IN 664, MANY OF THE LEADING MONKS AT LINDISFARNE RETURNED TO IONA AND IRELAND, LEAVING ONLY A RESIDUE OF MONKS AFFILIATED TO THE ROMAN CHURCH AT LINDISFARNE.

Σ K € P T I C Σ

ADOPTEd THE LABEL AS

A POSITIVE TEAM

AFTER IT HAD BEEN GIVEN TO THEM

BY CHURCH LEADERS

LINDISFARNE, ALSO KNOWN AS "HOLY ISLAND", IS LOCATED OFF THE COAST OF NORTHUMBRIA IN NORTHERN ENGLAND (CHILVERS 2004). IN AROUND 635 AD, THE IRISH MISSIONARY AIDAN FOUNDED THE LINDISFARNE MONASTERY ON "A SMALL OUTCROP OF LAND" ON LINDISFARNE. KING OSWALD OF NORTHUMBRIA SENT AIDAN FROM IONA TO PREACH TO AND BAPTIZE THE Pagan ANGLAXONX, FOLLOWING THE CONVERSION TO CHRISTIANITY OF THE NORTHUMBRIAN MONARCHY IN 627. ABOUT 250 YEARS AFTER THE PRODUCTION OF THE BOOK ALDRED ADDED AN OLD ENGLISH TRANSLATION BETWEEN THE LINES OF THE LATIN TEXT, AND IN HIS COLOPHON HE RECORDED THE NAMES OF THE FOUR MEN WHO HELPED CONTRIBUTE TO THE PRODUCTION OF THE LINDISFARNE GOSPELX. EADFRIÐ, BISHOP OF LINDISFARNE, WAS CREDITED WITH WRITING THE MANUSCRIPT, ETHELWALD, BISHOP OF THE LINDISFARNE ISLANDERX WAS CREDITED WITH BINDING IT, BILLFRITH, AN ANCHORITE, WAS CREDITED WITH ORNAMENING THE MANUSCRIPT, AND FINALLY ALDRED INCLUDED HIMSELF AS THE PERSON WHO CLOTHED IT IN ANGLAXON ENGLISH. SOME SCHOLARX HAVE ARGUED THAT EADFRIÐ AND ETHELWALD DID NOT PRODUCE THE MANUSCRIPT BUT COMMISSIONED SOMEONE ELSE TO DO SO.

52 PT

THE NAME INFIDEL IS

70 PT

INTENTIONALLY

58 PT

CONFRONTATIONAL

76 PT

THE TYPEFACE

33 PT

WAS DESIGNED AS A RESPONSE TO

66 PT

SEPTEMBER 11TH

10 PT

DUE TO INCREASINGLY SLACK RELIGIOUS PRACTICE IN LINDISFARNE, CUTHBERT WAS SENT TO LINDISFARNE AS A WAY TO REFORM THE RELIGIOUS COMMUNITY. IN LINDISFARNE CUTHBERT BEGAN TO TAKE ON A SOLITARY LIFESTYLE, EVENTUALLY MOVING TO INNER FARNE ISLAND WHERE HE BUILT A HERMITAGE. CUTHBERT AGREED TO BECOME BISHOP AT THE REQUEST OF KING SCGFRIH IN 634, BUT WITHIN A COUPLE YEARS RETURNED TO HIS HERMITAGE IN FARNE AS HE FELT DEADLY APPROACHING. CUTHBERT DIED ON 20 MARCH 637, AND WAS BURIED IN LINDISFARNE. AS A VENERATED SAINT HIS TOMB ATTRACTED MANY PILGRIMS TO LINDISFARNE. THE LINDISFARNE GOSPELS IS A CHRISTIAN MANUSCRIPT, CONTAINING THE GOSPELS OF MATTHEW, LUKE, MARK, AND JOHN AND THE LIFE AND TEACHINGS OF JESUS CHRIST. THE MANUSCRIPT WAS USED FOR CEREMONIAL PURPOSES TO PROMOTE AND CELEBRATE THE CHRISTIAN RELIGION AND THE WORD OF GOD (BBC 4 2012). BECAUSE THE BODY OF CUTHBERT WAS BURIED IN LINDISFARNE, LINDISFARNE BECAME AN IMPORTANT PILGRIMAGE DESTINATION IN THE 7TH AND 8TH CENTURIES AND THE LINDISFARNE GOSPELS WOULD HAVE CONTRIBUTED TO THE CULT OF SAINT CUTHBERT (BBC 4 2012).

52 PT

CONTRASTING THESE

58 PT

SERIOUS RELIGIOUS

47 PT

HISTORIC FORMS WITH

34 PT

THE SURGE IN NEGATIVE ENERGY

23 PT

HAS PERSUADED PEOPLE'S ATTITUDE TOWARDS

114 PT

RELIGION

10 PT



THE LINDISFARNE GOSPELS MANUSCRIPT WAS PRODUCED IN A SCRIPTORIUM IN THE MONASTERY OF LINDISFARNE. THE PAGES OF THE LINDISFARNE GOSPELS ARE VELLUM, MADE FROM THE SKINS OF SHEEP OR CALVES AND EVIDENCE FROM THE MANUSCRIPT REVEALS THAT THE VELLUM USED FOR THE GOSPELS WAS MADE FROM CALFSKIN (BACKHOUSE 1991). THE TEXT OF THE MANUSCRIPT IS WRITTEN "IN A DENSE, DARK BROWN INK, OFTEN ALMOST BLACK, WHICH CONTAINS PARTICLES OF CARBON FROM SOOT OR LAMP BLACK" (BACKHOUSE 1991). THE PENS USED FOR THE MANUSCRIPT COULD HAVE BEEN CUT FROM EITHER QUILLS OR REEDS, AND THERE IS ALSO EVIDENCE TO SUGGEST THAT THE TRACE MARKS (SEEN UNDER OBLIQUE LIGHT) WERE USED BY AN EARLY EQUIVALENT OF A MODERN PENCIL (BACKHOUSE 1991). THERE IS A HUGE RANGE OF INDIVIDUAL SIGNS USED IN THE MANUSCRIPT. THE COLOURS ARE DERIVED FROM ANIMAL, VEGETABLE AND MINERAL SOURCES (BACKHOUSE 2004). WHILE SOME COLOURS WERE OBTAINED FROM LOCAL SOURCES, OTHERS WERE IMPORTED FROM THE MEDITERRANEAN, AND RARE SIGNS SUCH AS LAPIS LAZULI WOULD HAVE BEEN COME FROM THE HIMALAYAS.

T