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**freshfaraofonts**

If a text is set in a good **Egyptienne**, we can observe a kind of sparkle in the lines. Egyptianiennes are cheerful type faces, possibly due to the fact that they developed simultaneously with sans-serif faces. *The design principle of a sign from the first half of the 19th century does not have such firm and long-established roots as for example, the Renaissance Roman type face; it is, therefore, much more prone to mistakes which are symptoms of a „decline“.* We know of Egyptianiennes with uneven colour, with letters falling backwards (this often happens in the case of „S“), and also with slightly bizarre modelling of details. In the course of time, however, it was realized that such things could be quite pleasant and inspiring. After a century and a half we find that Egyptianiennes could be a useful tool which could give life to the uniform computer typography. The bequest of the „decadent“ typography is the following: Let us not be like a machine, let us not be afraid of doing things in a slapdash way. If monolinear sans-serif type faces palpably lack serifs, then Egyptianiennes literally have them in excess. It is not uncommon for the serif itself to be darker than the stroke it stems from. The forms of many twisted letters resemble the gesture of a juggler: others, rectangularly static ones, the profile of a rail or a steel girder - things which, in their time, were new and were unawares observed by the first creators of Egyptianiennes. **These type faces are ideal for circus posters and programs for theatre performances, just as for printing on cement sacks.** The Egyptianienne „Farao“ is soundly imperfect, in which it differs from the „cold“ current Egyptianiennes. It has been released in eight designs.

Book

*Book Italic*

College

Text

*Text Italic*

Bold

*Bold Italic*

TextBold

*TextBold Italic*

**Je-li text vysázen dobrou egyptienkou, pozorujeme jakési jiskření v řádkách. Egyptienky jsou písma veselá, možná proto, že se vyvíjela současně s grotesky. Jestliže monolínárním bezserifovým písmům citelně chybějí patky, pak egyptienkám doslova přebývají. Nežřídka je samotná patka tmavší než tah, ze kterého vyrůstá. Tvary mnohých zakroucených liter připomínají gesto žongléra, jiné, pravoúhle statické, profil kolejnice či ocelové traverzy - věci ve své době nové, mimoděk odpozorované prvními tvůrci egyptienek. Jsou to ideální písma na cirkusové plakáty a programy představení, stejně jako na potisk pytlů s cementem.**

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