

Nouveau Quellstift

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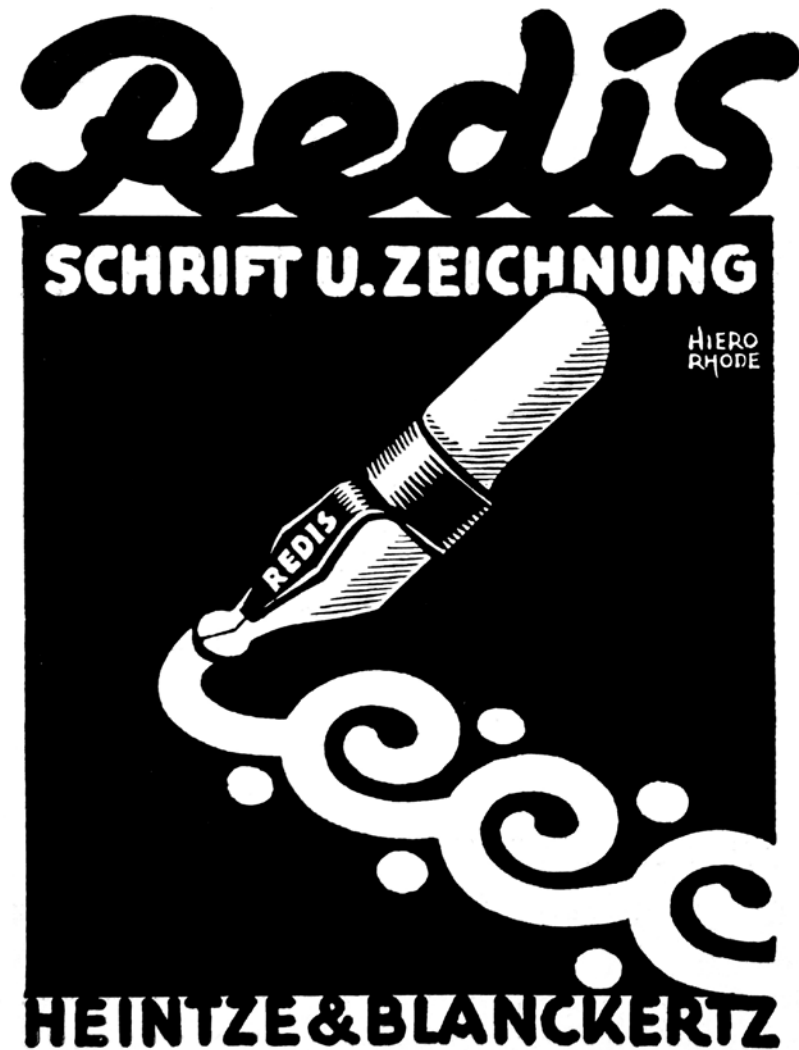
Nouveau Quellstift

Nouveau Quellstift is the rounded variant of the Nouveau typeface. In theory, all sans serif types could have rounded versions. Here, it resonates particularly with the origins of Art Nouveau letters, which can be found in writing rather than in typography. ✨ The Quellstift, literally 'source pen', is a monolinear writing tool made of shaped cork. Rudolf von Larisch promoted its use through his artistic writing courses at the Kunstgewerbeschule in Vienna and his influential 1905 book 'Unterricht in ornamentaler Schrift'. He found the tool ideal for beginners, offering a more straightforward option than drawing contours or writing with historical pens. The examples often show a dense pattern of justified capitals with little linespacing, and illustrations were ideally drawn with the same tool. ✨ The influence of the Quellstift was significant. By 1910, the German steel feather factory Heintze & Blanckertz had popularised the rounded, unmodulated stroke with their Redis nib, which was followed by the American Speedball pen some years later. Today, we write exclusively with monolinear tools. ✨ Nouveau Quellstift can be considered the written-looking companion to the Nouveau typeface. They are identical in line length and share the same distinctive styles and features, allowing for a gradual Art Nouveau expression. These can be accessed through OpenType features or separate font styles. A variable font assembles all in one, making them accessible through a weight and an exclusive flora axis. ✨ Nouveau was originally designed for the École de Nancy, the Art Nouveau museum in France. It received the Certificate of Typographic Excellence from the TDC in 2023.

Nouveau Quellstift | Light Crocus | 18 pt

UNTERRICHT IN
ORNAMENTALER
SCHRIFT · RUDOLF
VON LARISCH
WIEN 1905

Nouveau Quellstift | Medium Nenuphar | Manually outlined | 60 pt



Redis feather advertisement for Heintze & Blanckertz signed HIERO RHODE.
For 'writing and drawing', Die zeitgemäÙe Schrift, N° 24, January 1933.

William Morris
(1834–1896)
Edward Johnston
(1872–1944)
Anna Simons
(1871–1951)
Rudolf von Larisch
(1856–1934)
Fritz Helmuth Ehmcke
(1878–1965)
Alfred Erdmann
(1872–1966)

Nouveau Quellstift | Medium Crocus + Nenufar minuscules feature | 42 pt

AMERICAN SPEEDBALL

Nouveau Quellstift | Bold Crocus | 80 pt

Die Entwicklung
der Redis-Feder

Nouveau Quellstift | Thin Nenufar | 70 pt

Quellstift
N°1146

Nouveau Quellstift | Medium Thistle | 90 pt

AIMS
OF TEACHING
WRITING
A CONTRIBUTION
TO THE MODERN
WRITING
MOVEMENT

Nouveau Quellstift | Bold Crocus + alternate O and W | 58 pt

BY 1910, THE GERMAN PEN MANUFACTURER HEINTZE & BLANCKERTZ HAD INTRODUCED THE 'REDIS' PEN, A CIRCULAR-TIPPED METAL NIB DIRECTLY BASED ON LARISCH'S QUELLSTIFT. IT PREDATED THE AMERICAN SPEEDBALL PEN BY SEVERAL YEARS AND LIKELY INSPIRED THE B-SERIES NIB, WHICH ALLOWED AMERICAN DESIGNERS TO MAKE LETTERING AT A MORE NATURAL WRITING ANGLE AND TO WRITE MONOLINEAR-STROKED LETTERS MORE QUICKLY. JUST AS THE WRITINGS OF LARISCH, EHMCHE, AND DELITSCH HAD PRESENTED THE QUELLSTIFT AS SUITABLE FOR STUDENTS, HEINTZE & BLANCKERTZ'S LETTERING PUBLICATIONS MARKETED THE CONTRAST-FREE REDIS PEN AS A TOOL FOR BEGINNERS.

Nouveau Quellstift | Hair Ginkgo + discretionary ligatures | 28 pt

Round tip MARKERS

Nouveau Quellstift | Bold Dahlia | 80 pt

The origins of
monolinear writing

Nouveau Quellstift | Regular Crocus | 60 pt

BALLPOINT ✓
→ PENS •

Nouveau Quellstift | Small Caps | Regular Nenuphar | 85 pt

NUZUZA

DIES

SINE

ZINZA

Nouveau Quellstift | Medium Thistle | 140 pt

In 1902, Rudolf von Larisch was appointed instructor of lettering and heraldry at the Kunstgewerbeschule in Vienna. The same year, Edward Johnston – who had started teaching lettering at London’s Central School in 1899 – was appointed to the prestigious Royal College of Art. Simultaneously, in two different countries, the art of writing letters was rediscovered and elevated to an academic level for the first time. In 1905, Larisch published ‘Unterricht in ornamentaler Schrift’ [Lessons in ornamental lettering]. Johnston’s ‘Writing & Illuminating & Lettering’ followed in 1906. These two books – while distinct in their approach – exerted significant influence and filled a void: the art of beautiful writing had been largely forgotten, and no publications were available on the subject.

Nouveau Quellstift | Thin Crocus | 16 pt

In 1902, Rudolf von Larisch was appointed instructor of lettering and heraldry at the Kunstgewerbeschule in Vienna. The same year, Edward Johnston – who had started teaching lettering at London’s Central School in 1899 – was appointed to the prestigious Royal College of Art. Simultaneously, in two different countries, the art of writing letters was rediscovered and elevated to an academic level for the first time. In 1905, Larisch published ‘Unterricht in ornamentaler Schrift’ [Lessons in ornamental lettering]. Johnston’s ‘Writing & Illuminating & Lettering’ followed in 1906. These two books – while distinct in their approach – exerted significant influence and filled a void: the art of beautiful writing had been largely forgotten, and no publications were available on the subject.

Nouveau Quellstift | Thin Gingko | 16 pt

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Nouveau Quellstift | Thin Thistle | 16 pt

In 1911, Ehmcke published 'Ziele des Schriftunterrichts. Ein Beitrag zur modernen Schriftbewegung' [Aims of teaching writing. A contribution to the modern writing movement]. He taught at several schools, until the end of 1940s, eventually arriving in Munich. Already in 1907 he became a member (and was in its early years the graphic designer) of the Deutsche Werkbund, an association of artists and architects which was founded the same year by Hermann Muthesius, Friedrich Naumann und Henry van de Velde. Henry van de Velde founded and began directing the Weimar Kunstgewerbeschule in 1908 (which under Walter Gropius became the renowned Bauhaus in 1919), where he employed Anna Simons from the beginning on. When he returned to Belgium he founded the Institut supérieur des Arts décoratifs de La Cambre in 1927 which he directed until 1936. The school was the first art school in Belgium to open up for women. In the early 1920s, the researcher and publisher Rudolf Blanckertz founded the Verlag für Schriftkunde und Schriftunterricht and in 1927 one of the very first design magazines Die zeitgemäße Schrift. Blanckertz, son of the co-founder of Heintze & Blanckertz, the first German steel feather factory, was in close relation to the above quoted persons. He had already founded in 1898 the Schriftmuseum Rudolf Blanckertz in Berlin, an important collection of writing examples and related objects from the invention of writing to the present day, which he operated until the 1940s. Unfortunately most of it was lost during the allied bombing of Berlin.

Nouveau Quellstift | Light Crocus | 14 pt

In 1911, Ehmcke published 'Ziele des Schriftunterrichts. Ein Beitrag zur modernen Schriftbewegung' [Aims of teaching writing. A contribution to the modern writing movement]. He taught at several schools, until the end of 1940s, eventually arriving in Munich. Already in 1907 he became a member (and was in its early years the graphic designer) of the Deutsche Werkbund, an association of artists and architects which was founded the same year by Hermann Muthesius, Friedrich Naumann und Henry van de Velde. Henry van de Velde founded and began directing the Weimar Kunstgewerbeschule in 1908 (which under Walter Gropius became the renowned Bauhaus in 1919), where he employed Anna Simons from the beginning on. When he returned to Belgium he founded the Institut supérieur des Arts décoratifs de La Cambre in 1927 which he directed until 1936. The school was the first art school in Belgium to open up for women. In the early 1920s, the researcher and publisher Rudolf Blanckertz founded the Verlag für Schriftkunde und Schriftunterricht and in 1927 one of the very first design magazines Die zeitgemäße Schrift. Blanckertz, son of the co-founder of Heintze & Blanckertz, the first German steel feather factory, was in close relation to the above quoted persons. He had already founded in 1898 the Schriftmuseum Rudolf Blanckertz in Berlin, an important collection of writing examples and related objects from the invention of writing to the present day, which he operated until the 1940s. Unfortunately most of it was lost during the allied bombing of Berlin.

Nouveau Quellstift | Light Nenuphar | 14 pt

Larisch introduced a unique tool for lettering instruction: a contrast-less writing instrument he called a Quellstift. Larisch considered the Quellstift, piece of shaped cork, an ideal tool for beginners, because no matter what direction one moves it in, strokes always have the same thickness; unlike those of pointed- or broad-nib pens, its strokes do not narrow or swell based on how the user moves the pen. The Quellstift's strokes also have rounded-off beginnings and ends. As a term, Quellstift is difficult to translate. It means 'source pen', but 'source' can suggest not just a starting point for beginning letterers but a point of origin as well. Larisch believed that the Quellstift channeled ritzen (the German verb for scratching), which he regarded as 'the genesis of all writing'. Imagine writing or drawing lines in damp sand at the beach with your fingertip; the line you'd trace would look similar to a Quellstift's mark on the page. A Quellstift encourages writing strokes as unbroken movements, and it prompts direct, forcible engagement with the writing surface. At least during Larisch's first few years as a teacher, his pupils likely made these novel pens themselves. When the cork used was thick enough, the strokes the pen generated were heavy, dark lines. As mentioned above, Larisch encouraged thick-stroke writing, since this better allowed pupils to appreciate the figure-ground relationship in their work. For Larisch, that understanding was the key to unlocking pupils' lettering abilities and preparing them to engage with other tools and modes of artistic writing. Since the Quellstift's marks are contrast-free, they don't carry the stylistic inheritances of calligraphic styles reliant on stroke contrast. Without contrast, it is also nearly impossible to create lettering in the style of Fraktur typefaces, which were still used for much of the German-language text in print around 1900 – another bonus, Larisch would have thought.

Nouveau Quellstift | Regular Crocus | 11 pt

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Nouveau Quellstift | Regular Thistle | 11 pt

By 1910, the German pen manufacturer Heintze & Blanckertz had introduced the Redis pen, a circular-tipped metal nib directly based on Larisch's Quellstift. It predated the American Speedball pen by several years and likely inspired the B-Series nib, which allowed American designers to make lettering at a more natural writing angle and to write monolinear-stroked letters more quickly. Just as the writings of Larisch, Ehmcke, and Delitsch had presented the Quellstift as suitable for students, Heintze & Blanckertz's lettering publications marketed the contrast-free Redis pen as a tool for beginners. When Sütterlin, a professor at Berlin's Applied Arts School, was tasked with reforming the German-script writing style used by Prussian schoolchildren, he turned to Quellstift-like instruments. His Sütterlin script, introduced in 1916, called for replacing the previously used pointed pens with something like a Quellstift. The Redis pen also became a favored tool of many German graphic artists, including Ludwig Hohlwein and Edmund Edel.

Nouveau Quellstift | Medium Crocus | 9 pt

By 1910, the German pen manufacturer Heintze & Blanckertz had introduced the Redis pen, a circular-tipped metal nib directly based on Larisch's Quellstift. It predated the American Speedball pen by several years and likely inspired the B-Series nib, which allowed American designers to make lettering at a more natural writing angle and to write monolinear-stroked letters more quickly. Just as the writings of Larisch, Ehmcke, and Delitsch had presented the Quellstift as suitable for students, Heintze & Blanckertz's lettering publications marketed the contrast-free Redis pen as a tool for beginners. When Sütterlin, a professor at Berlin's Applied Arts School, was tasked with reforming the German-script writing style used by Prussian schoolchildren, he turned to Quellstift-like instruments. His Sütterlin script, introduced in 1916, called for replacing the previously used pointed pens with something like a Quellstift. The Redis pen also became a favored tool of many German graphic artists, including Ludwig Hohlwein and Edmund Edel.

Nouveau Quellstift | Medium Dahlia | 9 pt

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Nouveau Quellstift | Medium Gingko | 9 pt

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Nouveau Quellstift | Medium Nenuphar | 9 pt

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Nouveau Quellstift | Medium Rose | 9 pt

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Nouveau Quellstift | Medium Thistle | 9 pt

Nouveau Quellstift Crocus
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Dahlia
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Gingko
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Nenuphar
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Rose
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Thistle
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift | Hair | 20 pt

Nouveau Quellstift Crocus
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Dahlia
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Gingko
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Nenuphar
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Nouveau Quellstift Rose
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Thistle
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift | Thin | 20 pt

Nouveau Quellstift Crocus
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift Dahlia
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Nouveau Quellstift Gingko
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Nouveau Quellstift Nenuphar
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Nouveau Quellstift Rose
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ABCDEFGHIJKLMNŒPQRSTUVWXYZ
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Nouveau Quellstift Thistle
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ABCDEFGHIJKLMNŒPQRSTUVWXYZ
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Nouveau Quellstift | Light | 20 pt

Nouveau Quellstift Crocus
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ABCDEFGHIJKLMN OPQRSTUVWXYZ
0123456789

Nouveau Quellstift Dahlia
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ABCDEFGHIJKLMN OPQRSTUVWXYZ
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Nouveau Quellstift Gingko
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ABCDEFGHIJKLMN OPQRSTUVWXYZ
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Nouveau Quellstift Nenuphar
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Nouveau Quellstift Rose
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Nouveau Quellstift Thistle
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ABCDEFGHIJKLMN OPQRSTUVWXYZ
0123456789

Nouveau Quellstift | Regular | 20 pt

Nouveau Quellstift Crocus
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Nouveau Quellstift Dahlia
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Nouveau Quellstift Gingko
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Nouveau Quellstift Nenufar
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Nouveau Quellstift Rose
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Nouveau Quellstift Thistle
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Nouveau Quellstift Nenufar
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Nouveau Quellstift Rose
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Nouveau Quellstift Thistle
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Nouveau Quellstift | Bold | 20 pt

ART NOUVEAU

A A A A A

Manual activation of individual alternates [Nouveau Quellstift Crocus only]

ART NOUVEAU

General activation with predefined OpenType stylistic sets [Nouveau Quellstift Crocus only]

- DAHLIA
- GINGKO
- NENUPHAR
- ROSE
- THISTLE

ART NOUVEAU

VAR

Weight 800

Flora 250

General activation & fine tuning with sliders on two axes [Nouveau Quellstift Variable]

OFF

ON

Activated by default
(recommended)

KERNING

ONLY

ONLY

CONTEXTUAL
ALTERNATES

1903-1904

1903–1904

30x40 cm

30×40 cm

lnk...

lnk...

Étudiant·es

Étudiant·es

» -> <-> <- «

» → ↔ ← «

Optional

ALL CAPS

Aims 1905

AIMS 1905

SMALL CAPS

Aims 1905

AIMS 1905

ALL SMALL CAPS

Aims 1905

AIMS 1905

SUPERSCRIP
/SUPERIORS
& ORDINALS

redis (1910)

redis (1910)

SUBSCRIPT
/INFERIORS

redis (1910)

redis₁₉₁₀

NUMERATOR

redis (1910)

redis¹⁹¹⁰

DENOMINATOR

redis (1910)

redis¹⁹¹⁰

FRACTIONS

50/100

50¹⁹¹⁰/100

LINING FIGURES

1900+

1900+

TABULAR FIGURES

1900

1900

TABULAR LINING
FIGURES

1900+

1900+

SLASHED ZERO

1900

1900

LOCALIZED FORMS

ISTANBUL

İSTANBUL

AKMARIJP

AKMARIJP

NANCY :

NANCY:

STRAÙE

STRAÙE

AQUAREL·LA

AQUAREL·LA

PAÙAPORT

PAÙAPORT

Localised forms are
available for Azeri,
Catalan, Dutch,
French, German,
Kazakh, Moldavian,
Romanian, Tatar,
Crimean Tatar,
Turkish.

OFF

ON

Stylistic sets are available only for the Crocus style. The sets are identical to the individual fonts.

STYLISTIC SET 1 [DAHLIA] NOUVEAU
 STYLISTIC SET 2 [GINGKO] NOUVEAU
 STYLISTIC SET 3 [NENUPHAR] NOUVEAU
 STYLISTIC SET 4 [ROSE] NOUVEAU
 STYLISTIC SET 5 [THISTLE] NOUVEAU
 STYLISTIC SET 6 [NENUPHAR MINS ONLY] Nouveau
 STYLISTIC SET 7 [ROSE MINS ONLY] Nouveau
 STYLISTIC SET 8 [THISTLE CAPS ONLY] Nouveau

NOUVEAU
 NOUVEAU
 NOUVEAU
 NOUVEAU
 NOUVEAU
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 Nouveau

STYLISTIC ALTERNATES [THISTLE] NOUVEAU

NOUVEAU

TITLING ALTERNATES Ä Ü Ö

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CASE-SENSITIVE FORMS ¿QUELLSTIFT?
 JK@POEM
 (VIENNA)
 «WRITING»
 SINGLE-LINE
 [ROUND/TIP]

¿QUELLSTIFT?
 JK@POEM
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DISCRETIONARY LIGATURES LARISCH
 AMERICAN
 SCRIPT
 NANCY
 NOUVEAU
 ACADEMIC
 WALKING
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LARISCH
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 SCRIPT
 NANCY
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 ACADEMIC
 WALKING
 LOOPS

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| DESIGN | Jérôme Knebusch |
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| PRODUCTION | Jérôme Knebusch |
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| NUMBER OF STYLES | 36 |
| GLYPHS PER STYLE | 1552 |
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| OPENTYPE FEATURES | Access All Alternates (AALT), Glyph Composition/Decomposition (CCMP), Required Ligatures (RLIG), Contextual Alternates (CALT), Case-Sensitive Forms (CASE), Small Capitals From Capitals (C2SC), Small Capitals (SMCP), Standard Ligatures (LIGA), Localized Forms (LOCL), Superscript (SUPS), Subscript (SUBS), Numerators (NUMR), Denominators (DNOM), Ordinals (ORDN), Scientific Inferios (SINF), Fractions (FRAC), Stylistic Sets (SS01–08), Stylistic Alternates (SALT), Discretionary Ligatures (DLIG), Titling (TITL), Lining Figures (LNUM), Proportional Figures (PNUM), Tabular Figures (TNUM), Oldstyle Figures (ONUM), Slashed Zero (ZERO), Kerning (KERN). |
| TEXTS | Jérôme Knebusch. Quotes from Dan Reynolds, 'Rudolf von Larisch. Vienna's theorist of artistic writing', in 'Die Fläche: Design and Lettering of the Vienna Secession, 1902–1911', San Francisco: Letterform Archive, 2023, pp. 34–59. |
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