



Cut is a stencil type family inspired by designs from two different historical periods.

Its proportions are based on the forms of neoclassical typefaces produced in the late eighteenth and early nineteenth centuries. The sharp vertical stroke contrast of these types has been taken to an extreme in Cut, with hairline cross-strokes dissolved into open spaces that break down its letterforms into individual segments.

The systematic construction methods used to assemble Cut's letters references typefaces created in the early twentieth century where parts of letters were reduced to simple geometric units that could be used as structural components to build alphabets, using scaling, reflection, repetition and redistribution.

Although the typefaces produced in these historical periods appear to share few visual attributes, they can be seen as stages in the development of a common heritage that is rational, reductive, elegant and modern. The MuirMcNeil Cut type system is intended to reconcile these disparate points of historical reference.

Cut and Cut Square, a straight-edge variant, are available as OpenType display families, each in Light, Regular and Bold weights.

Didot: 1780s

ABCDEabcefg

Bodoni: 1780s

ABCDEabcefg

Fat Face: 1810s

ABCDEabcefg

Bracketed Modern: 1810s

ABCDEabcefg

Bayer 1931

abcdefghijklmnop

Kombinations-Schrift: 1920s

ABCDEabcefg

Futura Black 1929

ABCDEabcefg

Cut

ABCDEabcefg

Cut Square

ABCDEabcefg

Bold

H A M M M

Regular

h u n g s

Light

v o i n s

50/50pt

**The type designer
Gerard Unger once
suggested that “It
is... impossible to**

40/40pt

**look and read at the same
time: they are different
actions.” Specimen
settings of typeface
designs, like the one you**

30/30pt

**are now reading, are
therefore highly ambiguous
because they are intended
primarily to display letters
as forms rather than to be
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OF CIVILIZATION
REFUGE OF ALL THE ARTS
AGAINST THE RAWAGES OF
TIME — ARMOURY OF
FEARLESS TRUTH
AGAINST WHISPERING
RUMOUR — INCESSANT
TRUMPET OF TRADE
FROM THIS PLACE
WORDS MAY FLY ABROAD,
NOT TO PERISH ON
WAVES OF SOUND, NOT
TO VARY WITH THE
WRITER'S HAND, BUT
FIXED IN TIME HAVING
BEEN VERIFIED IN PROOF
FRIEND, YOU STAND ON
SACRED GROUND — THIS
IS A PRINTING OFFICE
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