The presumption of common law is that inherited designs, like inherited texts, belong in the public domain. New designs (or in the USA, the software in which they are enshrined) are protected for a certain term by copyright; the *names* of the designs are also normally protected by trademark legislation. The names are often better protected, in fact, because infringements on the rights conferred by a trademark are often much easier to prove than infringements of copyright. Nevertheless there are times when a typographer must tinker with the names manufacturers give to their digital fonts.

Grooming the Font

Text fonts are generally sold in families, which may include a smorgasbord of weights and variations. Most editing and typesetting software takes a narrower, more stereotypical view. It recognizes only the nuclear family of roman, italic, bold and bold italic. Keyboard shortcuts make it easy to switch from one to another of these, and the switch codes employed are generic. Instead of saying "Switch to such and such a font at such and such a size," they say, for instance, "Switch to this font's italic counterpart, whatever that may be." This convention makes the instructions transferable. You can change the face and size of a whole paragraph or file and the roman, italic and bold should all convert correctly. The slightest inconsistency in font names can prevent this trick from working – and not all manufacturers name their fonts according to the same conventions. For the fonts to be linked, their family names must be identical and the font names must abide by rules known to the operating system and software in use.

If, for example, you install Martin Majoor's Scala or Scala Sans (issued by FontShop) on a PC, you will find that the italic and the roman are unlinked. These are superbly designed fonts, handsomely kerned and fully equipped with the requisite text figures and small caps – almost everything a digital font should be – but the PC versions must be placed in a font editor and renamed in order to make them work as expected.

11

PROWLING THE SPECIMEN BOOKS

Type is idealized writing – yet there is no end of typefaces, as there is no end to visions of the ideal. The faces discussed in this chapter cover a wide historical range – Renaissance, Baroque, Neoclassical, Romantic, Modern and Postmodern. They also constitute a wide stylistic variety – formal, informal, fluid, crisp, delicate and robust. The emphasis, however, is on types I like to read and to reread. Each face shown seems to me of both historical and practical importance, and each seems to me one of the finest of its kind. Each also has its limitations. I've included some very well-known types, such as Baskerville and Palatino; some others, such as Romulus Sans, Heraklit, and Manuscript Cyrillic, that are undeservedly forgotten; and several that are new enough they have not yet had time to establish themselves. Some, like Photina and Vendôme, have long been known in Europe but are rarely seen in North America; others, such as Deepdene, have had just as unbalanced a reception the other way round.

Most readers of this book will have access to digital catalogues, maintained on font vendors' websites. Now that type is principally a digital commodity, printed type specimens are quickly disappearing. Yet they remain an invaluable resource. because the Web, like the subway, is not a destination. Printing is still what type is for. By giving printed samples here, and pointing out some landmarks as well as hidden features, I hope to make it easier to navigate at will among the disembodied spectres.

Almost all faces listed in this chapter now exist in digital form, though a few are still missing essential components – text figures, for example – in their digital incarnations. Many such shortcomings have been remedied in recent years because typographers have made their wishes known. Yet some digital foundries continue making faces in abbreviated, deformed or pirated form. The presence of a typeface in this list is by no means an endorsement of every or any marketed version. (I have noted some of the instances, but not all, in which a font I wanted to include seemed first to require drastic editing.)

Buyers of type should be aware that they are always buying a copy of someone's original design. Licensed copies are preferable to unlicensed copies for two important reasons. First, if the designer is still alive, the license implies that the fonts are being

Candido, leggiadretto, & caro guanto;
Che copria netto auorio, & freſche roſe;
Chi vidi al mondo mai ſi dolci ſpoglie?
Coſi haueſs'io del bel velo altretanto.
O inconſtantia de l'humane coſe.
Pur queſto e' furto; & viē, ch'io me ne ſpoglie.

Four Italic Benchmarks

ſtro, & domino Ieſu Chriſto. Gratias ago deo meo ſemper pro uobis de gratia dei, quæ data eſt uobis per Chriſtũ Ieſum, quod in omnibus ditati eſtis per ipſum, in omni ſermone, & omni co/ gnitione (quibus rebus teſtimonium Ieſu Chriſti confirmatũ fuit in uobis) adeo, ut nõ deſtituamini in ullo dono, expectãtes reue

Nuda latus Marti, ac fulg
Thermodoontiaca munita

Le génie étonnant qui lui donna naissance.
Toi qui sus concevoir tant de plans à la fois,
A l'immortalité pourquoi perdre tes droits?

Many thousands of types, including thousands of copies of earlier foundry types, are currently for sale. This page shows four of the thousands of excellent types that are *not* for sale. None of these fonts now exists in original form – and to the best of my knowledge, no reasonably faithful metal, photographic or digital copies of these fonts have yet been made. From top to bottom, they are:

1 The Petrarca Italic: a 12 pt Aldine italic designed and cut by Francesco Griffo in 1503 for Gershom Soncino, who printed with it at Fano, on the Adriatic coast, east of Florence. (Note the two forms of *d* throughout.)
2 The Froben Italic: a 12 pt Aldine italic cut for Johann Froben by the unidentified Master of Basel (possibly Peter Schoeffer the Younger). Froben started using this type in 1519.
3 The Colines St Augustin Italic [enlarged]: a 13 pt italic designed and cut by Simon de Colines, Paris. Colines had cut several romans by the time he finished this type, in 1528, but it may have been his first italic.
4 Firmin Didot Italic N° 1: a 12 pt Neoclassical italic cut by the 19-year-old Firmin Didot in his father's shop in Paris, 1783.

For more about Colines, see Kay Amert, "Origins of the French Old Style: The Types of Simon de Colines" (1992), and Fred Schreiber, *Simon de Colines* (Provo, Utah, 1995).

sold with the designer's permission and that royalties from the sale are being paid. Second, the license gives some hope – though rarely, alas, a guarantee – that the fonts are not being sold in truncated or mutilated form.

Prowling the Specimen Books

11.1 NOMENCLATURE & SYNONYMY

Only one guiding principle is stated in this chapter:

11.1.1 *Call the type by its honest name if you can.*

The oldest types usually come to us without distinctive names and with only meager clues to who designed them. Setting this record straight, establishing the chronology, and giving credit where credit is due is the basic work of typographic history. People who admire the old types like to talk about them too. For that purpose they need names. These are bestowed for pure convenience, but out of pure affection.

Newer types, and copies of the old ones, need names too. As objects of commerce, they are almost always named by those who sell them, with or without the designer's cooperation. Early in his career, Hermann Zapf designed a type that he called Medici. After some consultation between founder and designer, that name was scrapped. When the first fonts were advertised for sale, they were known as Palatino.

That, however, is not the end of the story. A decade after its release as both a foundry type and Linotype machine face, Palatino became the object of commercial envy among the manufacturers of fonts for phototype machines. Zapf's design – or rather, his two quite different designs, one for the Linotype, one for the foundry – were then copied right and left, and the copies were sold under names like Pontiac, Patina, Paladium and Malibu. A more recently plagiarized version is sold as Book Antiqua. Max Miedinger's Helvetica – though not so distinguished a face nor so original a design in the first instance – has also been an object of widespread commercial envy. It is copied to this day under names such as Vega, Swiss and Geneva. Zapf's Optima is plagiarized as Oracle; Friedrich Poppl's Pontifex is plagiarized as Power, and so on.

The name *Palatino* alludes to the 16th-century Italian calligrapher Giovanni Battista Palatino, but the type is not based on any alphabet Palatino himself designed. The ultimate source of the name is the Mons Palatinus – the Palatine hill in Rome, site of a major temple of Apollo and of several imperial palaces.

The problem is not new. Nicolas Jenson's roman and Greek types were copied by other printers in the 1470s. So were Griffo's types, and Caslon's and Baskerville's and Bodoni's in their days. So are they now; though now, with these artists safely dead and

their work in the public domain, we are free both to make the copies honest and to give them honest names.

Nomenclature and Synonymy

Part of the problem is that, in most jurisdictions, type designs themselves are not effectively protected as intellectual property. Courts have not learned to distinguish between typographic artistry and typographic plagiarism. Names, however, can easily be registered as trademarks. Competitors who plagiarize designs can then be forced to give their copies different names. In the literary world, the law works the other way around. It is the substance and the text, not the title, of a story, poem or book that is protected by copyright legislation.

Other complications sometimes spring from this anomaly in the law. The first sizes and weights of Paul Renner's Futura were issued by the Bauer Foundry, Frankfurt, in 1927. The type was a commercial as well as artistic success, and other founders soon copied the design. Sol Hess at Lanston Monotype redrew the face and called it Twentieth Century; ATF sold its own imitation as Spartan. But the Futura that the Bauer Foundry had issued was a timid incarnation of Renner's original design. Renner drew many alternate characters; Bauer issued, for each letter, only the single most conventional of Renner's several forms. In 1993, when David Quay and Freda Sack at The Foundry, London, made a digital translation of Renner's original design, the conventions of the trade prevented them from calling it Futura. Their version – artistically the earliest known version of Futura, though commercially one of the latest to be produced – was sold instead under the trade name Architype Renner. Though it was not Renner's choice, this is a serviceable name to the serious typographer, because it plays no invidious tricks and it plainly acknowledges the originating designer.

cordia uale

Type categories such as *roman* and *italic* are not fixed. This is the enlarged trace of a 16 pt serifed type cut in central Italy in 1466–67, probably by Konrad Sweynheym. It is the second type used by Sweynheym and his partner Arnold Pannartz, who printed books with it at Rome from 1467 to 1473. Like Gudrun Zapf-von Hesse's Alcuin type, designed five centuries later, it is really neither roman nor italic. It is rooted in the Carolingian scriptorial tradition, which precedes any such division.

Prowling the Specimen Books

The balance of this chapter is a litany of names, with the briefest of histories attached. Part of every font's history is that it was born in a certain medium. At the beginning of each entry, that medium is shown by a simple code:

- H = originally a metal type for hand composition
- M = originally for machine composition in metal
- P = originally designed for photosetting
- D = originally designed in digital form

11.2 SERIFED TEXT FACES

abcëfghijõp 123 AQ *abcéfghijôp*

Albertina P This graceful, understated text family – embracing Latin, Greek and Cyrillic – was designed in 1965 by the Dutch calligrapher Chris Brand. The Latin portion of the family was issued by Monotype, not in metal but as one of the corporation's first proprietary faces for photocomposition. Technology then moved on, and Albertina was left behind. The Latin component was issued anew in digital form by DTL (the Dutch Type Library) in 1996, complete with its requisite text figures and both roman and italic small caps. The Cyrillic and Greek followed at last in 2004. The forms are quiet and alert, the width economical, and the axis is that of the humanist hand. The crisp italic, with its subtly elliptical dots, slopes at a modest 5°. There is a full range of weights. (See also pp 275, 280.)

AQ 123 âbçdèfghijklmñöpqrstûvwxyz
abcëfghijõp AQ 123 ABCËFGHIJÕP

Alcuin D A strong and graceful Carolingian face designed in 1991 by Gudrun Zapf-von Hesse and first issued by URW. As a genuine Carolingian, Alcuin is rooted in handwritten scripts that predate by 600 years the separation of roman and italic. It is neither of these itself, though it contains the seeds of both. As such, it does not have and does not need a sloped companion face. There is instead an extensive range of weights with text figures and small caps. This is everything required for setting excellent text. The face should not be used where editorial inflexibility demands the use of roman and italic. (See also pp 120, 212.)

Digital translations of Palatino (on the left) and Aldus (on the right). These are two related faces designed in 1948–53 by Hermann Zapf. To illustrate the difference in proportion, selected characters of both are shown here at 72 pt. The basic alphabets (Palatino above, Aldus below) are also shown at 18 pt.

(Note that neither of these cuts was ever intended to be seen at the 72 pt size. Display sizes of foundry Palatino are more delicate than this, and Aldus is a text face for which no display sizes were designed. But the enlargements facilitate comparison.)

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abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890·ABCDÉFG
1234567890·ABCDÉFG
ABCDEFGHIJKLMNO
ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

abcëfghijõp 123 AQ *abcéfghijôp*

Aldus M Roman and italic, designed in 1953 by Hermann Zapf as a text-size Linotype companion for his new foundry face, Palatino. Aldus is narrower than Palatino and has a lower midline (smaller x-height). It is a crisply sculptured and compact text face, rooted in Renaissance scribal tradition. Small caps and text figures are essential to the spirit of the face, but it needs no ligatures. Digital Aldus preserves the Linotype equality of set-width in roman and italic. Palatino, Michelangelo and Sistina are the allied titling faces, and Palatino bold can be used when a bold companion is required. (See also pp 64, 104, 214.)

abcëfghijõp 123 AQ *abcéfghijôp*

Amethyst D Canadian printer and punchcutter Jim Rimmer designed the caps for this face in Vancouver in 1994 and initially called the face Maxwellian. He rechristened it Amethyst in 1999, when he drew the lower case. In 2002, after the first printing trials, Rimmer revised the book weight, darkening it by roughly 2%. It became a working typeface at that point. The fonts come rough from the foundry and must be edited in order to set text. It is worth the effort. Rimmer's affection for Frederic Goudy is visible in Amethyst and in some of his other faces – Albertan, for example. It is also visible in Kaatskill, a transgenerational collaboration for which Goudy drew the roman and Rimmer the italic.

abcëfghijõp 123 AQ *abcéfghijôp*

Apollo P Adrian Frutiger's Apollo was commissioned for the Monophoto machine in 1960 and produced in 1962. Frutiger used the opportunity to rethink his first text face, Méridien, drawn eight years earlier. Apollo lacks the sharpness of Méridien, but its smaller eye, blunter serifs and reduced modulation can make it a better choice for text, and it comes with the f-ligatures, text figures and small caps that Méridien lacks. (See also page 238.)

abcëfghijõp 123 AQ *abcéfghijôp*

Arrus D This is an elegant and graceful text face designed by calligrapher Richard Lipton for Bitstream in 1991. It is distinguished by the symmetrically notched roman foot serifs and asymmetri-

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cally notched head serifs. There is a full range of weights, with text figures and small caps. The same designer's Cataneo, an equally graceful chancery italic (Bitstream, 1994), makes an excellent companion face for Arrus.

abcëfghijõp 123 AQ *abcéfghijôp*

Baskerville H John Baskerville designed this roman and italic in the 1750s. The initial versions were cut by John Handy under Baskerville's watchful eye. The result is the epitome of Neoclassicism and eighteenth-century rationalism in type – a face far more popular in Republican France and the American colonies than in eighteenth-century England, where it was made.

Many of the digital faces sold under Baskerville's name are passably faithful to his designs, but small caps and text figures, often omitted, are essential to the spirit of the original, and to an even flow of text. The digital version shown here is Monotype Baskerville. At least two Cyrillic versions also exist: one produced by Monotype and one produced by ParaType under license from ITC. (See also pp 13, 56, 77, 84, 97, 129, 280.)

abcëfghijõp 123 AQ *abcéfghijôp*

Bell H The original Bell type was cut in London in 1788 by Richard Austin for a publisher named John Bell. It was warmly greeted there and in the USA and was widely used at Boston and Philadelphia in the 1790s. It remains useful for period design work, as an alternative to Baskerville. Monotype cut a facsimile in 1931, and this version has been digitized. Bell has more variation in axis than Baskerville, but it too is an English Neoclassical face. The serifs are very sharp, but the overall spirit is nevertheless closer to brick than to granite, evoking Lincoln's Inn more than St Paul's, and Harvard Yard more than Pennsylvania Avenue. Bell numerals are three-quarter height, neither hanging nor fully ranging. (See also pp 47, 129.)

abcëfghijõp 123 AQ *abcéfghijôpy*

Bembo H Bembo was produced by Monotype in 1929, based on a roman cut at Venice by Francesco Griffo in 1495. The fifteenth-century original had no italic, and Monotype tested two possibilities as a companion face. One was Fairbank italic; the other was the softer Bembo italic shown here. This italic is in essence a revision of Blado (the italic cut for Poliphilus), with sidelong reference to a font designed in Venice in the 1520s by Giovanni Tagliente. Bembo roman and italic are quieter and farther from their sources than Centaur and Arrighi. They are nevertheless serene and versatile faces of genuine Renaissance structure, and they have in some measure survived the transition to digital composition and offset printing. Text figures and small caps are essential. The bold fonts are irrelevant to the spirit of the face. (See also pp 51, 122, 124, 242.)

Bembo is named for the Venetian writer Pietro Bembo (1470–1547) because the roman on which it is based was first used in Bembo's little book *De Aetna*, published by Aldus in 1496.

abcëfghijõpy! AQ *abcéfghijôpy*

Berling H Designed by the Swedish typographer and calligrapher Karl-Erik Forsberg. This face was issued in 1951 by the foundry from which it takes its name, the Berlingska Stilgjuteriet in Lund, Sweden. It is a neohumanist design, with vigorous modulation of the stroke. Ascenders and descenders are even more frequent in Swedish than in English, and Berling's descenders are unusually short. The ascenders are of normal height but designed to require no ligatures. The face has a Scandinavian sharpness and clarity, with sharply beaked f, j, y and ! in the roman. The titling figures are well formed, but the text figures (omitted from every digital cut I have seen) are decidedly better. (See also page 84.)

abcëfghijõp 123 AQ *abcéfghijôp*

Bodoni H Giambattista Bodoni of Parma, one of the most prolific of all type designers, is also the nearest typographic counterpart to Byron and Liszt. That is to say, he is typography's arch-romantic. His hundreds of faces, designed between about 1765 and his death in 1813, embrace considerable variety, and more than 25,000 of his punches are in the Bodoni Museum in Parma. The revivals issued in his name reflect only a tiny part of this legacy, and many are simply parodies of his ideas. The typical features of Bodoni revivals are abrupt hairline serifs, ball terminals, vertical axis, small aperture, high contrast and exaggerated modulation. The ITC Bodonis, digitized in 1994–95 under the direction of Sumner Stone, are the closest of all the revivals to Bodoni's mature style. (There are three versions, based on 6, 12 and 72 pt originals.) Other favorites are the Bodoni cut by Louis Hoell for the Bauer Foundry, Frankfurt, in 1924, and the Berthold Foundry version,

produced in 1930. Both have been issued in digital form. Small caps and text figures are essential to all of these designs. The version shown is the Bauer. (See also pp 13, 131.)

abcëfghijõp 123 AQ *abcéfghijôp*

Bulmer H William Martin of Birmingham was the brother of Robert Martin, Baskerville's chief assistant. He may have learned to cut punches from Baskerville's punchcutter John Handy and may have got his first lessons in type design from Baskerville himself. He moved to London in 1786 and in the early 1790s started cutting types full of Baskervillean shapes yet considerably harsher than Baskerville's. The serifs were abrupt and the contrast much increased. This was the inception of English Romantic typography. Martin's types were sponsored and promoted by the printer William Bulmer, whose name overshadowed that of the designer. They were copied in 1928 by Morris Benton for ATF, and then by Monotype and Intertype. Several digital versions now exist. The most comprehensive of these is the one released by Monotype in 1994. (See also page 131.)

abcëfghijõp 123 AQ *abcéfghijôp*

Caecilia D This face, first issued by Linotype in 1991, was designed in the Netherlands by Peter Matthias Noordzij, whose wife is named Cécile. An earlier bearer of the name, Caecilia Metella, was the fourth wife of the Roman general Lucius Cornelius Sulla (*c.*138–78 BC), whose army plundered Athens in 86 BC. On his return from that campaign, he led the winning side in the Roman civil war of 82 and was installed as Roman Dictator. In 81 BC, his wife Caecilia was stricken with an unidentified disease – caught, some Romans claimed, from Sulla himself. As Caecilia lay dying, her husband divorced her and had her carried out of the house to avoid contamination. A later Caecilia, also a native of Rome, is revered in the Christian tradition as the patron saint of music. The type that shares the name of these three women is a graceful, sturdy face, useful for text of many kinds. It is a neohumanist slab-serif, perhaps the first of its kind, with a slab-serifed true italic to match. The italic is built to Renaissance parameters, sloping at a modest 5°. There is a range of weights, with small caps and text figures. Licensed versions are sold as PMN Caecilia. There is no face called Sulla. (See also page 112.)

abcëfghijõp 123 AQ *abcéfghijôp*

Californian H The ancestor of this face is Frederic Goudy's University of California Old Style, cut as a proprietary typeface in 1938. Lanston Monotype issued it publicly in 1956 under the name Californian. The digital version shown is FB Californian, made in 1990 by David Berlow for the Font Bureau, Boston. It is useful to compare this with ITC Berkeley, a more pasteurized interpretation of the same original, produced in 1983 by Tony Stan for photocomposition. While Berkeley retains many virtues of the original type, it has lost much of its character. It also lacks the text figures and small caps required by the design. These are present in Berlow's version. (See overleaf.)

The diacritics have been repositioned in these fonts of FB Californian.

abcëfghijõp 123 AQ *abcéfghijôp*

Carmina D Gudrun Zapf-von Hesse designed this face, released by Bitstream in 1987. While it builds upon her earlier text faces, Diotima and Nofret, Carmina is more versatile and lyrical (hence the name: *carmina* are songs or lyrical poems). There is a good range of weights. Like many early digital fonts, however, it was issued in a Procrustean character set making no provision for text figures. Such figures were a part of the original design but still have never been released.

abcëfghijõp 123 AQ *abcéfghijôp*

Cartier P Canadian typographer Carl Dair began working on this face in the Netherlands in 1957. At his death in 1967, the display version of the roman was effectively complete, but the italic was still an overwrought and over-narrow draft. No text weight or small caps had been drawn. The type was hurriedly issued for filmsetting nevertheless, in time for the Canadian centenary in 1967. Cartier roman then became, despite its weaknesses, the *de facto* Canadian national typeface, often used for stamps and other celebratory projects. It was in principle a roman with enough French Gothic flavor to assert a crucial difference between Ottawa and Washington. The letterforms are rooted in Dair's study of fifteenth-century Parisian and Florentine printing, especially the work of Ulrich Gering and Antonio Miscomini.

In the 1970s, British typographer Robert Norton confused things slightly by producing a tamed and sanitized version of

FB Californian (on the left) and ITC Berkeley (on the right) are both derived from Frederic Goudy's University of California Old Style. To facilitate comparison, these two cuts are shown here at slightly different sizes: 74 pt (FB Californian) and 77 pt (ITC Berkeley). In the lower half of the page, both fonts are shown at 18 pt (Californian above, Berkeley below).

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AAHH

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890 · ABCDÉ
1234567890 · ABCDÉ
ABCDEFGHIJKLMNO
ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

Cartier and giving it the name of an English colonial partisan: Raleigh. (Raleigh, however, is almost never seen as a book face because Norton gave it no italic.) In the 1990s another Canadian, Rod McDonald, undertook to rescue the design. He gave Dair's roman and italic the editing required to make them useful at text size, supplied the missing small caps, semibold and bold weight, and gave the type its first meticulous fitting. The result, called Cartier Book, began to circulate in 1998 and was issued by Agfa Monotype in 2000. Greek and Cyrillic companion faces are now underway. So is a suite of fleurons (maple leaf, spruce limbs, etc) for which Dair made some preliminary drawings.

abcëfghijõp 123 AQ *abcéfghijôp*

Adobe Caslon, shown at 20 pt

abcëfghijõp 123 ſo *ſo abcéfghijôp*

Great Primer Founder's Caslon, at 24 pt

abcëfghijõp 123 ſo *ſo abcéfghijôp*

Pica Founder's Caslon, at 21 pt

abcëfghijõp 123 ſo *ſo abcéfghijôp*

Brevier Founder's Caslon, at 21 pt

Caslon H William Caslon designed and cut a large number of romans, italics and non-Latin faces between 1720 and his death in 1766. His work is the typographic epitome of the English Baroque and is remarkably well preserved. He published thorough specimens, and a large collection of his punches is now in the St Bride Printing Library, London. There is not much doubt that Caslon was the first great English typecutter, and in the English-speaking world his type has long possessed the semilegendary, unexciting status of the pipe and slippers, good used car and favorite chair. Typographic opportunists have therefore freely helped themselves to Caslon's reassuring name, and many of the faces sold as Caslons now are merely parodies. Adobe Caslon, drawn by Carol Twombly in 1989, is a respectful, sensitive and well-made digital descendant of the originals, equipped not only with text figures and small caps, but with optional swash caps, ornaments and other antiquarian accessories. It is now made as an OpenType font with a pan-European Latin character set but without Greek and Cyrillic. (No one, alas, has yet made a digital version of Caslon's handsome polytonic Greeks.)

For those in search of more historical veracity, Justin Howes has produced digital versions directly from printed specimens

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of several sizes of the original Caslon types. These preserve, in their perfectly static way, a taste of the dynamic, rugged texture of printing in Caslon's time. They are issued as Founder's Caslon, by H.W. Caslon & Co. (See also pp 12, 51, 66, 113, 126.)

abcëfghijõp 123 AQ *abcéfghijõp*

Centaur & Arrighi H Centaur roman was designed by Bruce Rogers in 1912–14, based on the roman type cut at Venice by Nicolas Jenson in 1469. In 1928, the face was mildly sanitized in the course of transposition to the Monotype machine. Frederic Warde drew the Arrighi italic in 1925, based on a chancery font designed by the calligrapher Ludovico degli Arrighi in the 1520s. In 1929, after several revisions, Rogers chose Warde's face as the companion italic for Centaur, provoking more revisions still. The fonts are used both separately and together.

Printed letterpress, Centaur and Arrighi are unrivalled in their power to re-evoke the typographic spirit of the Venetian Renaissance. In the two-dimensional world of digital composition and offset printing, this power is easily lost. The problem is aggravated by weaknesses in the digitization of Arrighi, destroying the balance achieved when the faces were married in metal.

Morris Benton's Cloister Old Style (ATF, 1913–25), George Jones's Venezia (Shanks, 1916; Linotype 1928), Ernst Detterer's Eusebius (Ludlow, 1924), Ronald Arnholm's Legacy (ITC, 1992) and Robert Slimbach's Adobe Jenson (Adobe, 1996) are other significant attempts to do some justice to the same original. (See also pp 12, 16, 67, 79, 84, 105, 122, 124, 186, 202.)

William Morris's Golden Type, cut in 1890, was the first modern attempt to recreate Jenson's roman. A more successful version was the Doves Roman, drawn by Emery Walker and cut by Edward Prince in 1900. But Walker's type has vanished just like Jenson's own. After using it for sixteen years, Thomas Cobden-Sanderson threw it surreptitiously into the Thames from Hammersmith Bridge.

abcëfghijõp 123 AQ *abcèfghijôp*

Chaparral D The evergreen oaks of the California foothills are known in Spanish as *chaparros.* The lean and sunny landscape in where they thrive is known as *chaparral.* Carol Twombly completed this extraordinarily clean and seemingly imperturbable typeface in 1997 and retired soon thereafter as staff designer at Adobe. Most good text types owe their power in part to the rhythmic modulation of the line. Here there is some modulation, but very little, and the power comes from the path of the stroke: the subtle out-of-roundness of the bowls and microscopic taper of the stems. There is a range of weights, and the character set is pan-European Latin.

AQ ábcdèfghijklmñöpqrstûvwxyz

Clarendon H Clarendon is the name of a whole genus of Victorian typefaces, spawned by a font that Benjamin Fox cut for Robert Besley at the Fann Street Foundry, London, in 1845. These faces reflect the hearty, stolid, bland, unstoppable aspects of the British Empire. They lack cultivation, but they also lack menace and guile. They squint and stand their ground, but they do not glare. In other words, they consist of thick strokes melding into thick slab serifs, fat ball terminals, vertical axis, large eye, low contrast and tiny aperture. The original had no italic, as the face had nothing of the fluent hand or sculpted nib left in its pedigree. (Stephenson Blake did however issue a sloped roman version of Besley's original Clarendon – known to them as Consort – in foundry metal in 1953.)

Hermann Eidenbenz drew a version of Clarendon for the Haas Foundry in Münchenstein, Switzerland, in 1951, and in 1962 the foundry finally added the light weight that transformed the series, paring it down from premodern ponderousness to postmodern insubstantiality. In this guise, as a kind of nostalgic steel frame from which all the Victorian murk has been removed, the face has many genuine uses. Monotype Clarendon lacks the presence of Haas Clarendon, which is the version shown.

A related face – a kind of muted Clarendon – is Morris Fuller Benton's Century Schoolbook, issued by ATF in 1924 and in machine form by Monotype in 1928. This too is now available in a light weight and in digital form. (See also pp 106, 132.)

abcëfghijõp 123 AQ *abcéfghijôp*

Comenius P The seventeenth-century Czech theologian Jan Ámos Komenský, or Comenius, is remembered for his efforts to establish universal public education throughout Europe and for his insistence that there is no incongruity between sacred and secular learning. The typeface aptly named for him is distinguished by its lucid blend of humanist and rationalist forms. It was designed by Hermann Zapf and first released by Berthold in 1980. The axis in the roman varies, and the bowls are asymmetrical. The result is a face alive with static energy. The italic is consistent in its axis and full of vibrant motion. There are two bold weights, both graceful and dramatic in their contrast. The requisite text figures were designed but have never been issued.

Diotima roman (on the left) and the normal weight of Nofret roman (on the right): two related faces designed some thirty years apart by Gudrun Zapf-von Hesse. Diotima was designed as a foundry face for letterpress printing. Nofret was designed initially for the medium of phototype. They are shown here for comparison at 70 pt and 18 pt, both in digital form.

aabbcc

ééffgg

ññôôtt

AAHH

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890

1234567890

ABCDEFGHIJKLMNOPQ

ABCDEFGHIJKLMNOPQ

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcëfghijõp 123 AQ *abcéfghijôp*

Dante H Roman and italic, designed by Giovanni Mardersteig and cut by hand in steel in 1954 by Charles Malin. Monotype adapted the face for machine setting in 1957 and in the early 1990s produced a digitized version. In its foundry form, Dante is one of the great achievements of twentieth-century typography: a finely tooled and stately neohumanist roman coupled with a very lively and lucid italic.

Mardersteig was the greatest modern scholar of Francesco Griffo's work, and his Dante – though not in fact a copy of any of Griffo's types – has more of Griffo's spirit than any other face now commercially available. Used with a reduced size of the upright roman capitals, Dante italic is also the nearest modern counterpart to a true Aldine italic. The Monotype digital version is, however, somewhat coarser than its metal antecedents. Small caps and text figures are, of course, quintessential to the design. (See also page 133.)

abcëfghijõp 123 AQ *abcéfghijôp*

Deepdene M This may be the gentlest and most lyrical of Frederic Goudy's many book faces. The aperture is larger than usual with Goudy, the x-height is modest, the axis is serenely neohumanist, and the drawing is graceful and even. Goudy drew the roman in 1927, naming it after his house in Marlborough, New York. (The house was named in turn for Deepdene Road on Long Island.) The italic – which slopes at only 3° – was completed the following year, when the face was issued by Lanston Monotype. Light as it is, the italic also has the strength to function as an independent text face. Small caps and text figures (included in the Lanston digital version) are requirements of the design. The swash characters available on supplementary fonts are less an asset than a temptation.

The alignment and character fit of Lanston digital Deepdene have been edited to produce the font used here.

abcëfghijõp 123 AQ *abcéfghijôp*

Diotima H Designed by Gudrun Zapf-von Hesse and cut by the Stempel Foundry, Frankfurt, in 1953, Diotima is now issued by Linotype-Hell in digital form. The roman is wide and the italic markedly narrow. There are small caps but no bold weights. The face is named for the earliest woman philosopher on record:

Diotima of Mantinea, whose metaphysic of love is recited in Plato's *Symposium* by her former student, Socrates. Diotima is part of an extended family of faces by the same designer that has accrued over more than thirty years. Its relatives include the Nofret series, Ariadne (a font of swash initials) and the handsome inline titling face, Smaragd. (See also page 224.)

abcëfghijõp 123 AQ *abcéfghijôp*

Documenta D Frank Blokland started work on this sturdy, open text face in 1986. It was issued by his firm, DTL, in 1993. Small caps and text figures are supplied for the full range of weights. An equally unpretentious and well-made sanserif companion face was released in 1997.

abcëfghijõp 123 AQ *abcéfghijôp*

Electra M Several early twentieth-century book faces are creative variations on Neoclassical and Romantic form. This makes them seem, in retrospect, significant precursors of postmodern design. Three were created in the USA for the Linotype machine and became immediate staples of American publishing. One is Rudolph Růžička's Fairfield, issued in 1940. The others are W.A. Dwiggins's Electra, issued in 1935, and his Caledonia, issued in 1938. In their original Linotype form, Electra was the liveliest of the three, though in digital form this may no longer be the case. Electra was first issued with a sloped roman in lieu of an italic, but in 1940 Dwiggins himself replaced this sloped roman with the simple, crisp italic now normally used. Small caps and text figures are inherent in the design. (See also page 113.)

abcëfghijõp 123 AQ *abcéfghijôp*

Esprit P Designed by Jovica Veljović in Beograd and issued through ITC, New York, in 1985. A sharply serifed roman and italic of variable axis, large x-height and small aperture. The strokes and bowls of the lower case are full of oblique lines and asymmetric curves which add further energy to the basically rowdy Neobaroque structure. A related but somewhat simpler face is the same designer's earlier Veljović. Small caps and text figures are implicit in the design– but the italic text figures, drawn long ago, have yet to be released. (See also pp 113, 135.)

AHQ 123 *ábçdèfghijklmñöpqrstûvwxyz*

Fairbank M In 1928, when English calligrapher Alfred Fairbank designed this face and offered it to Monotype, the corporation considered it as a possible companion for their new Bembo roman. It is narrow and has a slope of only 4°, yet it is full of tensile strength, and in the estimation of Monotype's typographical advisor, Stanley Morison, even after it was tamed by Monotype draftsmen, it overpowered the dignified and soft-spoken roman to which it was betrothed. A new and milder italic – the present Bembo italic – was cut to replace it. Fairbank's italic has since remained a typographic loner, routinely misdescribed (against its designer's explicit wish) as 'Bembo Condensed Italic.'

In fact, a typographic loner is what it needs to be. The humanist italics from which it descends – those of Griffo, the Master of Basel, and Arrighi – were employed on their own for setting extended texts, not as helpmeets to existing roman faces. Fairbank has the same rich potential.

When Robin Nicholas and Carl Cossgrove at Monotype finally digitized the face, in 2003, they returned to Fairbank's drawings, restoring the original upright capitals and the long extenders of the lower case. They also added several needless but legitimate swash characters and a wholly illegitimate set of lining figures that has no basis whatsoever in chancery tradition or in Fairbank's personal aesthetic. To make a working digital version of this highly useful type, Fairbank's own text figures must be moved from the swash font to the base font.

abcëfghijõp 123 AQ *abcéfghijôp*

Fairfield M A text face designed by Rudolph Růžička for the Linotype machine and issued in 1939. Fairfield has a rationalist axis, like the Electra of Růžička's friend and colleague W. A. Dwiggins, and it remained, like Electra, a standard text face in American publishing for roughly forty years. Alex Kazcun digitized Fairfield in 1991, replacing the narrow Linotype italic *f* and *j* with kerning characters and narrowing the set of the italic. He also increased the contrast of the face (thereby delicately tilting it from a pre- to a postmodern design), added additional weights to the range, and included Růžička's alternate italic, oddly rechristened the 'caption font.'

abcëfghijõp 123 AQ *abcéfghijôp*

Figural H The real Figural was designed in Czechoslovakia by Oldřich Menhart in 1940 and finally cut and cast by the Grafotechna Foundry, Prague, in 1949. A digital version was created by Michael Gills and issued by Letraset in 1992. Except to a few fortunate letterpress printers, this muffled digital version is the only form in which the type is currently available.

Menhart was the master of Expressionism in type design, and Figural is among his finest creations: a rugged but graceful roman and italic, deliberately preserving the expressive irregularity of pen-written forms. The same designer's Manuscript is similar in character but rougher, and his Monument is a congenial titling face for use with either Manuscript or Figural. Though digital Figural lacks the marvellous abrasiveness of the original, it is still a good text face for use at modest size. But like all of Menhart's work, Figural deserves a more authentic digital revival. (See also page 109.)

abcëfghijõp 123 AQ *abcéfghijôp*
CFGIT·*CFGIJOQT*

Fleischmann H This is a digital family based on roman and italic fonts cut by Johann Michael Fleischman [*sic*] in Amsterdam in 1738–39. Fleischman was a prolific, and skilled punchcutter and founder whose work, like Bodoni's, covers considerable range. In the late 1730s, he and his competitor Jacques-François Rosart both cut text types that are truly Rococo. The architecture of these fonts is fundamentally Baroque, but exaggerated contrast is found in the roman and italic *o* and *g*, and in all the round uppercase letters. The serifs on the caps are ostentatious and abrupt. Erhard Kaiser's digital interpretation, issued by DTL in 1995, is a little tamer than the metal. It includes text figures, small caps and a range of ornamental ligatures. (See also page 128.)

abcëfghijõp 123 AQ *abcéfghijôp*

Fournier H The typefaces of Pierre-Simon Fournier come from the same historical period – and much the same rationalist spirit – as Baskerville's designs and the Bell type of Richard Austin. Yet these faces are by no means all alike. The types of Fournier are as French as Bell and Baskerville are English, and Fournier's type is Fournier's, speaking subtly of the man himself.

Fournier is also famous for his use of ornaments. Like Mozart, he moves between pure, and surprisingly powerful, Neoclassicism and airy Rococo. His letters have more variation of axis than Baskerville's, his romans are a little narrower, and his italics are sharper. Late in his life, he cut some of the first condensed roman faces. And like Mozart, he delights in sliding backward from the Neoclassical forms he pioneered to the older forms of the Baroque, which he admired and inherited.

In one important respect, however, Fournier turned his back on the Baroque. He cut his romans and italics as coequal, independent fonts which differ quite deliberately in x-height. In 1925, Monotype cut two separate series based on his work. These were issued in metal as Monotype Fournier and Monotype Barbou. Only the former has been digitized, but both series preserve Fournier's disparate proportioning of roman and italic. Modern editorial convention is still stuck in the Baroque and often demands that roman and italic be mixed on a single line. But Fournier should be used, I think, in Fournier's fashion, or else it should be recut. (See also page 129.)

abcëfghijõp 123 AQ *abcéfghijôp*

Galliard P Galliard was once the name of a type size – 9 pt – as well as a dance and its musical form. The family of type now known by this name was designed by Matthew Carter, issued initially by Mergenthaler in 1978, and later licensed by ITC. It is a crisp, formal but energetic roman and italic, based on the designs of the sixteenth-century French typecutter Robert Granjon. Enough of Granjon's work survives, both in steel and in print, to prove that he was one of the finest punchcutters who ever lived. Galliard is Carter's homage to the man as well as to his work. It is also the preeminent example of a Mannerist revival typeface.

Text figures and small caps are implicit in the design. For period typography, additional sets of Mannerist ligatures and swash capitals are available as well. The best of the several digital versions appears, not surprisingly, to be Carter's own, released in 1992 by Carter & Cone. The obvious titling face is Carter's Mantinia (page 284) – another act of homage to an artist of extraordinary intellect, precision and exemplary technical skill. (See also page 125.)

a *a* *o* y

f x*x*o*o* b*b*p*p* *a* *g*

Garamond (1) H Claude Garamond (or Garamont), who died in 1561, was one of several great typecutters at work in Paris during the early sixteenth century. His teacher, Antoine Augereau, and his gifted contemporaries are remembered now only by scholars, while Garamond suffers posthumous fame. Many of his punches and matrices survive in museum collections, and his style is not hard to learn to recognize. This has not prevented people from crediting him with type he could not possibly have designed and would not, perhaps, have admired.

Garamond's romans are stately High Renaissance forms with humanist axis, moderate contrast and long extenders. He cut several beautiful italics as well, with some of the first sloped capitals, but he took no apparent interest in the radical new idea of actually *pairing* italics with romans. Revivals of his roman faces are often mated instead with italics based on the work of a younger artist, Robert Granjon. Three Garamond and Garamond/Granjon revivals worthy of serious consideration are:

The large sorts above are from William Ross Mills's "1520 Garamond," a titling face closer than any other digital version to Garamond's actual designs. It is issued by Tiro Typeworks, Vancouver.

1. Stempel Garamond, issued by the Stempel Foundry in 1924 and later digitized by Linotype;
2. Granjon, drawn by George William Jones and issued by Linotype in 1928 – now also in the Linotype digital library – and
3. Adobe Garamond, drawn by Robert Slimbach, issued in digital form by Adobe in 1989, and re-released in 2000 in the form of pan-European Latin OpenType.

Jan Tschichold's Sabon, listed separately on page 231, is also closely based on Garamond's originals. Small caps and text figures exist and are essential to all of these designs.

18 pt Stempel Garamond — abcëfghijõp 123 AQ *abcéfghijôp*

18 pt Linotype Granjon — abcëfghijõp 123 AQ *abcéfghijôp*

18 pt Adobe Garamond — abcëfghijõp 123 AQ *abcéfghijôp*

Stempel Garamond is the only one of these in which the italic as well as the roman is based on a genuine Garamond. (The model used, Garamond's *gros romain* italic, is reproduced on page 74.) The rhythm and proportions of the Stempel face are, however, much changed from the original, and the *f*'s are deformed.

An entirely separate strain of designs, based on the work of Jean Jannon, is also sold under the name Garamond. These are discussed in the following entry. (See also pp 101, 122, 232.)

Garamond (2) H Jean Jannon, born in 1580, was the earliest of the great typographic artists of the European Baroque. He was also a French Protestant, printing illegally in a Catholic regime, and the type he cut and cast during the early seventeenth century was seized in 1641 by agents of the French crown. (Jannon may later have been reimbursed.) After two centuries in storage, it was revived and misidentified as the work of Claude Garamond. The surviving punches are still at the Imprimerie Nationale, Paris.

Jannon's type is elegant and disorderly: of widely varying axis and slope, sharply serifed and asymmetrical. The best revivals of these lovely, distinctly non-Garamondian letters are:

1. ATF 'Garamond,' drawn by M.F. Benton and issued in 1918–20;
2. Lanston's 'Garamont,' which was drawn by Frederic Goudy and issued in 1921;
3. Monotype 'Garamond,' issued in 1922; and
4. Simoncini 'Garamond,' drawn by Francesco Simoncini and issued in metal by the Simoncini Foundry, Bologna, in 1958.

Monotype has been particularly thorough in Jannon's case, issuing two different cuts of italic, both in metal and in digital form. Monotype 156, in which the slope of the caps varies rambunctiously, is closer to Jannon's originals. Monotype 176 was the corporate revision: an attempt to bring the unrepentant French typecutter, or at least his italic upper case, back into line. But irregularity lies at the heart of the Baroque, and at the heart of Jannon's letters, just as it may lie at the heart of his refusal to conform to the state religion of his day. I prefer Monotype 156 italic (called 'alternate' in digital form) for that reason.

18 pt Monotype 'Garamond' — abcëfghijõp 123 AQ *abcéfghijôp*

18 pt Simoncini 'Garamond' — abcëfghijõp 123 AQ *abcéfghijôp*

As issued, Simoncini Garamond lacks text figures and small caps. They have been added to the version shown here.

Yet another version of Jannon's type is sold as 'Garamond 3.' This is the ATF 'Garamond' of 1918 as adapted in 1936 for the Linotype machine, now re-revised for digital composition. It is perfectly serviceable as a text face, but it lacks both the slightly disheveled grace of Monotype 'Garamond' and the more carefully combed and erect grace of the Simoncini version.

ITC 'Garamond,' designed in the 1970s by Tony Stan, also has nothing to do with Garamond's type. It is a radically distorted form of Jannon's: distant from the spirit of the Baroque and of the Renaissance alike. (See also pp 101, 126, 232.)

Stempel Garamond roman (on the left) is indeed based on the work of Claude Garamond (though its *f*, in both roman and italic, is distorted in a misguided attempt to escape the need for ligatures). Monotype 'Garamond' (on the right) is based on the work of Jean Jannon. These two excellent types come from different centuries and spirits as well as different hands. Surely they also therefore merit different names. They are shown here side by side, the Stempel at 70 pt and the Monotype at 78 pt, and one above the other, both at 18 pt.

aa dd éé

ff ôô *õõ*

rr *kk xx*

AA HH

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1 2 3 4 5 6 7 8 9 0 · A B C D É F G
1 2 3 4 5 6 7 8 9 0 · A B C D É F G
A B C D E F G H I J K L M T
A B C D E F G H I J K L M N T
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

abcëfghijõp 123 AQ *abcéfghijôp*

Haarlemmer M Jan van Krimpen drew this face for Monotype in 1938 to fulfill a private commission. It was issued at last in 1996, in digital form, by DTL. The roman is based on Romulus. The italic however was a new design in 1938. In the 1940s, Van Krimpen revised Haarlemmer into Spectrum. While digitizing the face, Frank Blokland created an unserifed companion, based largely on Van Krimpen's Romulus Sans. This was issued in 1998 as Haarlemmer Sans. (See also page 248.)

abcëfghijõp 123 AQ *abcéfghijôp*

Hollander D Few things are more useful in the typographic world than plain, sturdy, unpretentious and good-natured fonts of type. Hollander is one of several families of such type designed by Gerard Unger in 1983, but not issued until 1986. The same designer's Swift (1985) and Oranda (1992) are similar. Hollander has greater bulk than Swift but also sharper serifs. It therefore suffers more from harsh commercial treatment (low resolution, low-grade presswork, low-grade paper).

Jannon See *Garamond* (2), page 231.

Janson See *Kis*, page 235.

abcëfghijõp 123 AQ *abcéfghijôp*

Jenson H Many types of many kinds claim to be inspired by the roman cut at Venice in 1469 by Nicolas Jenson. Some of these derivatives are masterpieces; others are anything but. Bruce Rogers's Centaur is deservedly the best known recreation of Jenson's roman, but Monotype's digital Centaur is a two-dimensional ghost of Rogers's three-dimensional homage to the original Jenson type. Adobe Jenson, drawn by Robert Slimbach and issued in 1995, retraces Rogers's steps and also Frederic Warde's. The italic is based on the same model as Warde's Arrighi italic – a separate design later revised to serve as Centaur's italic. When only the digital fonts are compared, it is clear – to me at least – that Adobe Jenson has better balance between roman and italic and is generally more tolerant of the fundamental flimsiness of two-dimensional printing, though it is otherwise when the two are printed letterpress

a

a

a

a

(using polymer plates for Adobe Jenson). Other families of type with which these should be compared are M.F. Benton's Cloister and Ronald Arnholm's Legacy. (Adobe Jenson and Cloister are closer than Adobe Jenson and Centaur in some interesting respects.) The family has been issued both in Multiple Master and OpenType form. The OT versions include small caps, text figures, swash italic, a few fleurons, and a pan-European Latin character set. (See also pp 16, 112, 186.)

abcëfghijõp 123 AQ *abcéfghijôp*

Joanna H Designed by the English artist Eric Gill and cut by the Caslon Foundry, London, in 1930. The Monotype version was produced in 1937. This is a face of spartan simplicity, with flat serifs and very little contrast but considerable variation in stroke axis. The italic has a slope of only 3° and is full of roman forms, but it is sufficiently narrower than the roman to minimize confusion. Text figures are essential to Gill's design. Gill Sans is an obvious and very satisfying companion face.

abcëfghijõp 123 AQ *abcéfghijôp*

Journal D A rough and eminently readable face designed by Zuzana Ličko, issued in 1990 by Emigre. Text figures and small caps are part of the design. There is a wide version known as Journal Ultra as well as a range of weights. (See also page 134.)

abcëfghijõp 123 AQ *abcèfghijôp*

Kennerley H This was Frederic Goudy's first successful typeface, designed in 1911. (Goudy was 46 at the time, but his career as a type designer was just beginning.) By his own account, the designer wanted a new type with some of the flavor of Caslon – and Kennerley has Caslon's homey unpretentiousness, though it has returned to Renaissance forms for its underlying architecture and many of its structural details. The italic was drawn seven years after the roman, but Goudy had found his style; the two mate well. The text figures and small caps required by the design are included in Lanston's digital version.

(The spelling 'Kennerly' appears in some type catalogues, but the face was commissioned by and named for the publisher Mitchell Kennerley, 1878–1950.) (See also page 201.)

abcëfghijõpz 123 AQ *abcéfghijlôp*

Kinesis D Designed by Mark Jamra and issued by Adobe in 1997. Kinesis breaks several conventions of type design quite handsomely. The descenders have prominent, canted bilateral serifs. The ascenders, however, have no serifs at all: only an asymmetrically flared termination of the stroke, which is lightly cupped in the roman and beveled in the italic. Dots of i and j are tapered; so are the cross strokes of f and t, and all the unilateral serifs (except in the roman lowercase z). All the bilateral serifs, however, are blunt and nearly uniform in stroke-width. The italic includes some sloped roman forms (*i, l*) along with the cursive, triangular bowls of Mannerist calligraphy. The OpenType version of the family, issued in 2002, includes text figures and small caps in a wide range of weights but no East European characters.

abcëfghijõp 123 AQ *abcéfghijnôp*

Kis H The Hungarian Miklós Kis is a major figure in Dutch typography, as well as that of his own country. He spent most of the 1680s in Amsterdam, where he learned the craft and cut some wonderfully toothy and compact Baroque type. For many years Kis's work was incorrectly ascribed to the Dutch punchcutter Anton Janson and taken to be the epitome of Dutch Baroque design. Commerce has no conscience, and to this day, Kis's type is sold, even by people who know better, under Janson's name.

Some of Kis's original punches and matrices found their way to the Stempel Foundry in Frankfurt, and Stempel Foundry Janson is in consequence Kis's actual type, with German sorts (ä, ß, ü, etc) rather clumsily added by other hands. Linotype Janson was cut in 1954, based on the Kis originals, under the supervision of Hermann Zapf. Monotype Janson and Monotype Erhardt are also adapted – less successfully, I think – from Kis's designs. Linotype Janson Text (1985) seems to me the most successful digital version. It was prepared under the supervision of Adrian Frutiger, based on Kis's originals and on Zapf's excellent Linotype machine version. (See also page 126.)

abcëfghijõp 123 AQ *abcéfghijôp*

Legacy D Ronald Arnholm's Legacy (ITC, 1992) is, I think, the blandest of the many twentieth-century attempts to give new,

two-dimensional life to the old three-dimensional type of the master typographer Nicolas Jenson. Blandness, however, is not always a disadvantage in a printing type, and Legacy is of interest on other grounds. It marries a redrawing of Jenson's roman with a redrawing of one of Garamond's italics, rather than one of Arrighi's, and it is the only revival of Jenson's roman that exists in both serifed and unserifed forms.

The model underlying the roman is reproduced on page 16 and the model underlying the italic on page 74. Legacy has a substantially larger eye than either, and in this respect it violates both Jenson's and Garamond's sense of proportion. It is nevertheless a family with many merits and uses. (See also page 258.)

abcefghijop 123 AO *abcefghijop*
abcefghijop 123 AO *abcefghijop*
bpbpbpbpbpbpbpbpbpbpbp

Lexicon D Designed by Bram de Does in 1992 and issued in digital form by Enschedé. Lexicon was commissioned, as the name suggests, for a new Dutch dictionary. It was therefore designed to be as compact as a Bible type but to function in a range of sizes and to allow many shades and degrees of emphasis. There are six weights (A–F), with both roman and italic small caps in every weight, and in each weight there are two forms of roman and italic lower case: Nº 1 with short extenders; Nº 2 with extenders of normal length. Lexicon 2A (the light weight with normal extenders) makes an excellent text face for a variety of uses, and Lexicon 1B (the second weight with short extenders) a good companion face for notes and other compact matter.

abcefghijop 123 AQ *abcefghijop*

Manuscript H This was designed in Czechoslovakia by Oldřich Menhart during World War II and issued by Grafotechna, Prague, in 1951. Manuscript is even rougher than the same designer's Figural, but its rough forms are painstakingly chosen and juxtaposed. The roman and italic are perfectly balanced with each other and within themselves. The numerals are large, but their alignment satisfyingly uneven. There is a matching Cyrillic. (The version shown is a trial digitization by Alex White.)

abcëfghijõp 123 AQ *abcéfghijôp*

Mendoza D Designed by José Mendoza y Almeida, Paris, and released by ITC in 1991. This is a forceful and resilient neohumanist text face with low contrast and a spartan finish, closer in some ways to the tough and lovely text romans and italics of sixteenth-century Paris than anything else now to be found in digital form. Mendoza prospers under careful handling but is robust enough to survive printing conditions lethal to other text faces. Small caps and text figures are implicit in the design, but the ligatures are best recut or forgotten. There is also an extensive range of weights. (See also pp 101, 108, 112.)

abcëfghijõp 123 AQ *abcéfghijôp*

Méridien H/P This was Adrian Frutiger's first text face, designed in 1954 for Deberny & Peignot, Paris. The roman was cut and cast for hand composition, but the italic, despite its impeccable balance and flow, was forced to wait. It was then released (with a new incarnation of the roman) only in the form of phototype. The roman caps, which have unusual authority and poise, make an excellent titling face in themselves. The same designer's Frutiger makes a useful sanserif companion. But in the absence of small caps and text figures, the related Apollo is often more useful for text. (See also pp 58, 101, 105, 238.)

abcëfghijõp 123 AQ *abcéfghijôp*

Minion D The first version of this family, designed near San Francisco by Robert Slimbach, was issued by Adobe in 1989. Multiple Master and OpenType versions have been issued more recently. Minion is a fully developed neohumanist text family which is, in the typographic sense, especially economical to set. That is to say that it gives, size for size, a few more characters per line than most text faces without appearing squished or compressed. Small caps and text figures are essential to the design, and these are available across the range, in several weights of both roman and italic. The OpenType form of the face, called Minion Pro, includes a set of typographic ornaments, swash italics, and upright and cursive Greek and Cyrillic. Slimbach's chancery italic, Poetica, is a useful companion face. (Minion Pro is the face in which this book is set. See also pp 106, 107, 201, 280.)

Digital versions of Adrian Frutiger's Méridien (on the left) and Apollo (on the right). The former – initially a foundry face, though matricies were only engraved for the roman – was finished in 1954. Apollo, designed for filmsetting, was completed in 1962. Selected letters are shown here at 72 pt (Méridien) and 80 pt (Apollo). The basic alphabets (Méridien above, Apollo below) are both shown at 18 pt.

aabbcc

éé ff *ff*

ggpptt

CCHH

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 · ABCDÉ

1234567890 · ABCDÉ

ABCDEFGHIJKLMNO

ABCDEFGHIJKLMNO

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcëfghijõp 123 AQ *abcéfghijôp*

Nofret P Nofret, which means 'beautiful one,' was a popular woman's name in early Egypt. In 1984 an exhibition prepared by the Cairo Museum opened in Munich under the title *Nofret: Die Schöne: Die Frau in Alten Ägypten,* and in that year, Gudrun Zapf-von Hesse's typeface Nofret was released by the Berthold Foundry. It is in many respects a rethinking of the same designer's Diotima, drawn three decades earlier. It is more compact than Diotima in the roman, but of similar width in the italic. There is a wide range of weights, and even the heaviest of these retains its poise. This is not in the typographic sense an egyptian; it is an answer to the question, *What might happen to a typographic egyptian if it acquired feminine grace?* Small caps and text figures are implicit in the design. (See also pp 135, 224.)

abcëfghijõp 123 AQ *abcéfghijôp*

Officina D Designed by Eric Spiekermann and colleagues, and issued in 1990 through ITC. This is a narrow and plain yet robust text face, inspired by the typewriter and useful for setting much matter that might, in an earlier age, have stayed in typescript form. It is sturdy enough to withstand rough treatment (low-grade laser printing, for example) yet sufficiently well-built to prosper under better printing conditions. There is a sanserif counterpart. Cyrillic versions of both Officina Serif and Officina Sans were designed in 1994 by Tagir Safaev and issued in digital form by ParaGraph (now ParaType). (See also page 136.)

abcëfghijõp 123 AQ *abcéfghijôp*

abcëfghijõp 123 AQ *abcéfghijôp*

18 pt digital Palatino Linotype

18 pt Linotype digital Aldus

Palatino H/M This roman and italic were designed in 1948 by Hermann Zapf. The foundry version was cut in steel by August Rosenberger at the Stempel Foundry, Frankfurt. Zapf then adapted it for the Linotype machine. In photo and digital form, it has become the most widely used of all neohumanist faces, among typographic professionals and amateurs alike. As the most universally admired of Zapf's designs, it is also the most heavily pirated.

In its authentic incarnations, Palatino is a superbly balanced,

powerful and graceful contribution to typography – but its close relative, Aldus, which was designed expressly for text setting, is often a better choice for that purpose, in company with Palatino as a display face. There is a bold weight, designed in 1950. A bold italic was added, evidently to combat existing forgeries, nearly thirty years later. The extended Palatino family includes two sets of display capitals (Michelangelo and Sistina), a text Greek (Heraklit) and Greek capitals (Phidias). Small caps and text figures are essential to the face.

Because it was first designed as a display face for handsetting in metal, then adapted for use in text sizes on the Linotype machine, there are two fundamentally different yet authentic versions of Palatino italic. There is a wide version, originally matching the roman letter-for-letter in set-width, as required by the Linotype machine, and a narrower, more elegant version intended for hand composition. The current digital versions are based on the foundry design. The OpenType digital fonts (known officially as 'Palatino Linotype' rather than Linotype Palatino) include a new Greek and Cyrillic along with a full pan-European character set and, in some incarnations, also *chữ quốc-ngữ,* the Latin character set employed for Vietnamese. (See also pp 15, 59, 77, 97, 104, 133, 211, 214, 254, 278, 281.)

abcëfghijõp 123 AQ *abcéfghijôp*

Photina P A text face with predominantly rationalist axis, small aperture and narrow set-width but unmistakable calligraphic energy. It was designed by José Mendoza y Almeida and first issued by Monotype in 1972 for photocomposition. There is a range of weights, and the bold versions are gracefully designed. Photina's proportions are deliberately close to those of Univers, which makes an excellent sanserif companion. This is one of the first and one of the finest postmodern text faces. Small caps and text figures are implicit in the design. (See also page 200.)

abcëfghijõp 123 AQ *abcèfghijôp*

ᏜᏅᏍᏈᎩᏧᎯᏤᏆᏜᏦᏊᏪᏫᏇ

Plantagenet D William Ross Mills designed the initial version of Plantagenet in the mid 1990s. It was issued by his firm, Tiro Typeworks, in 1996. In 2004, he produced a thorough revision, released as Plantagenet Novus. The new version includes pan-European Latin and Greek character sets with additional sorts for Native American languages that are written in Latin letters, a matching set of Cherokee syllabics, and a range of ornaments and swashes. Why should a face with Neoclassical structure and a character set that links classical Greece and Native America bear the nickname of the Anglo-Norman family that gave England all her kings from Henry II in 1154 to Richard III in 1485? I do not know. But *Plantagenet* is an old French name for the broom plant (in modern French, *la plante genêt*). It is said that Geoffrey of Anjou, founder of the family and an avid hunter, wore a sprig of it in his hat and had it planted as cover for birds. Broom was brought, along with the Latin alphabet, from Europe to North America, where both have since run wild.

AQ 123 AQ ábcdèfghijklmñöpqrstûvwxyz

eaqbābefeghghijklnōþ Q U A stym

Poetica D A chancery italic designed by Robert Slimbach and issued by Adobe in 1992. The basic family consists of four variations on one italic, with varying amounts of swash. There are also five fonts of swash capitals, two of alternate lowercase letters, two fonts of lowercase initials, two of lowercase terminals, two sets of small caps (ornamented and plain), a font of fractions and standard ligatures, another of ornamental ligatures, one font of analphabetic ornaments, and one font entirely of ampersands. The basic face is a plain neohumanist italic, well suited for extended text. The supplementary fonts permit any desired degree of typographic play or ostentation. (See also page 125.)

abcëfghijõp 123 AQ *abcéfghijôp*

Poliphilus & Blado H Poliphilus, meaning 'Multiple Love,' is the name of the lead character in Francesco Colonna's fantasy novel *Hypnerotomachia Poliphili,* "The Dream-Fight of Poliphilus," which Aldus Manutius printed in 1499 in a newly revised roman type by Francesco Griffo. In 1923, Monotype tried to replicate this font for use on their machine. The result was Monotype Poliphilus. It was an early experiment in the resuscitation of Renaissance designs, and the Monotype draftsmen copied the actual letterpress impression, including much of the ink squash, instead of par-

Bembo (on the left) and Poliphilus (on the right): two attempts at reproducing a fifteenth-century Venetian type in twentieth-century terms. Both of these types are based on the same original lower case, but on two different sets of original capitals. They are shown here at 74 pt and at 18 pt.

(Poliphilus, of course, was never meant to be seen in public enlarged to this degree. It was created as a text face only. The largest size cut in metal matrix form is 16 pt.)

aa bb cc

éé ff gg

ññ ôô tt

AA CC

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1 2 3 4 5 6 7 8 9 0 · A B C D É F G
1 2 3 4 5 6 7 8 9 0 · A B C D É F G
A B C D E F G H I J K L M N O
A B C D E F G H I J K L M N O
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

ing back the printed forms to restore what the punchcutter had carved. The result is a rough, somewhat rumpled yet charming face, like a Renaissance aristocrat, unshaven and in stockinged feet, caught between the bedroom and the bath. In the squeaky clean world of offset printing, this roughness has finally come into its own.

Six years after producing Poliphilus, Monotype repeated its experiment with a very different result. Monotype Bembo (1929) is based on an earlier state of the same original: the same lower case with an earlier set of capitals. The differences between lowercase Monotype Bembo and Poliphilus, great as they are, are entirely differences of interpretation, not of design.

Blado, the italic companion to Poliphilus, is not based upon any of Griffo's own superb italics (one of which is shown on page 210) but on a font designed in a very different intellectual milieu, by Ludovico degli Arrighi about 1526. (Arrighi died soon after finishing that type – probably his sixth italic – and it was acquired by the master printer Antonio Blado of Rome. No type called Arrighi existed when the 1923 revival was made. Monotype chose nevertheless to name their revival of the face for the printer who used it, not the calligrapher who designed it.)

abcëfghijõp 123 AQ *abcéfghijôp*

Pontifex P Designed by Friedrich Poppl in Wiesbaden and issued in 1976 by Berthold in Berlin. Pontifex is one of several eminent twentieth-century faces built on Mannerist lines. Other examples include Adrian Frutiger's Méridien, Georg Trump's Trump Mediäval, and Matthew Carter's Galliard. These are four quite different faces, designed by four quite different artists for three different typographic media, but they share several structural presumptions. All have a humanist axis in the roman but an unusually large x-height, a tendency toward sharpness, angularity and tension in the conformation of individual letters, and a considerable slope – 12° to 14° – in the italic. These are features inherited from French Mannerist typecutters such as Jacques de Sanlecque, Guillaume Le Bé and Robert Granjon. Galliard is in fact a revival of Granjon's letters, while Pontifex, Trump and Méridien are independent modern creations sympathetic in spirit to the earlier Mannerist work. Together, these faces demonstrate the considerable range and depth of what one could call the neomannerist aspect of the Modernist tradition. (See also pp 78, 133.)

a
y
a
y

abcëfghijõp 123 AQ *abcéfghijôp*

Quadraat D Fred Smeijers's Quadraat, issued by FontShop in 1993, is a study in contrasts: a tensile and large-eyed yet smoothly flowing roman married to an angular, broken but robust italic. The creative ingenuity involved here extends to the matching Cyrillic and the companion sanserif as well. The fonts as issued are expertly kerned and sold with the requisite parts – small caps and text figures – intact. Some fine types were made during the late twentieth century, and this is one. It is not pretty; its beauty is deeper and stranger than that. (See also pp 260, 281.)

abcëfghijõp 123 AQ *abcéfghijôp*

Requiem D Requiem is pretty where Quadraat is not, but its beauty runs deeper than prettiness too. In its way, this is the equal of the great neohumanist book types of the early twentieth century: Bembo, Centaur and Dante. It is however the fruit of a later age, more self-conscious and self-involved. Its models are also therefore later: scripts of the High Renaissance, which were likewise acutely self-aware. And Requiem, unlike Bembo, Centaur and Dante, was born in the digital medium, where two dimensions have to do the work of three. It was created by Jonathan Hoefler in New York City, who drew the caps in the early 1990s and completed the family in 1999. It grew out of a commission from a magazine suspiciously entitled *Travel and Leisure*, but like any good type, it savors of self-discipline no less than self-indulgence. The italic, like Robert Slimbach's Poetica, is indebted to the work of Ludovico degli Arrighi and includes a set of artful, playful ligatures to prove it. The roman caps, with which the project started, are grounded in Arrighi's work as well. The roman lower case owes more to another sixteenth-century calligrapher, Ferdinando Ruano. (See also pp 51, 285.)

22 pt Rialto (for titling)

abcëfghijõp 123 AQ *abcéfighijôp*

21 pt [sic] Rialto Piccolo (for text)

abcëfghijõp 123 AQ *abcéfighijôp*

Rialto D Requiem is pretty; Rialto is prettier still, but again, its beauty is deeper than that. Named for the best-loved bridge in Venice, it is the product of joint effort by Venetian calligrapher Giovanni de Faccio and Austrian typographer Lui Karner. The result is a face of extraordinary calligraphic loveliness which is nevertheless strong enough (properly used) for the texts of substantial books. Proper use begins with remembering that there are two sets of fonts. Rialto itself is actually a titling face, happiest at 18 pt and above. Rialto Piccolo is the better choice at 16 pt and below – which is to say, the choice for all text sizes. Besides the roman and italic there are small caps and semibold, a full set of ligatures and good italic alternates. The italic slopes at 2°, and the roman and italic share a single set of caps. It was issued in 1999 by *df* Type in Texing, near Vienna. (See also page 285.)

abcefghijop 123 AO *abcefghijop*

Romanée H Designed by Jan van Krimpen and cut in steel by Paul Helmuth Rädisch at the Enschedé Foundry in Haarlem, Netherlands. The roman owes much to the spirit of Garamond. Van Krimpen designed it in 1928 as a companion for an italic cut in the middle of the seventeenth century by another of Garamond's admirers, Christoffel van Dijck. But Van Krimpen remained dissatisfied with the relationship between the two faces, cut in the same land three hundred years apart. In 1948 he designed an italic of his own – his last type – to mate with Romanée roman. The new italic is distinguished by its prominent descenders, serifed on both sides, and it has much less slope than the italic of Van Dijck. Like the italics of the early sixteenth century – and unlike the italics of both Garamond and Van Dijck – it mates a cursive lower case with upright capitals.

"United they fall, apart they stand as fine designs," said Van Krimpen's younger colleague, Sem Hartz. And it is true that Romanée italic stands very well on its own. Perhaps these faces are best used in the Renaissance manner – not the manner of Van Dijck but the manner of Garamond, his predecessors and colleagues – with the italic set in separate passages rather than laced into the midst of roman text. Digital Romanée, though it has now existed for years, is still awaiting commercial release.

abcëfghijõp 123 AQ *abcéfghijôp*

Romulus H It has been said with some justice that Jan van Krimpen designed three roman types: Lutetia (1925), Romanée (1928), and a third to which at various times in the 1930s and 1940s he gave the names Romulus, Haarlemmer, Sheldon and

Spectrum. The italic sequence is different: Lutetia (1925), Cancelleresca Bastarda (1934), Haarlemmer (1938), Spectrum (*c.* 1942) and Romanée (1949). For Romulus, Van Krimpen initially designed no italic. Instead, on Stanley Morison's advice, he drew a second version of the roman that slopes at 11°. He soon atoned for this however by designing the most elaborate and technically challenging italic of his career, the Cancelleresca Bastarda, and incorporating it into the Romulus family.

Regarded solely as a roman and sloped roman, Romulus looks like a well-made but impoverished type. In reality, it is part of a large family issued in part between 1931 and 1936: the forerunner of other large families such as Legacy, Scala and Quadraat. As of 2004, DTL has digitized only the serifed roman and oblique. These will be of greater use when they are joined by the rest of the family: Cancelleresca Bastarda, Romulus Sans, Romulus Greek, and Romulus Open Capitals. (See also pp 58, 248.)

abcëfghijõp 123 AQ *abcéfghijôp*

Sabon H/M Designed by Jan Tschichold. The foundry version was issued by Stempel in 1964, followed by Monotype and Linotype machine versions in 1967. The series consists of a roman, italic, small caps and semibold, based broadly on the work of Claude Garamond and his pupil Jacques Sabon, who was once employed, after Garamond's death, to repair and complete a set of his teacher's punches. The structure of the letterforms is faithful to French Renaissance models, but Tschichold's face has a larger eye than any but the tiniest sizes cut by Garamond. The type was intended as a general-purpose book face, and it serves this purpose extremely well, though it is bland in comparison with Garamond's originals. (See also pp 34, 52, 104.)

abcëfghijõp 123 AQ *abcéfghijôpy*

Scala D A crisp, neohumanist text face with sharp serifs and low contrast, designed by Martin Majoor in the 1980s for the Vredenburg concert hall in Utrecht. (This may explain why it is named after an opera house in Milan.) It was publicly issued by FontShop International, Berlin, in 1991. This face has many of the merits of Eric Gill's Joanna – not to mention several merits distinctively its own – without Joanna's eccentricities. Small caps and text figures are implicit in the design – and the basic licensed fonts of FF Scala come pre-equipped with text figures and a full set of ligatures, as if they were really meant for setting type instead of merely typing. There is also an unserifed branch of the family. (See also pp 260, 262–63.)

abcëfghijõp 123 AQ *abcéfghijôp*

Seria D Like Scala, this is the work of Martin Majoor, issued by FontShop in 2000. The designer has written that after completing Scala he wanted to produce a more "literary" face. Whether Seria is really more literary than Scala, I cannot say. Its small eye and long extenders do make it a less utilitarian face, but I have used it myself – and its matching sanserif – with great satisfaction for both literary and nonliterary texts. The italic slopes at only one degree. Italic and roman alike have upright caps, but not the same upright caps. Those of the italic are slightly but recognizably cursive. (See also page 261.)

áçdèfghijklmñöpqrstûvwxyz 123
AQAQAQAEDEEGGMMM

Silentium D Designed by Jovica Veljović and issued in OpenType form by Adobe in 2000. This is a Carolingian face, like Gudrun Zapf-von Hesse's Alcuin. There is necessarily no italic, but there are four sets of caps (one written, three drawn, including one inline and one reversed set, useful for versals), many scribal alternates and ligatures, and an impressive set of ornaments.

abcëfghijõp 1234689 AQ *abcéfghijôp*

Spectrum H/M This is a refinement of Haarlemmer, designed by Jan van Krimpen in the early 1940s, then delayed by the Second World War and issued by both Enschedé and Monotype in 1952. It was Van Krimpen's last general text face and is now the one most widely used. The roman and italic are reserved, elegant and well matched. The axis is humanist, the aperture large, and the serifs simultaneously sharp and flat (a feature neither unwelcome nor contradictory in typography). Small caps and the distinctive Spectrum text figures, with their very short extenders, are essential to the design. A semibold was added by Sem Hartz and cut by Monotype in 1972. (See also pp 133, 248.)

Digital versions of three types by Jan van Krimpen: Romulus (left), Haarlemmer (middle) and Spectrum (right). Selected characters of Romulus are shown here at 78 pt, Haarlemmer at 72 pt, Spectrum at 82 pt. The basic lowercase alphabets of all three are shown at 18 pt.

The italics and the numerals of these three faces are quite distinct, but in the roman, the differences are such as one might expect to find among different sizes of a single handcut type.

áá́á bbb

bbb ccc

fff ggg iii

CCCIII

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890

1234567890 / 1234567890

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcëfghijõp 123 AQ *abcéfghijôp*

Swift D This large-eyed face was designed by Gerard Unger and first issued in 1987 by Rudolf Hell in Kiel. It is avowedly a newspaper type, but it has many additional uses. Though the eye is large and the set is narrow, the letters are crisp and open, with chisel-tipped, wedge-shaped terminals and serifs. The axis is humanist and the aperture large. The italic is taut and fluent, with a slope of 6°. The torso of these letterforms is large enough that Swift can function well without text figures and small caps, but these have now been issued by Elsner & Flake. Unger's sanserif family Praxis and his erect sanserif italic Flora make useful companion faces for Swift.

abcëfghijõp 123 AQ *abcéfghijôp*

Trajanus H/M Warren Chappell's Trajanus was issued in 1939 as a foundry face by Stempel and in machine form by Linotype. The angular, black forms echo the early humanist scripts of the Renaissance and some of the earliest roman printing types, used in Italy and Germany until they were superseded by the early Venetian whiteletter and then by the Aldine roman and italic. But Trajanus is a remarkably graceful face, and the roman is matched by an equally crisp and fluent italic. The figures, like those of Bell, are three-quarter height lining forms.

There is a companion bold face designed by Chappell and a Trajanus Cyrillic designed by Hermann Zapf. Chappell's own sanserif, Lydian, is another related design, slightly darker than Trajanus but of similar angularity. After long delay, Linotype issued a digital version in 1997. The Cyrillic, however, exists only as Linotype metal matrices.

The sample of Trinité is overleaf.

Trinité P A text family designed in 1978–81 by Bram de Does for the Enschedé Foundry in Haarlem. The commission began with a challenge: to create in the elastic and ephemeral world of phototype something as resonant and reserved as the handcut metal types of Jan van Krimpen. The impressive result was issued in film form in 1982 by Bobst/Autologic in Lausanne but never effectively distributed. Trinité was issued again in digital form by the Enschedé Font Foundry in 1991.

There are three weights of wide roman, two weights of narrow roman, two weights of small caps and two weights of italic.

Q ábbbçdddêfffggg O
(hhhijijijkkklllmñòppp)
A qqqrstüvwxyyyž IJ
+ 1234567890 =

Q ábbbçdddêffffggg O
{hhhhijijijkkkklllmñòpppp}
A qqqqrstüvwxyyyž IJ
+ 1234567890 =

Q ábbbçdddêfffggg O
(hhhijijijkkklllmñòppp)
A qqqrstüvwxyyyž IJ
+ 1234567890 =

Trinité roman wide (above), italic (center) and roman narrow (below). All three ranges of each roman face are shown together, and all four ranges of the italic. In each range, only the extending letters vary.

All weights and widths of roman and italic come in three ranges: with short, normal and long extenders. The capitals remain the same in height; so does the torso of the lower case, but the extenders range to different depths and altitudes. Both weights of italic are also issued in chancery form (with curved extenders). The ordinary roman (Trinité 2, with the normal extenders, in either the wide or the narrow width) makes a fine text face for conventional use. The wide version is 9% wider than the narrow and keeps the same internal rhythm. (In wide and narrow versions alike, for example, the set-widths of the roman letters *i, n* and *m* are in exactly the proportion 1:2:3.) The roman letters slope at 1°, the italics at 3°.

There are no separate characters for ligatures in Trinité. They construct themselves from parts. The *f + i* and *f + j*, for instance, combine to form the ligatures *fi* and *fj*. (This is the reason for the dancing dots on *i* and *j* in different versions of the face. In Trinité 1 and 2, the dots meld with the arch of the *f*. In Trinité 3, the tallest version, the dots tuck under the arm of *f* instead.) In its present form, with pi fonts, expert sets and other variants, the full family consists of 81 separate digital fonts. Half a dozen of these would be ample for many normal texts. The technical complexities of the series ought not to obscure the simple beauty of the face, which is rooted in the heritage of Van Krimpen and of Italian Renaissance forms. Even the arithmetical signs in Trinité have a slight scribal asymmetry. This is sufficient to enliven the forms for text use yet not enough to render them dysfunctionally ornate. Small caps and text figures are essential components of the family.

abcëfghijõp 123 AQ *abcéfghijôp*

Trump Mediäval H/M This is a very robust text face, designed by Georg Trump. It was first issued in 1954 by the Weber Foundry, Stuttgart, as a foundry type, and in machine form by Linotype. It is a strong, angular roman and italic with humanist axis but Mannerist torque and proportions. The aperture is moderate; the serifs are substantial and abrupt. The numerals, both in text form and in titling form, are notably well designed. The digital version retains the Linotype nonkerning *f*. There is a range of weights but only a partial set of ligatures. A number of Trump's excellent script faces – Codex, Delphin, Jaguar, Palomba and Time Script, for example – and his slab-serifed titling face called City, are potentially useful companions. (See also pp 52, 84.)

p

a

abcëfghijõp 123 AQ *abcéfghijôp*

Van den Keere H This is a family of digital romans, modeled on a 21 pt font that Hendrik van den Keere of Ghent cut in 1575 for Christophe Plantin of Antwerp. There are several weights, all with the requisite small caps and other components. But in his long, illustrious career as a punchcutter, Van den Keere did not cut a single italic. The italic paired here with his roman is based on the work of his older friend and colleague François Guyot. The digital versions of these types were produced by Frank Blokland in 's-Hertogenbosch and issued by DTL in 1995–97. (See also page 122.)

abcëfghijõp 123 AQ *abcéfghijôp*

Van Dijck H The type family now called Van Dijck – first issued by Monotype in 1935 – is based on an italic cut in Amsterdam about 1660 by Christoffel van Dijck and a roman which is probably also his. (Original matrices for the italic still survive; the roman is known only from printed specimens.) These are calm and graceful Dutch Baroque faces, modest in x-height, narrow in the italic and relatively spacious in the roman. A comparison of Van Dijck's work with that of Miklós Kis illuminates the range of Dutch Baroque tradition, but there is plenty of range in Van Dijck's work on its own. His blackletter types are very ornate, while his romans and italics breathe a deep and deliberate serenity, not unlike the works of his great contemporaries, the painters Pieter de Hooch and Jan Vermeer. The digital version of Monotype Van Dijck has unfortunately lost much of the power and resiliency of the Monotype metal version. (See also pp 51, 207.)

abcëfghijõp 123 AQ *abcéfghijôp*

Veljović P Designed by Jovica Veljović and issued in 1984 by ITC. Veljović is a lively postmodern face, with much inherent movement wrapped around its rationalist axis, and much prickly energy emerging in the long, sharp, abrupt wedge serifs. There is a wide range of weights. Fonts with text figures are produced by Elsner & Flake. Small caps, though part of the original design, have evidently never been released. Veljović makes an excellent companion for the same designer's Gamma or Esprit and can be mated with his fine script face Ex Ponto. (See also page 15.)

abcëfghijõp 123 AQ *abcéfghijôp*

abcëfghijõp 123 AQ *abcéfghijôp*

16 pt Berthold Walbaum

20 pt Monotype Walbaum

Walbaum H Justus Erich Walbaum, who was a contemporary of Beethoven, ranks with Giambattista Bodoni and Firmin Didot as one of the great European Romantic designers of type. He was the latest of the three, but he may well have been the most original. Walbaum cut his fonts at Goslar and Weimar early in the nineteenth century. His matrices were bought by the Berthold Foundry a century later, and Berthold Walbaum, in its metal form, is Walbaum's actual type. Berthold digital Walbaum is a close and careful translation. Monotype Walbaum, different though it is, is also quite authentic. The Berthold version is based on Walbaum's larger fonts, and the Monotype version on his small text sizes.

Each of the major Romantic designers had his own effect on design in the twentieth century. Firmin Didot's ghost is palpable in Adrian Frutiger's Frutiger, Bodoni's ghost in Paul Renner's Futura, and Walbaum's spirit is alive in some of the later work of Hermann Zapf. Yet each of these instances involves a real creative leap, not imitation. (See also page 131.)

The letterfit of Berthold digital Walbaum has been edited extensively to produce the fonts used here.

abcëfghijõp 123 AQ *abcéfghijôp*

❦ the qua sp fghj xyz ❦

Zapf Renaissance D Designed by Hermann Zapf in 1984–85 and issued in 1986 by Scangraphic. This family returns, after forty years, to many of the principles that animated one of Zapf's first typefaces, Palatino. But Zapf Renaissance is designed for the high-technology, two-dimensional world of digital imaging instead of the slower, more multidimensional world of the artist printer's handpress. The result is a less printerly and sculptural, more scribal and painterly typeface – and one which at the same time is more tolerant of digital typography's capricious, even licentious, freedom with size. The family includes a roman, italic, small caps, semibold and swash italic with a rich assortment of pilcrows and fleurons.

Palatino Linotype Greek – actually much closer in time to Zapf Renaissance than it is to the original Palatino – makes a fine Greek companion to this roman. (See also page 254.)

Linotype digital Palatino (on the left) and Zapf Renaissance (on the right). Both are shown here at 72 pt and 18 pt.

These types have much in common, but Palatino was first designed as a foundry face, with weight and proportion changing from size to size and the expectation that it would be printed in three dimensions. Zapf Renaissance was designed as a freely scalable digital face, in which one pattern serves for every size, and with the expectation that it would be printed in two dimensions only.

aa bb cc

éé ff gg

ññ ôô tt

AA HH

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1 2 3 4 5 6 7 8 9 0 · A B C D É F G

1 2 3 4 5 6 7 8 9 0 · A B C D É F G

A B C D E F G H I J K L M N O

A B C D E F G H I J K L M N O

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

14 pt unserifed Etruscan cut by William Caslon for Oxford University Press, about 1745. Unserifed scripts are as old as writing itself, but this is one of the earliest unserifed types.

11.3 UNSERIFED TEXT FACES

Unserifed letters have a history at least as long, and quite as distinguished, as serifed letters. Unserifed capitals appear in the earliest Greek inscriptions. They reappear at Rome in the third and second centuries BC, and in Florence in the early Renaissance. Perhaps it is no more than an accident of history that the unserifed letters of fifteenth-century Florentine architects and sculptors were not translated into metal type in the 1470s.

Many rotundas and Greek types cut in the 1460s and 1470s include sanserif forms, but none is consistently unserifed. (A recent example on similar lines is Karlgeorg Hoefer's San Marco, shown on page 252.)

At Athens and again at Rome, the modulated stroke and bilateral serif were the scribal trademarks and symbols of empire. Unserifed letters, with no modulation or, at most, a subtle taper in the stroke, were emblems of the Republic. This link between unserifed letterforms and populist or democratic movements recurs time and again, in Renaissance Italy and in the eighteenth and nineteenth centuries in northern Europe.

Unserifed types were first cut in the eighteenth century, but they were cut at first for alphabets other than Latin. A sanserif Latin printing type was cut for Valentin Haüy, Paris, in 1786 – but Haüy's type was meant to be invisible. It was designed to be embossed, without ink, for the blind to read with their fingers. The first unserifed Latin type for the sighted – cut by William Caslon IV, London, about 1812 – was based on signwriters' letters and consisted of capitals only. Bicameral (upper- and lowercase) unserifed roman fonts were apparently first cut in Leipzig in the 1820s.

The importance of the Haüy italic was first pointed out by James Mosley. For more on the history of unserifed letters, see his essay "The Nymph and the Grot," *Typographica* n.s. 12 (1965), and Nicolete Gray, *A History of Lettering* (1986).

Most, though not all, of the unserifed types of the nineteenth century were dark, coarse and tightly closed. These characteristics are still obvious in faces like Helvetica and Franklin Gothic, despite the weight-reductions and other refinements worked on them over the years. These faces are cultural souvenirs of some of the bleakest days of the Industrial Revolution.

During the twentieth century, sanserifs have evolved toward

much greater subtlety, and in this evolution there seem to be three major factors. One is the study of archaic Greek inscriptions, with their light, limber stroke and large aperture. Another is the pursuit of pure geometry: typographic meditation first on the circle and the line, then on more complex geometric figures. The third is the study of Renaissance calligraphy and humanistic form – vitally important in the recent history of serifed and unserifed letters alike. But in retrospect it seems that both type designers and founders were for many years strangely reluctant to believe that one could simply write a humanist letter and *leave the serifs off.* When this is done, everything happens and nothing happens: if the stroke has width, the stroke-end too has shape and form; it takes the serif's place.

Unserifed Text Faces

abcëfghijõp 123 AQ *abcéfghijôp*

Caspari D Designed by Gerard Daniëls and issued by the Dutch Type Library in 1993. This is a subtly crafted and simple text face with the essential humanist attributes, including large aperture, a genuine italic with a modest slope of 6°, text figures, small caps and impressive economy of form. It was one of the first unserifed faces issued in a form truly suitable for text work, with all working parts in place. Daniëls added a Cyrillic version in 2003. One thing still missing is a book weight. (See also pp 264–65.)

AQ *ábçdèfghijklmñöpqrstûvwxyz*

Flora P/D Designed by Gerard Unger, released by Rudolf Hell in 1985 and licensed through ITC in 1989. Flora is a true sanserif italic – and it was, I believe, the first unserifed italic to approximate chancery form. It can be used very happily alone but is designed to function also as a companion to Unger's Praxis (unserifed roman) and Demos (serifed roman and italic). Because its slope is only 2.5°, Flora functions best with Praxis when it is used for setting separate blocks of text.

Unger has spoken persuasively about the importance of horizontals in his type designs. He associates the strong horizontal thrust of Hollander and Swift with the flat Dutch landscape in the midst of which he lives. But in most of his italics – Swift, Hollander and Flora included – it is verticals that seem to matter most. (See also page 264.)

See Gerard Unger, "Dutch Landscape with Letters," in issue 14 of the Dutch journal *Gravisie* (Utrecht, 1989): 29–52.

fi

fi

abcëfghijõp 123 AQ *abcéfghijôp*

abcëfghijõp 123 AQ *abcéfghijôp*

18 pt Original Frutiger

18 pt Frutiger Next

Frutiger P/D Adrian Frutiger designed this face in 1975, initially for signage at the Paris-Roissy Airport. It was then issued by Mergenthaler for use on their photosetting machines and immediately prospered as a typeface. What it lacked in the way of humanist structure it made up for in its open, fresh geometry, wide aperture and balance. It also mated well with the same designer's Méridien and Apollo, though such a mixture was not apparently part of the original design plan, and the fonts did not match in weight or body size. In the conversion from signage to typeface, a sloped roman was added, rather than a genuine italic.

In 1999–2000, Frutiger redrew the face, adding a true italic, incorporating subtle curves into the stems of the roman characters, and altering the range to include a book weight. There are other small improvements – repositioning of the diacritics, for example – which make the newer version better for text work, though there are still, as in Méridien, no text figures or small caps. The revised version, issued by Linotype in 2001, is known as Frutiger Next. (See also pp 105, 264–65.)

abcëfghijõp 123 AQ *abcéfghijôp*

Futura H This was the first and remains the best of the geometric sanserif faces, designed by Paul Renner in 1924–26 and issued by the Bauer Foundry, Frankfurt, in 1927. Futura is a subtly crafted face, but many copies have been made, under various names, in metal, film and digital form. By no means all these cuts are equally well made – and not all weights that have been added to the family are Renner's own designs.

Geometric though it is, Futura is one of the most rhythmical sanserifs ever made. Its proportions are graceful and humane – close to those of Centaur in the vertical dimension. This helps to make it suitable – like all the unserifed faces examined here – for setting extended text. (Which is not, of course, to say that it is suitable for texts of every kind.) The new digital version issued by Neufville in Barcelona includes text figures and small caps, which were part of Renner's original design but never issued in metal. (See also pp 14, 106, 133, 212, 264.)

fi

fi

dd

ff

abcëfghijõp 123 AQ *abcéfghijôp*

Gill Sans M Designed by Eric Gill and issued by Monotype in 1927. Gill Sans is a distinctly British but highly readable sanserif, composed of latently humanist and overtly geometric forms. The aperture varies (it is large in *c*, moderate in roman *s*, smaller in roman *e*). The italic, like Fournier's, cut two centuries before, was a revolutionary achievement in its time. Books have been set successfully in Gill Sans, though it requires a sure sense of color and measure. Text figures and small caps – very useful when the face is used for text work – were finally added by the Monotype design staff in 1997. (See also pp 264, 277.)

abcëfghijõp 123 AQ *abcéfghijôp*

Haarlemmer Sans D Frank Blokland at the Dutch Type Library created this face as a digital companion to Jan van Krimpen's Haarlemmer while digitizing the latter in the mid 1990s. Haarlemmer itself, cut by Monotype, began as a private commission. So did Haarlemmer Sans, six decades later. The face has been publicly available since 1998. Small caps and text figures are implicit in the design. (See also page 233 – and compare Van Krimpen's Romulus Sans, page 260.)

abcëfghijõp 123 AQ *abcéfghijôp*

Legacy Sans D Designed by Ronald Arnholm and issued via ITC in 1992. To the best of my knowledge, this is the only published attempt to make an unserifed version of Nicolas Jenson's roman. Arnholm drew the serifed version first, and in the process made some drastic changes to Jenson's proportions, yet resemblances remain. The italic is based not on Arrighi but on Garamond's *gros romain*. There is more modulation of the stroke in Legacy Sans than in most unserifed types. Text figures and small caps are part of the design. (See also pp 235, 264.)

abcëfghijõp 123 AQ *abcéfghijôp*

Lucida Sans D This admirable sans, designed by Kris Holmes and Charles Bigelow in 1985, is part of the largest type family in the world. The Lucida tribe now includes not just serifed and unserifed roman and italic but also Greek, Hebrew, Vietnamese, pan-Asian and pan-European Latin and Cyrillic, a full phonetic character set, a multitude of mathematical symbol sets, swash italic, blackletter, script, a slightly rumpled offshoot known as Lucida Casual, a higher-contrast series called Lucida Bright, a series designed for crude resolutions, called Lucida Fax, a set of fixed-pitch typewriter fonts, and another fixed-pitch font, called Lucida Console, designed for terminal emulation. Yet the basic text figures and small caps, which are essential for civilized text work, are still omitted by every digital foundry that has merchandised the face. (See also page 264.)

abcëfghijõp 123 AQ *abcéfghijôp*

18 pt Original Optima

abcëfghijõp 123 AQ *abcéfghijôp*

18 pt Optima Nova

BCDEFGHIJKLMNOPRSW

18 pt Original Optima

BCDEFGHIJKLMNOPRSW

18 pt Optima Nova

Optima H/M/D Designed by Hermann Zapf in 1952–55 and issued in 1958, both as a foundry face by Stempel and in the form of metal matrices for the Linotype machine. The taper of the stroke in these original metal versions derives from unserifed Greek inscriptions and the unserifed roman inscriptions of Renaissance Florence, but in other respects the architecture of Optima is Neoclassical. The original Optima 'italic' is pure sloped roman. There is a range of weights and a matching text Greek, designed by Zapf and issued by Linotype in 1971 (but the Greek, to the best of my knowledge, has never been digitized.)

Optima Nova – digital a revision undertaken by Zapf and Akira Kobayashi – was completed in 2003. It involves many changes to the roman, including the sharpening of the terminals (especially visible in a, c, f, s, C, G) and a return to the original subtle taper of the mainstrokes. (This taper, present in the metal typeface, was abandoned in the first conversion to digital format because of the staircasing it caused at low resolutions.) Roman text figures were also a part of the original foundry design, cut in steel a trial size but not offered for sale. These are revived in Optima Nova, and italic text figures have been added. The diacritics have been repositioned, and the width of some roman letters (D and W for instance) has noticeably changed. The italic is a new design, drawn by Kobayashi under Zapf's supervision. Optima

Nova italic slopes at 15° (compared with 11° in the original) and includes cursive forms of a, e, f, g and l. (See also page 264.)

abcëfghijõp 123 AQ *abcéfghijôp*

Quadraat Sans D Fred Smeijers, a typographer based in Arnhem, Netherlands, is one of the few people trained as a type designer first and self-taught as a punchcutter second. FontShop International released the serifed version of his Quadraat in 1993 and the unserifed version in 1997. These are postmodern fonts, but they are strongly rooted in Dutch Baroque tradition. Quirkiness is a hallmark of the Baroque, and these are among the quirkier text faces I have ever used. They are also among the most rigorously designed. Quadraat Sans, like its serifed partner, is not pretty, nor does it need to be. It is intelligent instead. Text figures and small caps are standard equipment. (See also pp 244, 264.)

AQ abcdefghijklmnopqrstuvwxyz

Romulus Sans H Jan van Krimpen's major project in the 1930s was the large Romulus family: serifed and unserifed roman, chancery italic, sloped roman, open titling, and Greek. Many designers have now embarked on similar projects, but in 1930, no one had done so. The most interesting part of the project was Romulus Sans, meant to challenge the new and revolutionary sans of Eric Gill (released in 1927). Four weights of the unserifed roman had been cut in a single size (12 pt) when Van Krimpen's employer, the Enschedé Foundry, halted the project. Romulus Sans is the basis for Frank Blokland's Haarlemmer Sans (page 258).

abcëfghijõp 123 AQ *abcéfghijôpy*

Scala Sans D A fine neohumanist sanserif designed by Martin Majoor and issued by FontShop International, Berlin, in 1994. This is as fully humanized as any sanserif I know. It has a crisp and very legible italic and small caps. Text figures and the full array of standard ligatures are present on the basic font. In the italic, even the geometric letters at the tail of the Latin alphabet (*v, w, y*) are cursive in their sharp and bony way. The relationship between the serifed and unserifed forms of Scala is studied in detail on pp 262–63. (Scala Sans is the unserifed face used throughout this book. See also pp 246, 264.)

abcëfghijõp 123 AQ *abcéfghijôp*

Seria Sans D Like its serifed counterpart, Martin Majoor's Seria Sans explores the common ground between Italian Renaissance structure and the world of Dutch reserve. The extenders are long and graceful, and the stroke weight subtly varied in fact though optically uniform. Seria Sans goes a long way toward fulfilling the dream of a pure sanserif type that began with Edward Johnston, Eric Gill and Jan van Krimpen. The italic, like its serifed cousin, slopes at only one degree and so shares many of its capitals with the roman. The family was issued by FontShop, Berlin, in 2000. (See also page 246.)

abcëfghijõp 123 AQ *abcéfghijôpy*

17 pt Original Syntax

abcëfghijõp 123 AQ *abcéfghijôpy*

17 pt "Linotype Syntax"

Syntax H/D This was the last sanserif text face commercially cast in metal, and in my opinion the best. Hans Eduard Meier designed the original version in Switzerland in the late 1960s, and it was cut and cast at the Stempel Foundry, Frankfurt, in 1969. The roman is a true neohumanist sanserif. Renaissance shapes that we are used to seeing in company with serifs and a modulated stroke are simply rendered in unserifed and (almost) unmodulated form. The italic, however, is a hybrid: primarily sloped roman. Close scrutiny reveals that in Syntax the roman is sloped too. The italic slopes at 12° and the roman at something close to half a degree. Half a degree, however, is enough to add perceptible vitality and motion to the forms. The stroke width changes very subtly, and the stroke ends are trimmed at a variety of angles. There are several weights, but as usual in neohumanist faces, the weights above semibold are severely distorted.

For text use, the original Syntax was hampered by the absence of text figures and small caps. Meier redrew the entire family in the late 1990s, adding these components, making very small adjustments to the roman and greater alterations to the italic. The new italic letterforms are narrower than the old, and three of them – *f, j, y* – are more cursive than before. Meier also added serifed and semiserifed versions of the face. These revisions add substantially to the range and versatility of the type, but the core of Meier's achievement remains exactly where it was: in the naked structure of the roman. (See also page 264.)

For a Native American variant of Syntax, see Dell Hymes, "Victoria Howard's 'Gitskux and His Older Brother'," in Brian Swann, ed., *Smoothing the Ground: Essays on Native American Oral Literature* (Berkeley, 1983).

Martin Majoor's Scala and Scala Sans, shown here at 74 pt and 18 pt.

The serifed and unserifed forms of Scala are closely related and highly compatible, but there are many subtle differences as well. Taking the serifs away from an alphabet changes the relative widths of the characters, which changes the rhythm of the face. In Scala roman, for example, the unserifed caps are uniformly narrower than the serifed caps. The unserifed lower case is slightly narrower too, but most of the difference comes in the straight-legged letters h *through* n.

aabbcc

ééffgg

ññôôtt

AAHH

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1 2 3 4 5 6 7 8 9 0 · A B C D É F G

1 2 3 4 5 6 7 8 9 0 · A B C D É F G

A B C D E F G H I J K L M N

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

O P Q R S T U V W X Y Z

aa bb cc

éé ff gg

ññ ôô tt

AAHH

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N

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

O P Q R S T U V W X Y Z

In Scala italic, many lowercase letters are actually wider in the sans than in the serifed form, though the alphabet is narrower overall. And Scala Serif has a clearly modulated stroke, while Scala Sans is optically (not actually) monochrome. Thinned and tapered strokes occur in the sans and serifed forms alike (in the brow of roman a*, the bar of roman* e*, and in the roman and italic* g*, for example) – but the unserifed stroke is never thinned as much as the stroke with serifs.*

Italicization Quotient of Thirteen Unserifed 'Italics'

Sample	Typeface and cursive characters	Score
abcdefghijklmnopqrstuvwxyz	FUTURA: Cursive characters: none	0
abcdefghijklmnopqrstuvwxyz	ORIGINAL FRUTIGER: Cursive characters: none	0
abcdefghijklmnopqrstuvwxyz	ORIGINAL OPTIMA: Cursive characters: none	0
abcdefghijklmnopqrstuvwxyz	ORIGINAL SYNTAX: Cursive characters: *bcdpq*	5
abcdefghijklmnopqrstuvwxyz	GILL SANS: Cursive characters: *abcdfpq*	7
abcdefghijklmnopqrstuvwxyz	OPTIMA NOVA: Cursive characters: *abdefglpqu*	10
abcdefghijklmnopqrstuvwxyz	CASPARI: Cursive characters: *abcdeghmnpq*	11
abcdefghijklmnopqrstuvwxyz	FLORA: Cursive characters: *abcdefghmnpqru*	14
abcdefghijklmnopqrstuvwxyz	LUCIDA SANS: Cursive characters: *abcdefghmnpqru*	14
abcdefghijklmnopqrstuvwxyz	SCALA SANS: Cursive characters: *abcdefhmnpqtuvwy*	16
abcdefghijklmnopqrstuvwxyz	LEGACY SANS: Cursive characters: *abcdefghkmnpqrtuy*	17
abcdefghijklmnopqrstuvwxyz	QUADRAAT SANS: Cursive characters: *abcdefghjmnpquvwy*	17
abcdefghijklmnopqrstuvwxyz	TRIPLEX: Cursive characters: *abcdefghiklmnopqrtuvwxyz*	24

Flora and Lucida Sans are shown here at 17 pt, all other samples at 18 pt.

Triplex italic – the most broken alphabet here – appears to get the highest score. Conclusion: brokenness can coexist with cursiveness, though the two are not the same.

Prowling the Specimen Books

SOME ITALICS are not italic at all – that is, they are not cursive. Others are very italic indeed. This is one of the salient differences among sanserif types. We can measure this aspect of a typeface, in a crude way, by counting how many letters in the basic lower case have visibly cursive characteristics. This tells us nothing whatsoever about how *good* or *bad* the typeface is. It tells us, instead, something about the *kind* of goodness it may or may not possess.

The same analysis can be performed on serifed italics too. But it is normal, in a serifed italic of humanist form, for every letter in the lower case to be noticeably cursive. There are no purely sanserif italics for which this seems to be true. (John Downer's Triplex italic lower case is close to 100% cursive in this sense, despite its highly geometric form – but it is not 100% unserifed.)

The features that mark an unserifed letter as cursive are often very subtle. In a letter such as *b, h, m, p* or *r,* for example, it is usually only the shape of the bowl, or the angle and the height at which the curved strokes enter or leave the stem, that reveals its cursive form.

bb pp rr · bb pp rr

In Frutiger (on the left, above), the oblique forms of *b, p* and *r* are no more cursive than the upright. In Legacy Sans (on the right, above), the oblique forms are visibly italic. They differ from the corresponding roman forms in structure as well as in slope.

The *g* can be cursive or noncursive, no matter whether it has the binocular form that is usual in serifed roman faces or the monocular form that is typical both of chancery italics such as Trinité and of Realist sanserifs such as Helvetica.

gg gg g · gg gg g
1 2 3 4 5 6

In Syntax (1), the oblique *g* keeps its essentially uncursive roman form. In Legacy Sans (2), the italic *g* differs more from the roman: it develops at least a little bit of swing as well as a slope. The *g* from DTL Elzevir italic (3) – a Baroque serifed face, based on the work of Christoffel van Dijck – provides a comparison. The *g* of Frutiger (4) is monocular but not cursive, even when it slopes. In Gerard Daniëls's Caspari (5), the italic *g* is monocular and cursive, like the *g* in Méridien italic (6).