"classic"
kerning workbook

The "classic" kerning workbook has been created for students enrolled in Typography II at The Metropolitan State College of Denver. Scanned information has been supplied from the course required textbook, *The Elements of Typographic Style*, second edition, by Robert Bringhurst.

Students will use this workbook weekly at class meetings throughout the semester. Students must come to class prepared with workbook, mechanical pencils, various width sharpie markers and tracing paper. One half-hour trace-and-kern sessions will be held every week where students will correct the improper spacing presented within the family name that appears at the top of each page. The best kerned solution will be taped into this workbook between the [   ]. Broken down into serif and sans serif classifications, there are a total of 28 type families represented.

The workbook serves as an overview of some important "classic" type families. The purpose of the project is to not only improve student understanding of the spatial relationships that exist among letterforms, typographic identification, typographic historical appreciation, but also to expand upon knowledge of what exists beyond the generally assumed digital "classic" type selections of Garamond, Times or Helvetica.

You have options! Much, much, more exists . . .

Assistant Professor
L. Abendroth

S E R I F

Baskerville

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abcefghijop 123 AO *abcefghijop*

Baskerville ʜ Roman and italic, designed by John Baskerville in the 1750s and cut for him by John Handy. This is the epitome of neoclassicism and eighteenth-century rationalism in type, and the face was 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 above is Monotype Baskerville. At least two Cyrillic versions also exist: one produced by Monotype and one produced by ParaGraph under license from ɪᴛᴄ. (See also pp 13, 56, 77, 84, 97, 129.)

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Bembo

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Bembo и 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, 228.)

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

abcefghijop 123 AO *abcefghijop*

Berling

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abcefghijopy! AO *abcefghijopy*

Berling н 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 Forsberg's extenders are designed to give minimal interruption to the flow of the text. They are also 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 (seemingly omitted from all available digital cuts) are better. (See also p 84.)

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Bodoni

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Bodoni н Giambattista Bodoni of Parma, one of the most pro-
lific of all type designers, is also the nearest typographic coun-
terpart to Byron and Liszt. 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 ter-
minals, vertical axis, small aperture, high contrast, and exagger-
ated modulation. In the absence of any true copies of Bodoni's
types, many typographers prefer the Bodoni cut by Louis Hoell
for the Bauer Foundry, Frankfurt, in 1924, and the Berthold
Foundry version, produced in 1930. Both have now been issued
in digital form. Small caps and text figures are available for both
the Bauer and Berthold fonts, and they are essential to these de-
signs. The version shown is Berthold's. (See also pp 13, 131.)

The ɪᴛᴄ Bodonis,
digitized in
1994–5 under
the direction of
Sumner Stone,
are closest of all
the revivals to
Bodoni's mature
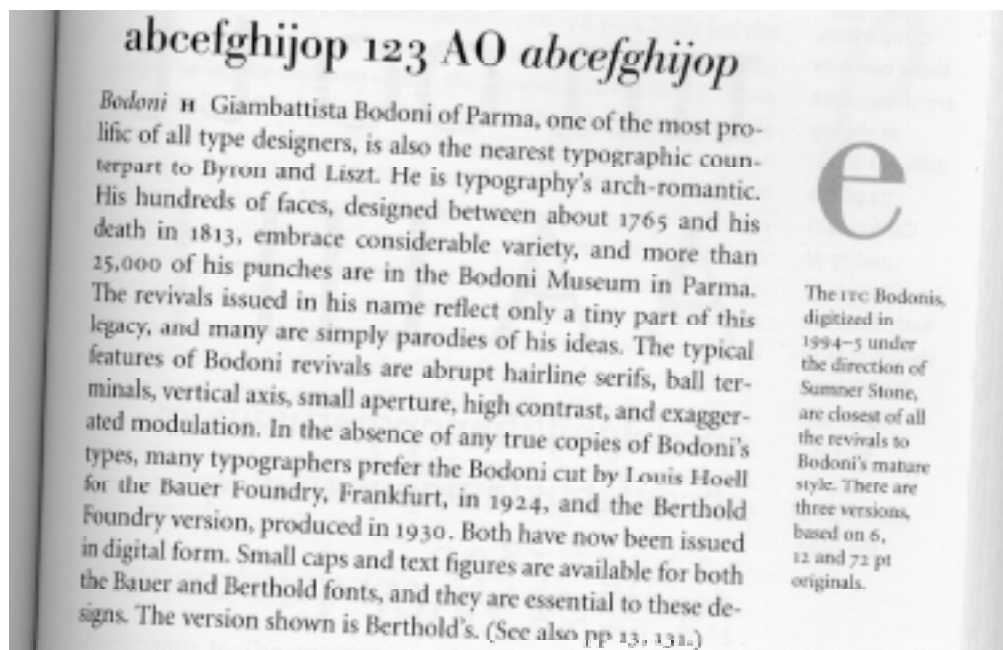style. There are
three versions,
based on 6,
12 and 72 pt
originals.

Caslon

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Caslon II 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 shown here. It is a well-made version, equipped not only with text figures and small caps, but with optional swash caps, ornaments and other antiquarian accessories. (See also pp 12, 51, 52, 66, 113, 126.)

Clarendon

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AO abcdefghijklmnopqrstuvwxyz

Clarendon н Clarendon is the name of a whole genus of Victorian typefaces, spawned by a font cut by Benjamin Fox 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 revival 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 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.)

Prowling the Specimen Books

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Esprit

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abcefghijop 123 AO *abcefghijop*

Esprit ʀ Designed by Jovica Veljović in Beograd and issued through ɪᴛᴄ, 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. The italic text figures, drawn long ago, have yet to be released. (See also pp 113, 135.)