

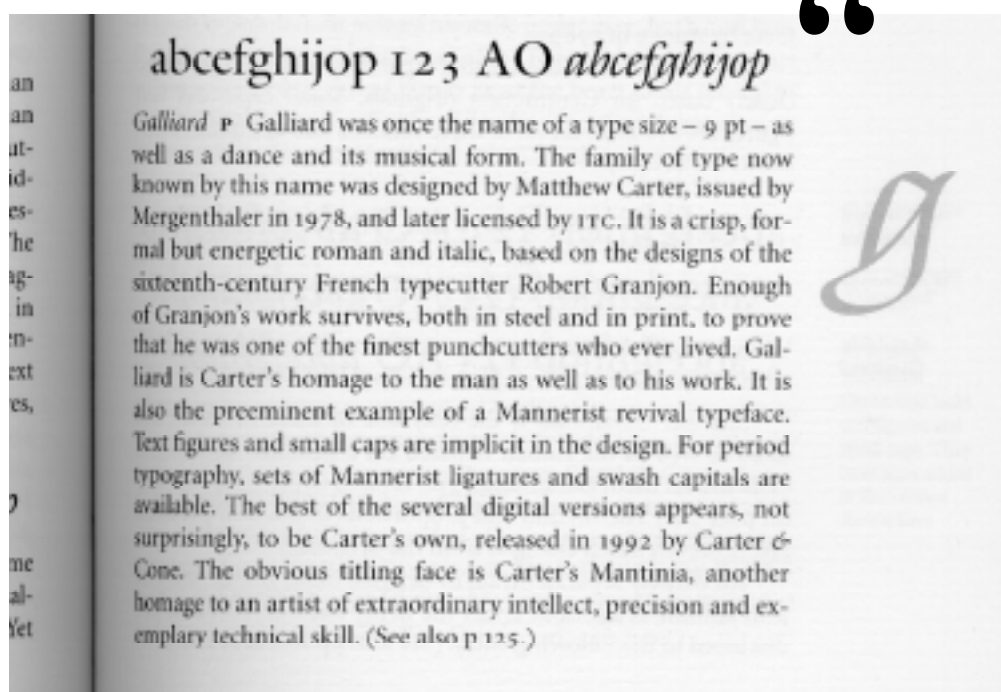
Galliard

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Garamond

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*Serifed
Text
Faces*

Garamond ■ 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 pairing italics with romans. Revivals of his roman faces are often mated instead with italics based on the work of his younger colleague Robert Granjon. Three Garamond and Garamond/Granjon revivals worthy of serious consideration are:

- 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.

Meridien

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abceefghijop 123 AO *abceefghijop*

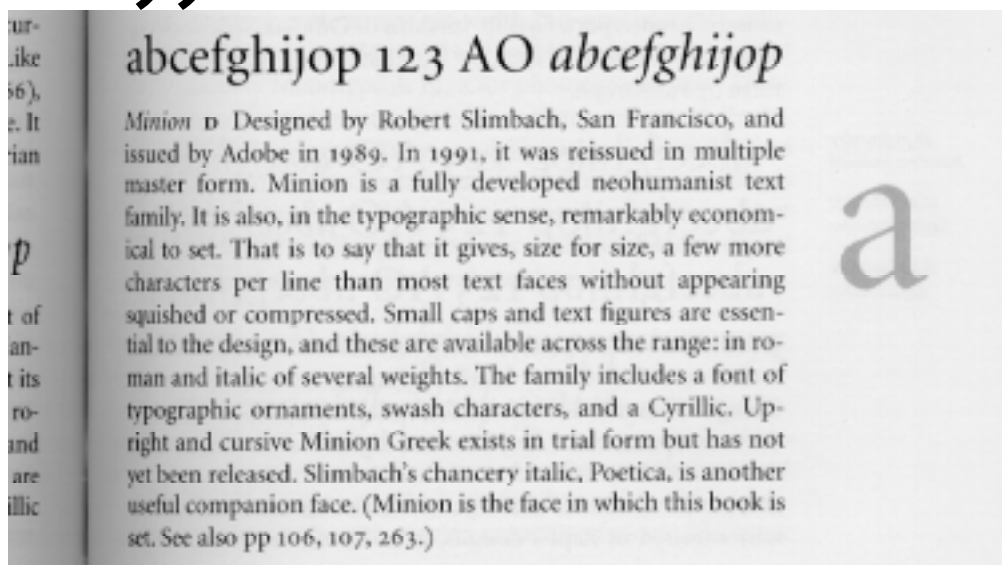
Méridien H This was Adrian Frutiger's first text face, designed in 1954 and cut by Deberny & Peignot, Paris, for hand composition. The serifs are triangular and abrupt but subtly inflected. The eye of the face is large, but the italic has impeccable balance and flow. The roman caps, which have unusual authority and poise, make an excellent titling face in themselves. The same designer's Frutiger makes a useful sanserif companion. There is a range of weights, but there are no small caps or text figures. These and a less bashful roman *f* would be welcome additions to this strong and beautiful face. (See also pp 58, 101, 105.)

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Minion

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Nofret

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abcefghijop 123 AO *abcefghijop*

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Nofret ▯ Designed by Gudrun Zapf-von Hesse and issued by Berthold in 1987. This is a text family related to, but more varied than, the same designer's Diotima and Carmina. *Nofret* is substantially narrower than Diotima in the roman lower case, but of similar width in the italic. There is a range of weights, and even the heaviest of these retain their grace.

In the nineteenth century, dark, abruptly serified (and distinctly unfeminine) faces were commonly called egyptians. Twentieth-century faces with similar structure have been given names like Memphis, Cairo and Karnak. *Nofret*, which is named for Nefertiti, is a queenly face, though not in the typographic sense really an egyptian. Small caps and text figures are readily available and implicit in the design. (See also p 135.)

Officina

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abceefghijop 123 A0 *abceefghijop*

Officina ▮ Designed by Eric Spiekermann and colleagues, and issued in 1990 through RTC. This is a narrow and plain yet robust text face, inspired by the typewriter and useful for setting much matter that would, in an earlier age, have stayed in type-script 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 *Officina* Serif and Sans alike were designed in 1994 by Tagir Safaev and issued in digital form by ParaGraph.

Palatino

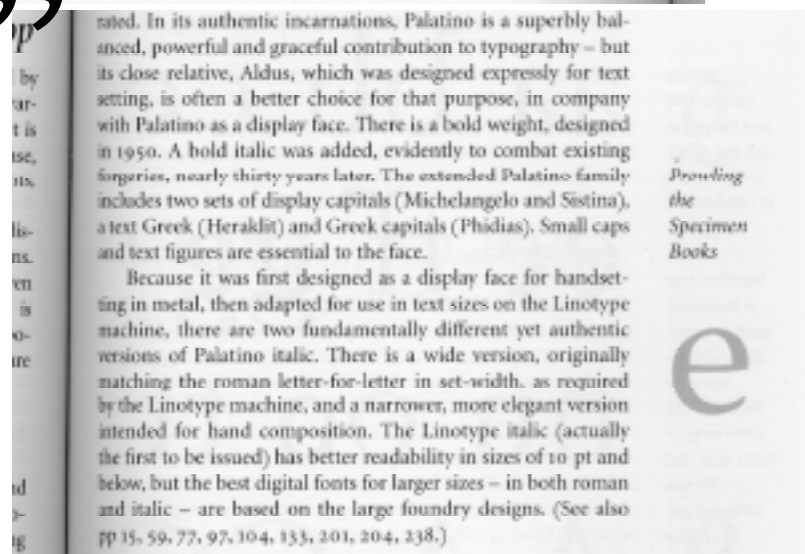
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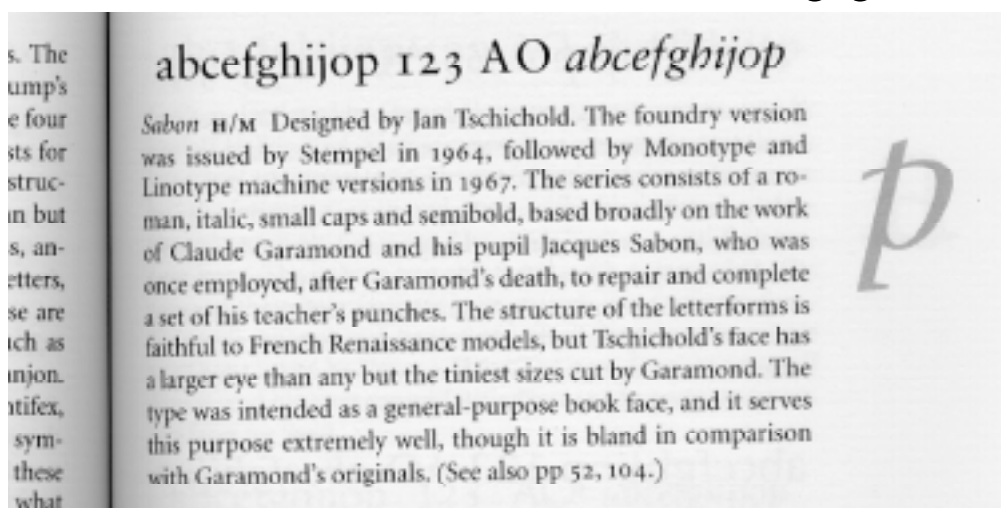
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Sabon

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Stone Serif

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abcefg hijop 123 AO *abcefg hijop*

Stone Serif  Designed by Sumner Stone, issued in digital form by Adobe in 1987, and in 1989 through ITC. Stone is an extended family, consisting of serifed roman and italic, unserifed roman and italic, and a so-called 'informal' roman and italic, all in a wide range of weights. Informal in this case means that the contrast is reduced, the serifs are flattened, thickened and shortened, a few serifs are amputated entirely from the upper case, and curvise forms of *a* and *g* have slipped, like vacationing italics, into the otherwise proper company of the roman.

The structural dissonances between the basic text face (known as Stone Serif) and Stone Informal, make it questionable whether the two can function usefully together without a differential in size, but the two remaining permutations – Serif plus Sans, or Informal plus Sans – cause no such interference. Their structural similarities hold them together, while their differences in finish make it easy to tell them apart.

The foreshortened terminals on *a*, *f* and *r*, and the abnormally large x-height, give the roman a rather Edwardian tone, not dispelled by its sharp detailing. In Stone Informal, this pre-modern aura is reinforced by the blunted serifs. Given the large eye and general absence of humanist spirit, the face can function without text figures and small caps, but these are part of the original design and have now been manufactured and released. A matching set of phonetic characters, designed by John Renner and issued by Adobe, makes the Stone family useful for a range of academic work – and this makes the small caps and text figures more useful as well. (See also p 247.)

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Trump

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Trump Mediäval H/M Designed by Georg Trump. This 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 tiling form, are notably well designed. There is a range of weights but only a partial set of ligatures. A number of Georg Trump's excellent script faces – Codex, Delphin, Jaguar, Palomba and Time Script, for example – and his slab-serif, City, are potentially useful as companions. (See also pp 52, 84.)

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Veljovic

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abceefghijop 123 AO *abceefghijop*

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Veljović ■ Designed by Jovica Veljović and issued in 1984 by rtc. 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. Small caps and text figures, though part of the original design, do not appear to be obtainable from any licensed source. 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 p 15.)

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