

Galliard

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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 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, sets of Mannerist ligatures and swash capitals are available. 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, another homage to an artist of extraordinary intellect, precision and exemplary technical skill. (See also p 115.)



Garamond

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*Serifed
Text
Faces*

Garamond is 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.

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Meridien

Meridien

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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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Minion D Designed by Robert Slimbach, San Francisco, and issued by Adobe in 1989. In 1991, it was reissued in multiple master form. Minion is a fully developed neohumanist text family. It is also, in the typographic sense, remarkably 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 roman and italic of several weights. The family includes a font of typographic ornaments, swash characters, and a Cyrillic. Upright and cursive Minion Greek exists in trial form but has not yet been released. Slimbach's chancery italic, Poetica, is another useful companion face. (Minion is the face in which this book is set. See also pp 106, 107, 263.)

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Nofret

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Nofret **D** 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 serifed (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.)

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Officina

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Officina 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 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 *Officina Serif* and *Sans* alike were designed in 1994 by Tagir Safaev and issued in digital form by ParaGraph.

Palatino

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48 pt foundry
Palatino, reduced
18 pt Linotype
digital Palatino
18 pt Linotype
digital Aldus

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Palatino **II/M** Designed in 1948 by Hermann Zapf. Palatino roman was first cut by hand by August Rosenberger at the Stempel Foundry, Frankfurt, then adapted by its designer 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 pi-

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rated. 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 Linotype italic (actually the first to be issued) has better readability in sizes of 10 pt and below, but the best digital fonts for larger sizes – in both roman and italic – are based on the large foundry designs. (See also pp 55, 59, 77, 97, 104, 133, 201, 204, 338.)

*Browsing
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Specimen
Books*

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Sabon

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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 52, 104.)

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Stone Serif

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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 cursive 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 Mediaeval 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 titling 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

Veljovic

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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. 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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