Walbaum

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

Walbaum ʜ 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. But each of these instances involves a real creative leap, not imitation. Walbaum is the only Romantic type now sold in something like its original form, yet it too has changed — because we see it in the light of later type which Walbaum's letters helped to cause. (See also p 131.)

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SANS
SERIF

Frutiger

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abcefghijop 123 AO *abcefghijop*

Frutiger ғ Designed in 1975 by Adrian Frutiger and issued by Mergenthaler. Frutiger was first designed for signage at the Paris-Roissy Airport but has prospered as a typeface. What it lacks in the way of humanist structure it makes up for in its open, fresh geometry, wide aperture and balance. It mates particularly well with the same designer's Méridien, though the families were never intended for joint use and do not match in body size. The so-called italic is a pure sloped roman. There are, however, two widths of Frutiger (normal and condensed) in an extensive range of weights. (See also pp 105, 244, 245.)

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Futura

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abcefghijop 123 AO *abcefghijop* ""

Futura 11 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 in metal, film and digital form. By no means all these cuts are equally well made – and not all the weights added to the family in later years are Renner's own designs.

Geometric though it is. Futura is one of the most harmonious and rhythmical sanserifs ever made. Its proportions are graceful and humane, and it is suitable – like all the unserifed faces examined here – for setting extended text. (This is not, of course, to say that it is suitable for texts of every kind.) One barrier to its use for text, however, has always been the absence of text figures. These were included in Renner's original design, but Bauer never issued them in metal. New figures have been added, based on Renner's drawings, to make the font used here. (See also pp 14, 106, 133, 202, 244.)

Gill Sans

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abcefghijop 123 AO *abcefghijop*

Gill Sans M Designed by Eric Gill and issued by Monotype in 1927. Gill Sans is a distinctly British but highly readable san-serif, composed of latently humanist and overtly geometric forms. The aperture varies (it is large in *c*, moderate in roman *a* and *s*, small 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 – very useful when the face is used for setting text – have been privately produced but never issued by Monotype itself. (See also p 244.)

Kabel

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18 pt Kabel   AO abcdefghijklmnopqrstuvwxyz 123

18 pt ITC Kabel   AO abcdefghijklmnopqrstuvwxyz

Kabel ∎ Designed by Rudolf Koch and issued in several weights by the Klingspor Foundry, Offenbach, in 1927–30. In Koch's original design, the lighter weights of Kabel have a very small eye, while the eye in the black weight is large. The series was redrawn by ITC in 1986 with the eye uniformly large throughout. Both versions have now been digitized.

Lucida Sans

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abcefghijop 123 AO *abcefghijop*

Lucida Sans D Lucida Sans – designed by Kris Holmes and Charles Bigelow – is part of the largest type family in the world. The Lucida tribe now includes not only serifed and unserifed roman and italic but also Greek, Cyrillic, Hebrew, a full phonetic character set, a multitude of mathematical symbol sets, swash italic, blackletter, script, a slightly rumpled series known as Lucida Casual, a higher-contrast series called Lucida Bright, a series designed for crude resolutions, known as Lucida Fax, a set of fixed-pitch typewriter fonts, and another fixed-pitch font, known as Lucida Console, designed for terminal emulation. Thai, Arabic and Vietnamese Lucida are also in the works.

The polylingual compass of the family makes it potentially very useful for specialized work in both humanities and sciences, but for ordinary text in the familiar Latin alphabet, the most useful branch of the family seems to me Lucida Sans. This is in fact one of the best sanserifs I know of for ordinary text. It has a poise, simplicity and energy that many serifed text faces lack. Lucida Sans has been issued by Y&Y in Concord, Massachusetts, as a Unicode font with over 1700 characters. Yet the basic text figures and small caps, long ago designed and needed for plain text work, have so far been omitted by every digital foundry that has merchandised the face. (See also p 244.)

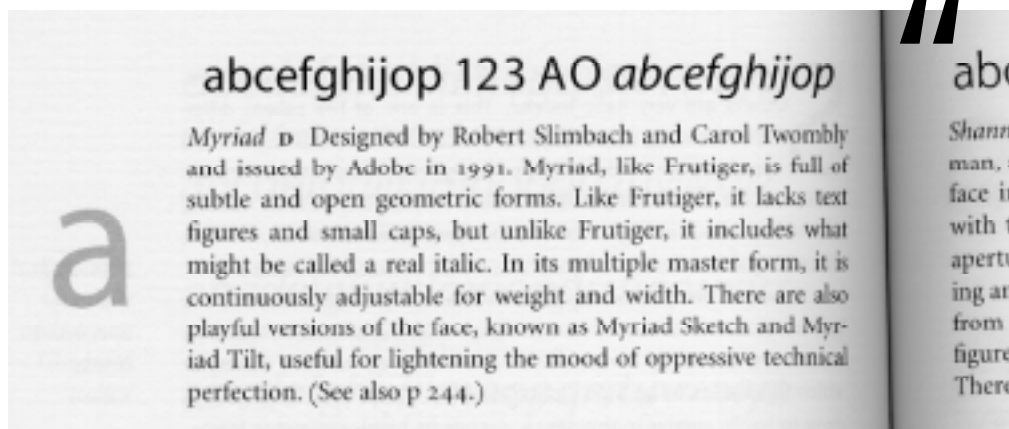"   "

Myriad

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Myriad **D** Designed by Robert Slimbach and Carol Twombly and issued by Adobe in 1991. Myriad, like Frutiger, is full of subtle and open geometric forms. Like Frutiger, it lacks text figures and small caps, but unlike Frutiger, it includes what might be called a real italic. In its multiple master form, it is continuously adjustable for weight and width. There are also playful versions of the face, known as Myriad Sketch and Myriad Tilt, useful for lightening the mood of oppressive technical perfection. (See also p 244.)

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Optima

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abcefghijop 123 AO *abcefghijop*

Optima н/м Designed by Hermann Zapf in 1952–55 and issued both by Stempel and by Linotype in 1958. The stroke weight is more variable in Optima than in Laudatio, but the degree of taper is less. Of the two, Optima is more purely a sanserif. The taper of the stroke derives from unserifed Greek inscriptions and the unserifed roman inscriptions of Renaissance Florence, but in other respects the architecture of Optima is Neoclassical. 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. To the best of my knowledge, the Greek has never been digitized. Nor have Optima's text figures. (These, in fact, were never issued even in metal, though they were cut by August Rosenberger at the Stempel Foundry in at least one size and used by the designer in his *Manuale Typographicum* of 1968. See also p 244.)

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Stone Sans

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abcefghijop 123 AO *abcefghijop*

Stone Sans D Designed by Sumner Stone, issued by Adobe in 1987 and licensed through ITC in 1989. The axis varies, and the eye and aperture are large. This is part of the comprehensive Stone family, including serifed, unserifed, 'informal' and phonetic faces. Its primary value may lie in the typographic possibilities of this family relationship. The small caps and text figures have recently been issued by ITC itself. (See also p 232.)

Syntax

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abcefghijop 123 AO *abcefghijop*

Syntax 11 Designed by Hans Eduard Meier and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, primarily sloped roman. Close scrutiny reveals that in Syntax the roman is sloped too. The italic slopes at 11° and the roman at something close to half a degree. Little as it is, half a degree is enough to add perceptible vitality and motion to the forms. The stroke is subtly modulated, and the stroke ends are trimmed at a variety of angles. There are several weights, but with this as with neohumanist faces generally, the weights above semibold are severely distorted. Syntax was the first sanserif of its kind and it remains in my opinion one of the best unserifed romans ever made. Its drawbacks for text purposes are the absence of text figures and small caps, and the hybrid character of the italic.

An extended Syntax character set, intended specifically for setting Native American languages, was produced in 1981 by Charles Bigelow and Kris Holmes. (See also p 244.)

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For the 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).