

# Font information

*Collected from Internet sources by Petri Kutvonen*

This document contains some background information on the fonts which are available on the WordPerfect for Linux as installed at the Department of computer Science, University of Helsinki.

## Bernhard Modern

*Lucian Bernhard 1937*

Originally cut in metal in 1937, Bernhard Modern seems to presage the demise of letterpress printing and the eventual rise of digital typography. Witness this comment on the typeface by its designer, Lucian Bernhard: "My aim was to get all the spice and contrast into the contour ..." without counting on the ink spread. Lucian Bernhard was one of this century's eminent graphic designers, and Bernhard Modern is his enduring masterpiece of type design.

## Bodoni

*Morris Fuller Benton 1908-1915 / Giambattista Bodoni 1890s*

Giambattista Bodoni of Parma, Italy, designed and cut his typefaces at the end of the eighteenth century. The Bodoni types were the culmination of nearly 300 years of evolution in roman type design, in which fine hairlines contrast sharply with bolder stems, and serifs are often unbracketed. Bodoni is recognized by its high contrast between thick and thin strokes, pure vertical stress, and hairline serifs. This particular version of Bodoni was first created by Morris Fuller Benton for American Type Founders between 1908 and 1915. It brings elegance and sparkle to any graphic image, including headlines, text, and logos

## Avant Garde Gothic

*Herb Lubalin, Tom Carnase 1970*

ITC Avant Garde Gothic is based on the distinctive logotype designed in 1967 by Herb Lubalin and Tom Carnase for Avant Garde Magazine. Originally developed only in capitals (with a series of unique capital ligatures), Avant Garde was redrawn by Lubalin and Carnase in 1970 to include a full lowercase alphabet so it could serve as a text and headline typeface. It was released in five weights: extra light, book, medium, demi, and bold. Geometric in shape, ITC Avant Garde contains the refreshing individuality referred to as "Avant Garde flavor," while certain letterforms, such as the "Q", contain a subtle sensuality. The design is reminiscent of the work from the 1920s German Bauhaus movement. Letterforms built of circles and clean lines are highly effective for headlines and short texts

The obliques for Avant Garde were designed in 1977 in Basel, Switzerland, by "Team '77" of Letterform Research and Design, under the guidance of André Gürtler, Christian Mengelt, and Erich Gschwind, who faithfully interpreted the upright versions.

# Bookman

*Ed Benguiat 1975 / Alexander Phemister 1860*

Bookman is a sturdy workhorse design for legible blocks of text. Ed Benguiat based his 1975 revival on an 1860 design by Alexander Phemister for the Miller & Richard foundry in Scotland. The original Bookman, also known as Old Style, was designed to be an alternative text face to Caslon, improving what were considered to be Caslon's undesirable traits; Phemister's Bookman had slighter serifs, shorter ascenders and descenders, and a more prominent vertical stress. Benguiat added new weights and expanded the x-height to create a straightforward look that is well-suited to both book design and display applications.

# Classical Garamond / Sabon

*Jan Tschichold 1964 / Claude Garamond 1530s*

A descendant of the types of Claude Garamond, Sabon was designed by Jan Tschichold in 1964 and jointly released by Stempel, Linotype, and Monotype foundries. The roman design is based on a Garamond specimen printed by Konrad F. Berner, who was married to the widow of another printer, Jacques Sabon. The italic design is based on types by Robert Granjon, a contemporary of Garamond's. This elegant, highly readable typeface is excellent for sophisticated uses ranging from book design to corporate identity.

# Century Schoolbook

*Morris Benton 1918-1921*

Another version of the Century family was produced when Ginn & Company, a textbook publisher, commissioned American Type Founders to design a typeface with maximum legibility. Morris Benton researched the subjects of eyesight and legibility, then created Century Schoolbook, which was released between 1918 and 1921. Century Schoolbook is still seen in elementary school texts, and can be used for text work where legibility is a primary consideration.

# COPPERPLATE GOTHIC

*Frederic W. Goudy 1900s*

Originally designed by Frederic W. Goudy in the early 1900s for American Type Founders, Copperplate Gothic appears at first to be a sans serif, but actually has very small, fine serifs. Copperplate Gothic was originally designed for stationery and society printing, and is now used in many varieties of commercial printing. Its classic uses are business cards and lettering on the frosted-glass office doors of lawyers and private investigators.

# Nimbus Sans L / Helvetica

*URW Studio 1987 / Max Miedinger 1957*

Helvetica is one of the most popular typefaces of all time. It was designed by Max Miedinger in 1957 for the Haas foundry of Switzerland (the name is derived from Helvetia, the Latin

name for Switzerland). The design is based on the grotesques of the late nineteenth century, but new refinements put it in the sans serif sub-category of neo-grotesque. Shortly after its introduction, the Stempel foundry purchased the original Helvetica typeface and developed a full series of weights. In the 1960s Helvetica came to the United States, where alignment standards differed; Mergenthaler Linotype copied the Stempel series and then added several new versions of the design. Helvetica is an all-purpose type design that can deliver practically any message clearly and efficiently. The condensed and compressed Helvetica designs are excellent for display applications such as newspaper or newsletter headlines, billboards, and advertising.

## **Engravers' Old English / Old English**

*Designer unknown*

## **Palladio L / Palatino / Zapf Calligraphic**

*URW Studio 1987 / Hermann Zapf 1950s*

Hermann Zapf's Palatino, designed for the Stempel foundry in 1950, is one of the most widely used typefaces in the world today. Classical Italian Renaissance letterforms blend with the crispness of line needed for twentieth-century printing processes, and Palatino's generous width aids readability at small sizes. Although Zapf originally intended it to be a display face, the graceful and highly legible Palatino is a frequent choice for setting text.

## *Shelley Allegro*

*Matthew Carter 1972*

The Shelley family was designed by Matthew Carter for Linotype in 1972. The three script faces have identical lowercase letters, with design variations in the capitals. It is a formal script that brings elegance to invitations, diplomas, or greeting cards, as well as to display work such as packaging or advertising.

## *Staccato / Mistral*

*Roger Excoffon 1953*

Mistral was based directly on French designer Roger Excoffon's own handwriting, a loose running script with a great deal of panache. Helped by a careful study of data supplied to him by cryptographers tabulating the frequency of letter juxtapositions in the French language, he managed to simulate the irregular alignment of handwritten letters. The liberty taken by the hand in varying the shapes of written letters was simulated to some degree by varying the angle in the more prominent downstrokes in Mistral. Finally he showed great ingenuity in concealing the difficulties he had to overcome with linking strokes; the reader's eye was deceived by the deliberately irregular edges of the letters he designed for the typeface.

## Technical / Tekton

*David Siegel 1989*

Based on the hand lettering of West Coast architect Frank Ching, who wrote out the text for his books, Tekton Regular is an Adobe Originals typeface designed by David Siegel in 1989. Tekton Bold was designed by Adobe Type Staff's Jim Wasco and added to the package in 1990. Use Tekton in architectural drawing/design software to match the feel of the type with the designer's plans, or to give the page an architectural or informal handwritten flavor. Tekton is useful for headlines and display work, as well as informal notices and correspondence.

## Nimbus Roman No.9 L / Times / Times Roman / Times New Roman

*URW Studio 1987 / Victor Lardent, Stanley Morrison, 1931-1932*

In 1931, The Times of London commissioned the Monotype Corporation, under the direction of Stanley Morison, to design a newspaper typeface. According to Morison: "The Times, as a newspaper in a class by itself, needed not a general trade type, however good, but a face whose strength of line, firmness of contour, and economy of space fulfilled the specific editorial needs of the The Times." Times New Roman, drawn by Victor Lardent and initially released in 1932, is the result. The Linotype version is called Times Roman. Research into legibility and readability led to a design that was unique in newspaper typography; it is based on old style (or Garalde) types, and has greater contrast and is more condensed than previous newspaper types. Times New Roman continues to be very popular, particularly for newspapers, magazines, and corporate communications such as proposals and annual reports.

## Zapf Chancery

*Hermann Zapf 1979*

Designed in 1979 by Hermann Zapf, ITC Zapf Chancery is a contemporary script based on Italian chancery handwriting. The chancery hand was developed during the Italian Renaissance and originally used for formal and informal work by the scribes in the papal offices. ITC Zapf Chancery is highly legible, making it useful for short texts as well as for adding flair to invitations, awards, diplomas, and greeting cards.

## Zapf Humanist / Optima / Omega

*Hermann Zapf 1958*

Optima is elegant and highly readable, qualities remarkable in a sans serif design. Created in 1958 by Hermann Zapf for the Stempel foundry, Optima combines features of both serif and sans serif types into one humanistic design. The tapered strokes are reminiscent of the calligraphic pen, and the character shapes are soothing to the eye. This sophisticated typeface is excellent for a variety of uses ranging from corporate identities to packaging to medium-length text.

# Zurich / Univers

*Adrian Frutiger, 1957*

As a student in Zurich, Adrian Frutiger began work on Univers, which would eventually be released in 1957 by the Deberny & Peignot foundry in Paris. The design is a neo-grotesque, similar to its contemporary, Helvetica. With the release of Univers, Frutiger began using numbers rather than names to designate variations of weight, width, and slope. The full Univers family consists of twenty-one typefaces, and Frutiger has used this numerical system on other designs, including Serifa and Frutiger. Linotype also has adopted this numerical system for many other faces. All twenty-one Univers faces were designed to work together, so they can be mixed in a variety of ways. Their legibility lends itself to a large variety of applications, from text and headlines to packaging and signage.