A wide-ranging survey of revival typefaces
focusing on digital fonts with roots in the past.

Revival Type

Digital Typefaces Inspired by the Past
Paul Shaw
Foreword by Jonathan Hoefler

Illustrated throughout
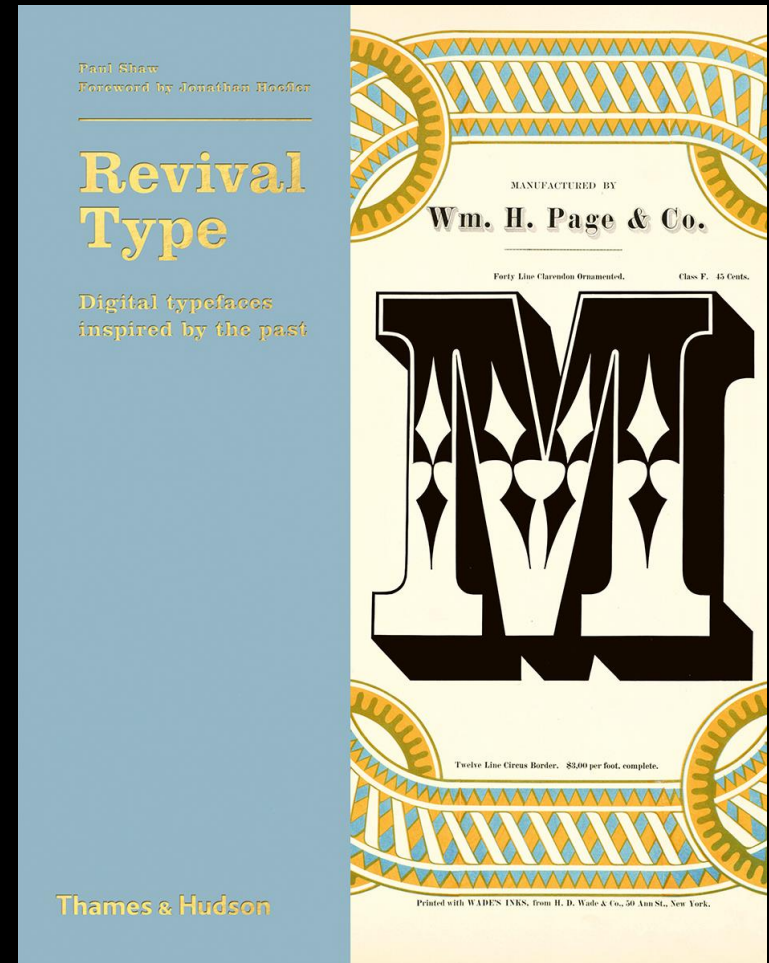24.6 x 19.0 cm
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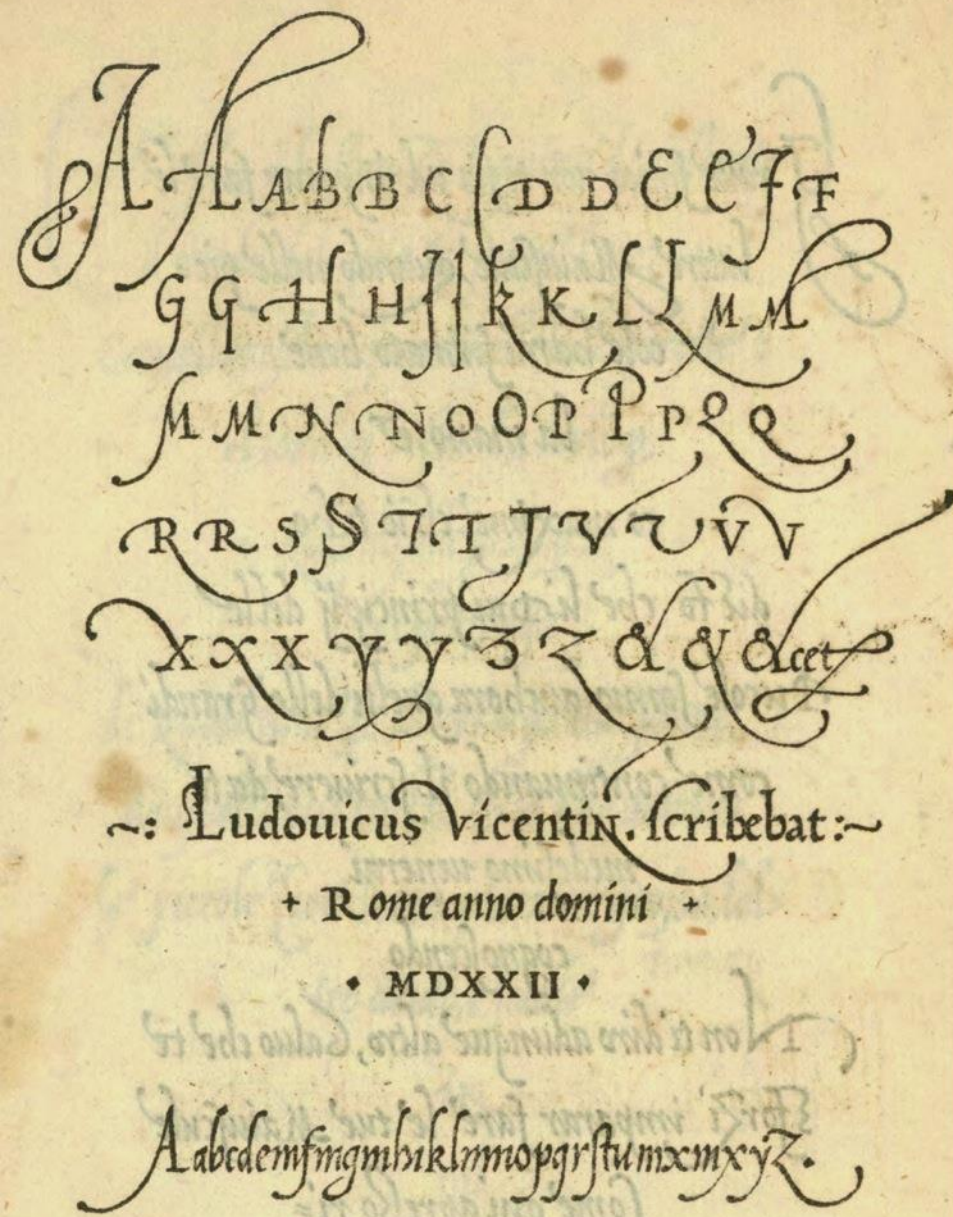March 2017

A4

Book

Thames & Hudson

Key Sales Points

- Provides fascinating insights into the process of reinterpreting historical typefaces and letterforms into modern, digital fonts
- Packed with archive images showing specimens of classic designs by Nicolas Jenson, Claude Garamont, Robert Granjon, William Caslon, John Baskerville, Giambattista Bodoni, Firmin Didot, and other iconic names in the history of type design
- Includes full character sets of modern typefaces, with annotated examples to identify and explain the key variations between different intepretations of historical designs

Target Market

- Typographers and font-spotters
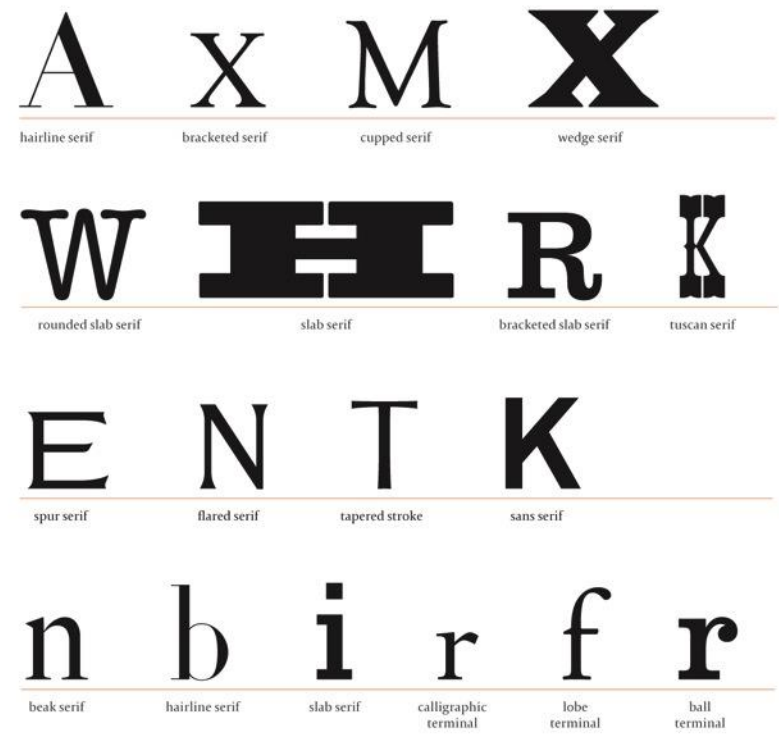- Graphic designers and students of design

Contents

FRONTISPIECE: Detail of a page from specimen book *Futura: Die Schrift unserer Zeit* (1930).

OPPOSITE: Page from *La Operina* (1522) by Ludovico Vicentino degli Arrighi showing chancery cursive swash capitals and minuscules. Cut in wood by Ugo da Carpi.

Left page — Proof of Monotype Centaur with annotations

B.P. 3230

The redesigned a is an improvement. OK — but if it can be set a little farther to the right, will be still better. So far as size is concerned, but it is too light in line, + should be made as heavy as the old c; the flat portion of the lower curve on old c should be preserved in re-cutting. The new one is too regular in curve.

e : . OK

f : . OK — but does not set very closely on right-hand side

i is not an improvement. Too light + small. Use old i thinning it down just a little to match f and make dot just a trifle heavier.

o is an improvement, but should be made still a little heavier in line — particularly the hair-line, at present it is a weak spot in the page

252-16. Centaur. 11-9-28

% O must somehow be made to fit closer — wherever it occurs it breaks up the word and in Book is quite impossible.

I Have divided my square into ten parts, which I call units, contained between eleven perpendicular and as many horizontal lines ; and I gave my reason for so doing in the Second Book, in several passages, when I was speaking of the nine Muses, & Apollo, who makes the tenth. Whether I have said well or no, I leave to good students and philosophers, both naturalist and poetic. I do not mean to place myself before the Italians, but I have said thereon what seems to me apt to incite alert minds to do better, if such is their pleasure and if they can. In addition to all that I have said, observe that for the rounded corners of the legs both at the top and at the base, and for the curved parts of the letters, I make a sign like this, X, to show where the fixed point of the compass must be placed to make the said corners and curves, as well within as outside the letters, as I have done in the first A in this Third Book, which has one at the top & four by the two feet. The aforementioned Paciolus says no word of this, nor does any other author whom I have ever seen or heard of. When hereafter I shall say, 'This letter is made with this or that number of centres,' it will mean that it will be necessary so many times to use the compass to draw an interior or exterior circle coinciding with and joined to the straight or broken lines which it may haply be necessary to make.

ABCDEFGHIJKLMNOPRSTUVWXYZQUQu&
abcdefghijklmnopqrstuvwxyzffffiflffiffl £1234567890$.,'';:-!?

Marginal notes (left): Horizontal of 5 should line at top with 2, letting serif project about line. more space here.

This is the old cutting of fi

Marginal notes (right): observe how much closer a is to most preceding letters, than to following ones. Can not a little be added to the body on left side only.

T is unnecessarily wide at top + should fit as close as possible to h — Perhaps better to cut it narrower, put on smaller set width. but straight across bottom — not hollow as at present

Bottom notes: I + J are both a little too heavy. K is too light. M is too heavy in the heavy lines, its serif at bottom, is too long.

First stroke of M too heavy: curve it in a little on left thus as in N

Both the loop and the long stroke of p seem just a little lighter than other letters — but if changed, add very little: q is good.

u is still too heavy and wide — too large generally.

W seems large for all the other letters. Rounds smaller + tighten to match.

Diagonal heavy line of V too light + inner serif too inconspicuous. In fact V could be made a little heavier all through.

Smaller as &. Same weight as now. Diagonal a little heavier.

t should be set lower in alignment.

Tail of y is not definite enough — should be strengthened a little thus Y add a little more of an angle

Right page — Type Terminology

Type Terminology : *Serifs and Terminals*

Serifs (the small strokes that finish the main vertical and horizontal strokes of a letter) are one of the key ways to identify a typeface. Lines 1 and 2 show the most common serif styles. Line 3 shows more subtle stroke endings that fall between a full-fledged serif and the absence of a serif (sans serif). Line 4 shows some serif styles for the top of a lowercase stem; and the three basic curved stroke terminations.

A	X	M	X
hairline serif	bracketed serif	cupped serif	wedge serif

W	H	R	K
rounded slab serif	slab serif	bracketed slab serif	tuscan serif

E	N	T	K
spur serif	flared serif	tapered stroke	sans serif

n	b	i	r	f	r
beak serif	hairline serif	slab serif	calligraphic terminal	lobe terminal	ball terminal

Garamond

Claude Garamont 1510–1561 (France)

ABCDEFGHIKLMM
NOPQRSTVXYZ
abcdefghijklm
nopqrsſtuvxyz
Æ æ ɛt & ff fi fl Œ œ ſi ſl ſſ ſt ℞ ẙ ⁹

QRgh

ABCDEFGHIJKLMNOPQQRST
UVWWXYZ&&&&
ABCDEFGHIJKLMNOPQQRSTUVWW
XYZ&12345678901234567890
¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞
abcdefghijklmnopqrstuvwxyz
a d e h m n r t t u z .,;:!?*-()[]{}
Th ct sp st fb ffff b ffh ffi ffj ffk ff ft fh fi fj fk fl ft
🎋🎋🎋🎋🎋🎋🎋🎋🎋🎋🎋
☞☞☞

QRgh

THERE ARE MANY TYPEFACES named after Claude Garamont (c.1510–1561), but most of them (e.g. Garamond no. 3 and ITC Garamond) are actually derived from the work of Jean Jannon, a later French punchcutter. Adobe Garamond Premier (an OpenType font) is the most authentic since it includes four optical sizes, each of which is based on a different type by Garamont: petit texte (8 pt) for the caption, cicero (12 pt) for the text, parangonne (19 pt) for the subhead, and gros canon (36 pt) for the display. It supersedes Adobe Garamond, Slimbach's first attempt at a true Garamont design, and Stempel Garamond. The latter was based on types shown on the Egenolff-Berner specimen sheet (1592).

Adobe Garamond Premier includes a few alternate characters, ligatures (both functional and quaint), swash capitals and some swash finials, and a small set of fleurons.

COMPARISONS

1 & 2: Current digital versions of Garamond (from left to right): Adobe Garamond (display), Adobe Garamond Premier (display) and Stempel Garamond.

3 & 4: The optical sizes of Adobe Garamond Premier (from left to right): caption, text, subhead and display.

5: The optical sizes above matched with the original Garamont types that provided their models.

ADOBE GARAMOND PRO | Robert Slimbach (Adobe 1989)
regular

ABCDEFGHIJKLMNOPQQRST
UVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVW
xyz&12345678901234567890
¼½¾⅓⅔⅛⅜⅝⅞
abcdefghijklmnopqrstuvwxyz
adenrttz .,;:!?*-()[]{} ThЄfbffffbff-
hffiffjffkfflfftfhfifjfkflft

STEMPEL GARAMOND | (Stempel 1924)
roman

ABCDEFGHIJKLMNOPQRST
UVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
12345678901234567890 ¼½¾
abcdefghijklmnopqrstuvwxyz
.,;:!?*-()[]{} fifl

Didot

Firmin Didot 1764–1836 (France) and M. Vibert (France)

QUINTUS

HORATIUS

FLACCUS.

PARISIIS,

IN AEDIBUS PALATINIS

SCIENTIARUM ET ARTIUM,

M. DCC. XCIX, REIP. VIII,

EXCUDEBAM PETRUS DIDOT, NATU MAJOR.

Linotype Didot | Adrian Frutiger (Linotype 1991)
headline

ABCDEFGHIJKLMNOPQRST
UVWXYZ&fifl.,;:!?* ()[]{}
abcdefghijklmnopqrstuvwxyz
12345678901234567890

RQ RQ

THE DIDOT FAMILY were both printers and typefounders. Nearly all modern Didot faces are based on the work of Firmin Didot done between 1784 and 1820. His types changed not only from size to size but also over time. Thus, different digital Didot types can be authentic while also being wildly divergent. Linotype Didot is based on Firmin's types as shown in La Henriade by Voltaire (1819), but HTF Didot is a synthesis of various Didot models. Optimo Didot the Elder is entirely different. It is derived from a typeface cut c.1809 by Vibert for Pierre Didot, Firmin's brother. It has a number of unusual features such as the open "seriffed" loop of **g** and the arrow-like serifs on **c, s, C, G** and **S.**

OPPOSITE: Title page of *Horace* using typefaces designed by Firmin Didot. Printed by Pierre Didot (1799).

Helvetica

Max Meidinger and
Eduard Hoffann, 1957
(Switzerland)

NEUE HAAS GROTESK was designed by Max Miedinger under the art direction of Eduard Hoffmann, head of the Fonderie Haas. Hoffmann's goal was to improve upon Akzidenz Grotesk (Berthold, 1898), making a more stable and better balanced design. Stempel renamed the design Helvetica when they acquired the rights to adapt it to the Linotype in 1960.

In 1983 Helvetica's family, which had grown haphazardly, was overhauled by Stempel and renamed Neue Helvetica. The weights no longer matched the original ones and subtle details of some letters were lost. Neue Haas Grotesk by Christian Schwartz is an attempt to recapture the original spirit of Miedinger and Hoffmann's typeface.

Neue Haas Grotesk includes an alternate **R** with a diagonal leg that is a holdover from Akzidenz Grotesk. The medium weight is shown instead of the regular because that has been the one most preferred by graphic designers as having just the right balance of negative space. In it (and the other bolder weights) **a** no longer has a tail.

Poster for the Piccolo Teatro di Milano 1964/1965 season designed by Massimo Vignelli using foundry Helvetica.

Neue Haas Grotesk | Christian Swartz (Font Bureau 2010)
medium

ABCDEFGHIJKLMNOPQRRST
UVWXYZ&fiflffffifflß.,;:!?*-()[]{}
abcdefghijklmnopqrstuvwxyz
1234567890¼½¾⅓⅔⅛⅜⅝⅞

Neue Helvetica | Linotype 1983)
medium

ABCDEFGHIJKLMNOPQRST
UVWXYZ&.,;:!?*-()[]{}
abcdefghijklmnopqrstuvwxyz
1234567890¼½¾

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