Optima™ nova

General

The idea for Optima occurred to Hermann Zapf on a trip to Italy in 1950. There he noticed the lettering of grave inscriptions on the floor of Basilica Santa Croce in Florence. He wanted to make sketches of them but discovered that he had no scrap of paper with him to draw on. So he took a 1000 Lira bill from his wallet and sketched a few characters on it in pencil.

Optima was produced for the Linotype typesetting machine in 1958. Over time, it was updated and modified again and again to keep up with the technology, whether for photosetting, digital laser setting or PostScript format.
To the original four weights, six more were added, creating a typeface family of 10 different weights.

When Akira Kobayashi suggested reworking Optima nova, Hermann Zapf was so enthusiastic that he covered the distance between his home to Linotype Library three times a week to define the forms of the characters onscreen directly with Akira.

Philosophy

Optima nova is part of the Linotype Platinum Collection.

About the Platinum Collection:
The Platinum Collection of Linotype Library offers typefaces of the highest aesthetic and technical quality. The extent and character sets of each typeface family has been conceived for optimal usability to meet the demands of any user.

The types of the Linotype Platinum Collection can be recognized by their packaging. The high-quality sleeve of the CD-ROM is contained in an aluminum case in the shape of the Linotype Library 'L'.

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The types of the Platinum Collection are available only as complete typeface families on CD-ROM. They are not available as individual weights. The fonts are personalized for the purchaser and are delivered only after the font license agreement has been signed.

The Optima nova weights were defined in seven different stroke weights: Light, Regular, Demi, Medium, Bold, Heavy and Black. The Optima nova typeface family therefore now includes one stroke weight more as Optima.

The newly designed true italics of Optima nova

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
€ 1234567890 & 1234567890
Optima nova Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
€ 1234567890 & 1234567890
Optima nova Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
€ 1234567890 & 1234567890
Optima nova Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
€ 1234567890 & 1234567890
Optima nova Demi Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
€ 1234567890 & 1234567890
Optima nova Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
€ 1234567890
Optima nova Heavy Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
€ 1234567890
Optima nova Black Italic

The italic version of Optima nova is a realization of the idea Hermann Zapf had for Optima, namely, a true italic. They contain the flowing forms of the well-known figures, for example, the lowercase a, e, f and g. The lowercase l, too, now has a short stroke at the end to better differentiate it from the capital I.

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What most disturbed Zapf about the old Optima was the numeral 1, with its horizontal stroke that he now calls a duck's beak. In the new Optima nova, the numeral 1 now has a long, straight Pinocchio nose.

The first five stroke weights of the Optima nova typeface family (Light, Regular, Demi, Medium, Bold) now include small caps and old style figures. The small caps fonts also have special matching lowercase numerals.

The condensed versions of Optima were never added to the type family and were therefore often created electronically. The first five stroke weights of the new Optima nova (Light, Regular, Demi, Medium, Bold) now have newly designed condensed weights.

While designing this large type family, a special titling font was also developed, an alphabet of capitals with unusual ligatures and connections between letters.

THE NEW OPTIMA NOVA TITLING

The idea was to design a more decorative form to attract attention in headlines, logos or posters. Hermann Zapf and Akira Kobayashi rounded and flattened the corners of the characters and added a number of unusual ligatures and alternative character forms to the normal capital alphabet. The result is a complete and independent font with 84 characters, a new success for Hermann Zapf.

Optima™ nova

Font list

PC filename typeface name

LT_55476	Optima nova LT Light
LT_55477	Optima nova LT Light Small Caps
LT_55478	Optima nova LT Light OsF
LT_55479	Optima nova LT Light Italic
LT_55480	Optima nova LT Light Italic SC
LT_55481	Optima nova LT Light Italic OsF
LT_55483	Optima nova LT Regular
LT_55484	Optima nova LT Regular Small Caps
LT_55485	Optima nova LT Regular OsF
LT_55486	Optima nova LT Italic
LT_55487	Optima nova LT Italic Small Caps
LT_55488	Optima nova LT Italic OsF
LT_55490	Optima nova LT Medium
LT_55491	Optima nova LT Medium Small Caps
LT_55492	Optima nova LT Medium OsF
LT_55493	Optima nova LT Medium Italic
LT_55494	Optima nova LT Medium Italic SC
LT_55495	Optima nova LT Medium Italic OsF
LT_55498	Optima nova LT Demi
LT_55499	Optima nova LT Demi Small Caps
LT_55500	Optima nova LT Demi Old Style Figures
LT_55501	Optima nova LT Demi Italic
LT_55502	Optima nova LT Demi Italic Small Caps
LT_55503	Optima nova LT Demi Italic OsF
LT_55505	Optima nova LT Bold
LT_55506	Optima nova LT Bold Small Caps
LT_55507	Optima nova LT Bold Old Style Figures
LT_55508	Optima nova LT Bold Italic
LT_55509	Optima nova LT Bold Italic Small Caps
LT_55510	Optima nova LT Bold Italic OsF

LT_55512	Optima nova LT Heavy
LT_55513	Optima nova LT Heavy Italic
LT_55514	Optima nova LT Black
LT_55515	Optima nova LT Black Italic

LT_55482	Optima nova LT Light Condensed
LT_55489	Optima nova LT Condensed
LT_55496	Optima nova LT Medium Condensed
LT_55504	Optima nova LT Demi Condensed
LT_55511	Optima nova LT Bold Condensed

LT_55497	Optima nova LT Titling Initials