LINOTYPE

Palatino™ nova

A classical typeface redesigned by Hermann Zapf

Palatino nova Roman

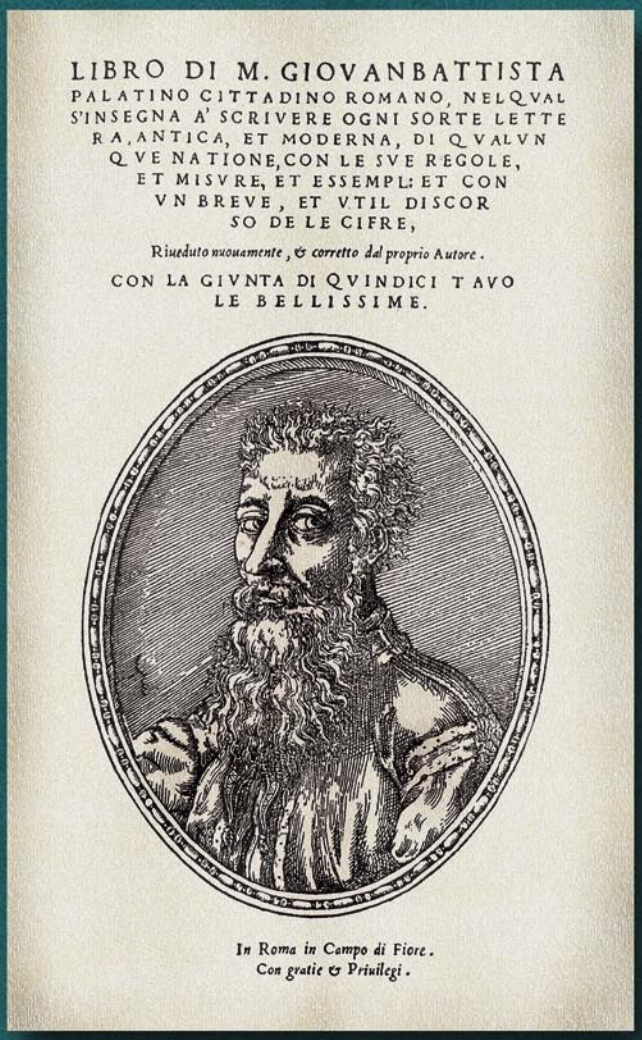
Aldus™ nova Book

Palatino TITLING

Palatino IMPERIAL

Παλατινο νοβα Ελληνικός

Палатино нова Кириллица


LIBRO DI M. GIOVANBATTISTA
PALATINO CITTADINO ROMANO, NEL QVAL
S'INSEGNA A' SCRIVERE OGNI SORTE LETTE
RA, ANTICA, ET MODERNA, DI QVALVN
QVE NATIONE, CON LE SVE REGOLE,
ET MISVRE, ET ESSEMPI: ET CON
VN BREVE, ET VTIL DISCOR
SO DE LE CIFRE,
Riueduto nuouamente, & corretto dal proprio Autore.
CON LA GIVNTA DI QVINDICI TAVO
LE BELLISSIME.
In Roma in Campo di Fiore.
Con gratie & Priuilegi.

Palatino nova

The source of the originals.

Linotype

The Palatino Story

The success of the Palatino typeface rests in its creative and clear shape. The design shows discipline and strength in all details. Palatino has verve, vitality, and its particular charm makes the type useful for every imaginable typographic application.

Giovanbattista Palatino, a contemporary of Michelangelo and Claude Garamond, was a writing master of the 16TH century in Rome.

He is the name patron of a typeface designed by Hermann Zapf more than 50 years ago, from 1948 to 1950. Palatino nova is not a historic revival of any Roman of the Renaissance, but an interpretation of our time. We do not build Renaissance palaces anymore; rather, we try to articulate our thoughts of today in an appropriate image of industrial design without unnecessary extras. The Palatino nova is still engaged in the great heritage of Roman types, clear and consequent in every form, it has an unmistakably specific style of its own. It is an authentic redesign of the successful Palatino typeface, surpassing all of the many copies of Palatino made over the past 50 years. Careful details have been incorporated in shaping the various digital letterforms through OpenType technology.

Palatino Roman and Italic were originally cut by hand by the great punchcutter August Rosenberger at the D. Stempel AG typefoundry in Frankfurt. Just as August Rosenberger cut the original Palatino types by hand in metal, the Palatino nova type family was digitized by Akira Kobayashi, Type Director at Linotype. As part of Linotype's Platinum Collection, the Palatino nova avoids all the compromises of the metal types – necessary because of the process of casting in lead – as well as the restrictions imposed by the adaptions made for various typesetting systems in the 1960s. The following type specimen show at one glance the whole palette of the Palatino nova type family, whose wide character sets offer all the tools necessary for these typefaces to serve both the needs of the graphic industry and the global community of font users as well.

✦ HERMANN ZAPF – *Designer of alphabets for all methods of typesetting, from cast metal type, to photocomposition, to digital character generation. The first international attention to his work came with the release of Palatino in 1950, followed by Melior™ and the revolutionary Optima™ of 1958 (an updated and expanded digital redesign of Optima was issued by Linotype in 2003). Zapf has designed many typefaces, among which are the well-known Zapf Dingbats® and Zapf Chancery® alphabets for ITC, New York. In 1998, Linotype issued the calligraphic Zapfino™ Script, and in 2002 Zapf Essentials™. In addition to his work in alphabet design, calligraphy and book design, he taught typography in Darmstadt (1974–1987), and typographic computer programs and alphabet design from 1977–1987 at the Rochester Institute of Technology (RIT). Zapf received the first Frederic W. Goudy Award in 1969,*

Giovanbattista Palatino, ein Zeitgenosse von Michelangelo und Claude Garamond, war im 16. Jahrhundert ein Schreibmeister in Rom.
Er ist der Namenspatron einer vor mehr als 50 Jahren von Hermann Zapf entworfenen Druckschrift, von 1948 bis 1950.
Palatino nova ist keine historische Nachahmung einer Antiqua der Renaissance, sondern eine Interpretation unserer Zeit. Wir bauen keine Renaissance Paläste mehr, jedoch versuchen wir, unseren heutigen Vorstellungen einen entsprechenden Ausdruck innerhalb des Industriedesigns zu geben, ohne überflüssige Zutaten. Die Palatino nova ist aber auch weiterhin dem großen Erbe der Antiquaschriften verpflichtet, klar und konsequent in den einzelnen Formen; sie hat einen unverwechselbaren besonderen Stil. Sie ist eine authentische Überarbeitung der bewährten Palatino und wird all die vielen Kopien der Palatino übertreffen, die in den vergangenen 50 Jahren entstanden sind. Sorgfältige Einzelheiten konnten in den digitalen Buchstaben dank der OpenType Technologie eingearbeitet werden.
Die Palatino Antiqua und Kursiv wurden ursprünglich mit der Hand von dem berühmten Stempelschneider August Rosenberger in der Schriftgießerei D. Stempel AG in Frankfurt geschnitten.
Ähnlich wie August Rosenberger die Original Palatino mit der Hand in Metall ausgeführt hat, wurde die Palatino nova von Akira Kobayashi, Type Director bei Linotype, digitalisiert. Als Teil der Platinum Collection der Linotype, vermeidet sie alle Kompromisse der Metallbuchstaben, damals bedingt durch den Guss in Blei, ebenso die vielen Einschränkungen, durch die Adaptionen für die verschiedensten Filmsetzsysteme, die in den 60er Jahren notwendig wurden.
Diese Schriftprobe zeigt auf einem Blick die ganze Palette der Palatino nova Schriftfamilie deren umfangreiche Figurenvielfalt die notwendigen Instrumente liefern, um den Anforderungen der grafischen Industrie, als auch der weltweiten Gemeinschaft der Schriftanwender gerecht zu werden.

Giovanbattista Palatino, un contemporain de Michel-Ange et de Claude Garamond, était un maître romain de l'écriture du XVIe siècle. Il a donné son nom à une police de caractères dessinée par Hermann Zapf il y a plus d'un demi-siècle, entre 1948 et 1950. La police Palatino nova n'est pas une recréation historique des caractères romains de la Renaissance, mais une interprétation portant l'empreinte de notre époque. Aujourd'hui, nous ne construisons plus de palais Renaissance, mais tentons plutôt de traduire nos pensées par une esthétique industrielle appropriée, sans fioriture inutile. La Palatino nova s'inscrit toutefois dans la grande tradition des caractères romains: claire et conséquente dans toutes ses formes, elle affiche un style bien à elle. Il s'agit ici d'une recréation authentique de la célèbre police Palatino d'origine qui surpasse en qualité toutes les nombreuses copies réalisées au cours des cinquante dernières années. Les caractères numérisés conçus par technologie OpenType intègrent avec minutie de nombreux détails.
C'est le grand graveur August Rosenberger qui a réalisé à l'origine les poinçons des caractères Palatino Roman et Italic à la fonderie de caractères D. Stempel AG de Francfort. De même que les caractères Palatino d'origine ont été découpés à la main dans le métal, la famille de caractères Palatino nova a été numérisée par Akira Kobayashi, Directeur typographe de Linotype. La police Palatino nova s'inscrit dans la collection Platinum de Linotype. Elle évite tous les compromis des caractères de métal (rendus nécessaires par la fonte au plomb) et se libère des restrictions imposées par les adaptations subies, dans les années soixante, par différents systèmes de composition. Les spécimens de caractères suivants montrent dès le premier abord toute la palette offerte par la famille de caractères Palatino nova. La variété de ses jeux de caractères fournit aux graphistes et utilisateurs du monde entier tous les outils nécessaires pour répondre à leurs attentes.

the Gutenberg Prize in 1974, the R. Hunter Middleton Award in 1987, the Euro Design Award in 1994, and the Vadim Lazursky Award in 1996. He was named an Honorary Designer for Industry by the Royal Society of Arts, London, in 1985, and recently awarded an Honorary Doctorate of Fine Arts by the University of Illinois in 2003. Among his publications are examples of calligraphy in »Feder und Stichel« (1949), two magnificent type specimen books: »Manuale Typographicum« (1954 and 1968), and »Poetry through Typography« (Kelly/Winterton Press, New York 1993), as well as a book on his punchcutter at the Stempel typefoundry: August Rosenberger (RIT 1996). Hermann Zapf lives in Darmstadt, Germany.

Cover — Portrait of Giovanbattista Palatino from his writing book, Rome 1545
2–3 — The Palatino Story
2–3 — Hermann Zapf's Vita by Jerry Kelly, New York
4 — Table of contents of the Palatino nova type specimen
5 — Palatino nova Roman character set
6 — Illustration: Standard Oil Company (New Jersey), Annual Report for 1956
7 — Palatino nova Roman variations
8 — Illustration: Florence, drawing of the Ponte Vecchio by Johannes Boehland
9 — Palatino nova Italic character set
10 — Emphasizing within text matter: recommendations for quality typesetting
11 — Palatino nova Italic variations
12 — Illustration: Thomas Mann's »Collected Works« in Aldus nova Roman
13 — Aldus nova Roman with Aldus nova Italic
14 — Illustration: The School of Printing Management and Sciences (RIT)
15 — Palatino nova Titling, combined with Phidias Greek
16 — Illustration: Rome, Arch of Titus at the Forum Romanum
17 — Palatino nova Imperial character set
18 — Illustration: Palatino nova Greek with quotation from Plato's »Phaedros«
19 — Palatino nova Greek, with variations
20 — Illustration: »Aldus and Aldinas« title page, in Palatino nova Cyrillic
21 — Palatino nova Cyrillic, with variations
22 — Comparison of Palatino nova and Aldus nova Book
23 — The Platinum Collection from Linotype Library
24 — Some more information about Gudrun and Hermann Zapf's typefaces

Letters for quick identification between the former typefaces and the new designs:

Linotype Palatino Qf/Qf Palatino nova • *Linotype Palatino Italic* *Uv/Uv* *Palatino nova Italic*

Linotype Aldus Qf/Qf Aldus nova Book • *Linotype Aldus Italic* *Uv/Uv* *Aldus nova Italic*

¶ ABCDEFGHIJKLMNOPQRST
UVWXYZ & ÆŒ*
@abcdefghijklmnopqrstuvwxyz
æœßfiflijftfjfffhffiffl fft&ctetspst*

Tabular lining figures 0123456789° 0123456789 Proportional lining figures

Tabular Oldstyle figures 0123456789…0123456789 Proportional Oldstyle figures

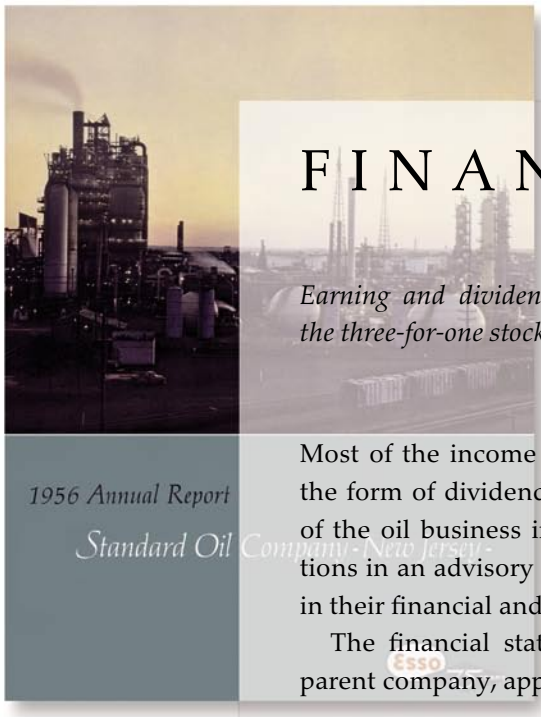
€₵$¢£¥¤.,:;”„“’»«›‹?!¿¡#†‡§'"

Small Caps ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&€$₵£ƒ¥ *†‡§‖¶ English footnotes

H^abcdegilmnorst H^1234567890/1234567890
1st 2nd 3rd 4th th 1ST 2ND 3RD 4TH TH © ® TM
H•H·H-H–H—H h-h–h—h†h‡h
[({%‰¼½¾})]/|\¦‖ ∂μπΔΩ
∑√+−±·×÷¬=≠≈~<>≤≥∞∫∏
ĄĂČĐĘŁŘŞŰ ąăčđęłřşű etc.

All fonts have accented letters for Western and Eastern European languages

The development of letters was a purely natural process, in the course of which distinct and characteristic types were involved, and some knowledge of how these came into being will help us in understanding their anatomy and distinguishing good and bad forms. Edward Johnston



FINANCIAL REVIEW

Earning and dividends stated on a per share basis in this report are after the three-for-one stock split which became effective February 10, 1956.

Parent Company's Results

Most of the income of Standard Oil Company (New Jersey) is received in the form of dividends on its investments in companies active in all phases of the oil business in many parts of the world. The parent company functions in an advisory and coordinating capacity to these affiliated companies in their financial and operating activities.

The financial statements of Standard Oil Company (New Jersey), the parent company, appear on page 18 and 19.

Net income and dividends · Net income of the parent company was $575,091,000, equal to $2.92 for each share outstanding at the end of 1956. This compares with net income for 1955 of $518,074,000, or $2.64 per share.

Cash dividends totaling $411,948,000, or $2.10 per share, were paid to Jersey shareholders in 1956, compared with $342,807,000, or $1.75 per share, in 1955. The 1956 dividends were equal to 72 per cent of the parent company's net income, and to 51 per cent of consolidated net income.

Capital stock · At the special meeting held in January 30, 1956, the shareholders approved a three-for-one split of the company's outstanding shares and an increase in authorized shares to 250,000,000 of $7 par value. These changes became effective February 10, 1956, at which time the 65,435,474 outstanding shares of $15 per value became 196,306,422 shares of $7 par value. In recording the stock split, $392,612,844 was added to the parent's capital stock account, equal to $2 for each for the resulting $7 par value shares, by transfer of $364,828,659 from capital surplus and $27,784,185 from earnings reinvested and employd in the business.

There were 196,939,278 shares issued at December 31, 1956. This total included 632,856 shares issued during the year for additional stock of Humble Oil & Refining Company and certain Midwest marketing properties referred to under Corporate Changes.

1956 Annual Report of the Standard Oil Company, New Jersey. First use of Palatino in the United States. 400,000 copies printed. Designed by Franz Hess, New York.

(Notice the use of Oldstyle figures within the text).

(TYPOGRAPHY, whether art or craft, or servant of both, remains the best means even in a computer-oriented society, of perpetuating through print the record of an enlightened civilization.)

ALEXANDER S. LAWSON

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 & 1234567890

Palatino nova Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 & 1234567890

Palatino nova Regular, with Greek and Cyrillic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 & 1234567890

Palatino nova Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 & 1234567890

Palatino nova Bold, with Greek and Cyrillic

8/10 pt
Palatino nova Regular

All fonts in the Palatino nova family are available in OpenType format with Unicode encoding. This allows the usage of extensive character sets within a single font.
The fonts contain the full Linotype Extended European character set and in most cases include uppercase and lowercase characters, accent characters, Small Caps, inferior and superior numerals, proportional and tabular Oldstyle figures, proportional and tabular lining figures, ordinals, superior currency symbols and mathematical symbols.

6/8,5 pt Palatino nova Regular

In addition to this, Palatino nova Regular, Italic, Bold, and Bold Italic include the Unicode characters for setting Greek and Cyrillic languages. These four fonts (Regular, Italic, Bold, and Bold Italic) represent the parts of the Palatino nova font family. When selecting fonts from an application's font menu, these four fonts are grouped together in one font family; the other Palatino nova fonts are grouped together in separate families.

5/7,5 pt Palatino nova Regular

Fonts like Palatino nova, which have large OpenType character sets, are optimized for use in any applications that support OpenType. OpenType fonts may be used in older applications that do not support the OpenType format, but only the basic Latin 256-character set will be accessible.

{ **TYPE** can talk in many tones. It can convey a message with masculine power or with feminine delicacy. It can be as plain-spoken as the proverbial man on the street or as formal and correct as a diplomat at a state dinner. It can whisper like a damsel in love **or shout like a circus barker.** } *Harry J. Owens*

Broadside printed in Palatino nova Italic. Drawing of the Ponte Vecchio in Florence by Johannes Boehland. Original size: 56 × 84 cm.

Seit Hunderten von Jahren wandern Deutsche nach Italien. Sie trieb von jeher eine große Sehnsucht; sie traten die Reise an mit der Erwartung, womit man den großen Erlebnissen des Daseins entgegensieht. Italien ist den Deutschen von je im Lichte des Paradiesischen erschienen; es ist uns stets gewesen, als sei dort der Urquell unserer, ja aller Kultur zu suchen. In den Straßen unserer Städte

Italienischen abgeleitet sind; in unserer

fortgesetzt wie eine Hoheschule der

wird die Ehrfurcht vor den Werken

zen gelegt; und unsere Wissenschaft

schäftigt, daß deutsche Gelehrte

ekannt gemacht haben. Millionen

in anderer Teil der Nation leitet von

Geschichte den Geniebegriff ab.

gen war, und er ließ dann das ganze

Michelangelo und Raffael sind uns

wie die Hauptstadt unserer Geschichte,

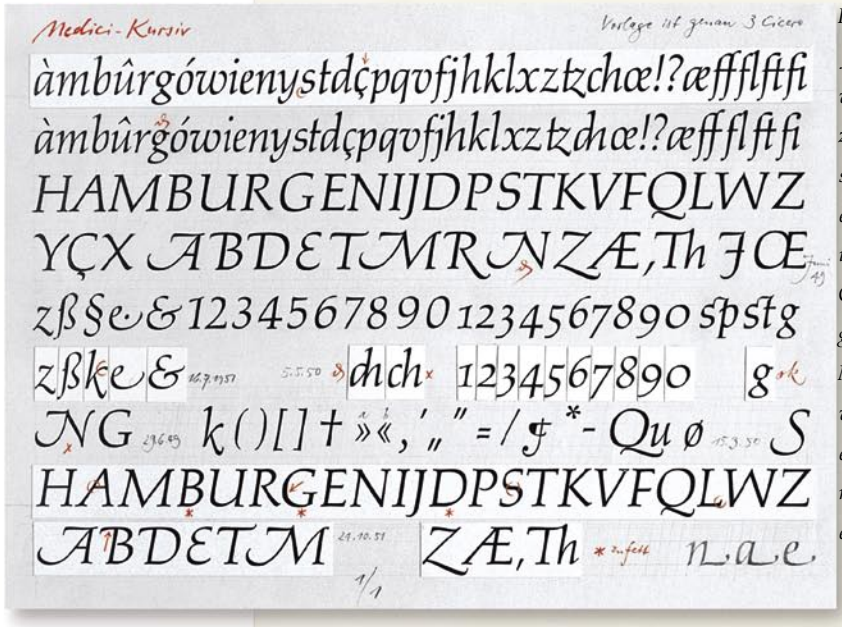
eutschen Geistes. Was uns jemals

mit Italien in Verbindung gebracht

er Sehnsucht gewesen.

KARL SCHEFFLER

Reproduction of the original drawing for 36 pt Palatino Italic for the punchcutter August Rosenberger, with test prints pasted-on for easy comparison. The perfection of his work can be observed by the minimal amount of corrections (the type's first name was Medici-Kursiv).



DAS ALPHABET — für uns heute etwas Selbstverständliches — ist eines der größten Wunder der Menschheit. Wenige geometrische Grundformen umschließen unausschöpfbare Variationsmöglichkeiten voll Aussagekraft und künstlerischer Formgestaltung. —— **FRANZ PAHNEM**

ABCDEFGHIJKLMNOPQRST
*UVWXYZ &ÆŒ**
@abcdefghijklmnopqrstuvwxyz
*æœßfiflijftffjfffhffiffl fft &ctetsp st**

Tabular lining figures *0123456789°0123456789* Proportional lining figures

Tabular Oldstyle figures *0123456789…0123456789* Proportional Oldstyle figures

€¢$¢£¥¤.,:;”„“’»«›‹?!¿¡#†‡§′″

Small Caps *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*1234567890&€$¢£ƒ¥ *‡†§‖¶* English footnotes

H^{abcdegilmnorst} H$_{1234567890/1234567890}$

1st 2nd 3rd 4th th 1ST 2ND 3RD 4TH TH © ® ™

H•H·H-H–H—H h-h–h—h†h‡h

[({%‰¼½¾})]/|\¦‖ ∂μπΔΩ

∑√+−±·×÷¬=≠≈~<>≤≥∞∫∏

ĄĂČĐĘŁŘŞŰ ąăčđęłřşű etc.

All fonts have accented letters for Western and Eastern European languages

A letter is a designed area. It is a pattern made within a space. Its outlines have the effect of motion. It begins and ends. The things are true about the shapes of letters that are true about all designs that have pattern and motion. *A typeface is good if it is easy to read.* No concession that interferes with ease of reading may be made either to beauty of appearance or to mechanical felicity. Legibility is the basic law, the sine qua non.

W. A. Dwiggins

Notes about figures and the variations of capital letters and Small Caps.

Figures Lining figures within a text should be used only for tabular work in annual reports, etc. Here is an example: 1962. The number 1 looks too wide compared to the distance between 9 and 6. If for some reason lining figures are needed, only figures of proportional width should be taken, 0123456789 as specially designed for all Palatino nova alphabets.

For text matter, Oldstyle figures are designed to harmonize better with the lowercase letters 0123456789 for they have ascenders and descenders.

For quality text composition there are various possibilities to emphasize words.

Capitals The usual way is to use CAPITAL LETTERS, which can be accented in **BOLD**. Normally capital letters sit atop the baseline. But the distance between the capital letters and the baseline of the line of text above is always too narrow, especially with less line spacing. Without difficulty, capital letters from even larger sizes can be CENTERED between the lines.

Small Caps The other feature of emphasizing text is through the use of Small Caps; these interrupt the monotony of a line of text and call the reader's attention to a name or product.

But small caps may also be used without capital letters, as seen in this example. An additional effect is the use of *Italic Small Caps*, or **Bold Small Caps**. All of these are available within the Palatino nova type family.

Initials Initials for the start of a text or paragraph can stand out from the uppermost baseline, or be used as dropped initials (shown on page 13). Such arrangements of initials may drop over two, three, or even four lines of text.

Palatino Sans An important addition to the Palatino nova type family are two sans serif designs Palatino Sans and Palatino Sans Informal, a more casual interpretation. They are welcome enrichments to the versatility of Palatino for all kinds of text combinations.

Specimen of Palatino Sans Informal Ultra Light and Palatino Sans Regular, an important addition to the Palatino nova type family, useful for many assignments.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 &1234567890

Palatino nova Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 &1234567890

Palatino nova Regular Italic, with Greek and Cyrillic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 &1234567890

Palatino nova Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
€1234567890 &1234567890

Palatino nova Bold Italic, with Greek and Cyrillic

8/10 pt
Palatino nova Italic

All fonts in the Palatino nova family are available in OpenType format with Unicode encoding. This allows the usage of extensive character sets within a single font.
The fonts contain the full Linotype Extended European character set and in most cases include uppercase and lowercase characters, accent characters, Small Caps, inferior and superior numerals, proportional and tabular Oldstyle figures, proportional and tabular lining figures, ordinals, superior currency symbols and mathematical symbols.

6/8,5 pt Palatino nova Italic

In addition to this, Palatino nova Regular, Italic, Bold and Bold Italic include the Unicode characters for setting Greek and Cyrillic languages. These four fonts (Regular, Italic, Bold and Bold Italic) represent the parts of the Palatino nova font family. When selecting fonts from an application's font menu, these four fonts are grouped together in one font family; the other Palatino nova fonts are grouped together in separate families.

5/7,5 pt Palatino nova Italic

Fonts like Palatino nova, which have large OpenType character sets, are optimized for use in any applications that support OpenType. OpenType fonts may be used in older applications that do not support the OpenType format, but only the basic Latin 256-character set will be accessible.

In typography, unlike the fine arts, we should handle new idea patterns with care, sound sense and taste based on experience. Yet, there is opportunity for modern experimentation. Knowing typefaces, and their qualities is like knowing people. Insight comes from living and working with them, learning their capabilities and how to employ them. It requires some time, some sense and a little patience.

Lester Douglass We cannot have typographic progress in this changing world unless we try new forms that may be expressive of today's living ideologies.

Aldus™ Book and Aldus Book Italic
used for the Collective Works of Thomas Mann in 12 Volumes.
Published by S. Fischer Verlag, Frankfurt, 1960.

The specimen shows the title page from Volume VI
Thomas Mann „Doktor Faustus –
Das Leben des deutschen Tonsetzers Adrian Leverkühn
erzählt von einem Freunde“
and the first text page (reduced).
The original size of the Thomas Mann edition
is 11.5 x 19 cm.

We use the letters of our alphabet every day with the utmost ease and unconcern, taking them almost as much for granted as the air we breathe. We do not realize that each of these letters is at our service today only as the result of a long and laboriously slow process of evolution in the age-old art of writing. Douglas C. McMurtie

¶ ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÆŒ & ĄĂČĐĘŁŘŞŰ ąăčđęłřşű etc.
@abcdefghijklmnopqrstuvwxyz*
æœßfiflijftfjfffhffiffl fft & ctetspst
€₵$¢£ƒ¥¤.,:;"„"'»«›‹?!¿¡#†‡§'"

For a comparison of Palatino nova with Aldus nova Book, see page 22 →

Tabular lining figures 0123456789° 0123456789 Proportional lining figures

Tabular Oldstyle figures ¶ 0123456789… 0123456789 Proportional Oldstyle figures

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ÆŒ Small Caps

1234567890 €$₵£ƒ¥

H^abcdegilmnorst H^1234567890/1234567890

1st 2nd 3rd 4th th 1ST 2ND 3RD 4TH TH

[({% ‰ ¼ ½ ¾})]/|\¦‖ †‡§‖ℑ English footnotes

H•H·H-H–H—H h-h–h—h†h‡h

∑√+−±·×÷¬=≠≈~<>≤≥∞∫∏

The character set on page 5 also applies to Aldus nova Book and Aldus nova Italic ←

¶ *ABCDEFGHIJKLMNOPQRSTUVWXYZ* Aldus nova Italic
abcdefghijklmnopqrstuvwxyz & æœßfiflijftffifflfft

Tabular Oldstyle figures ¶ *0123456789… 0123456789* Proportional Oldstyle figures

Tabular lining figures *0123456789° 0123456789* Proportional Lining Figures

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ÆŒ Small Caps

1234567890 €$₵£ƒ¥ Plus accents

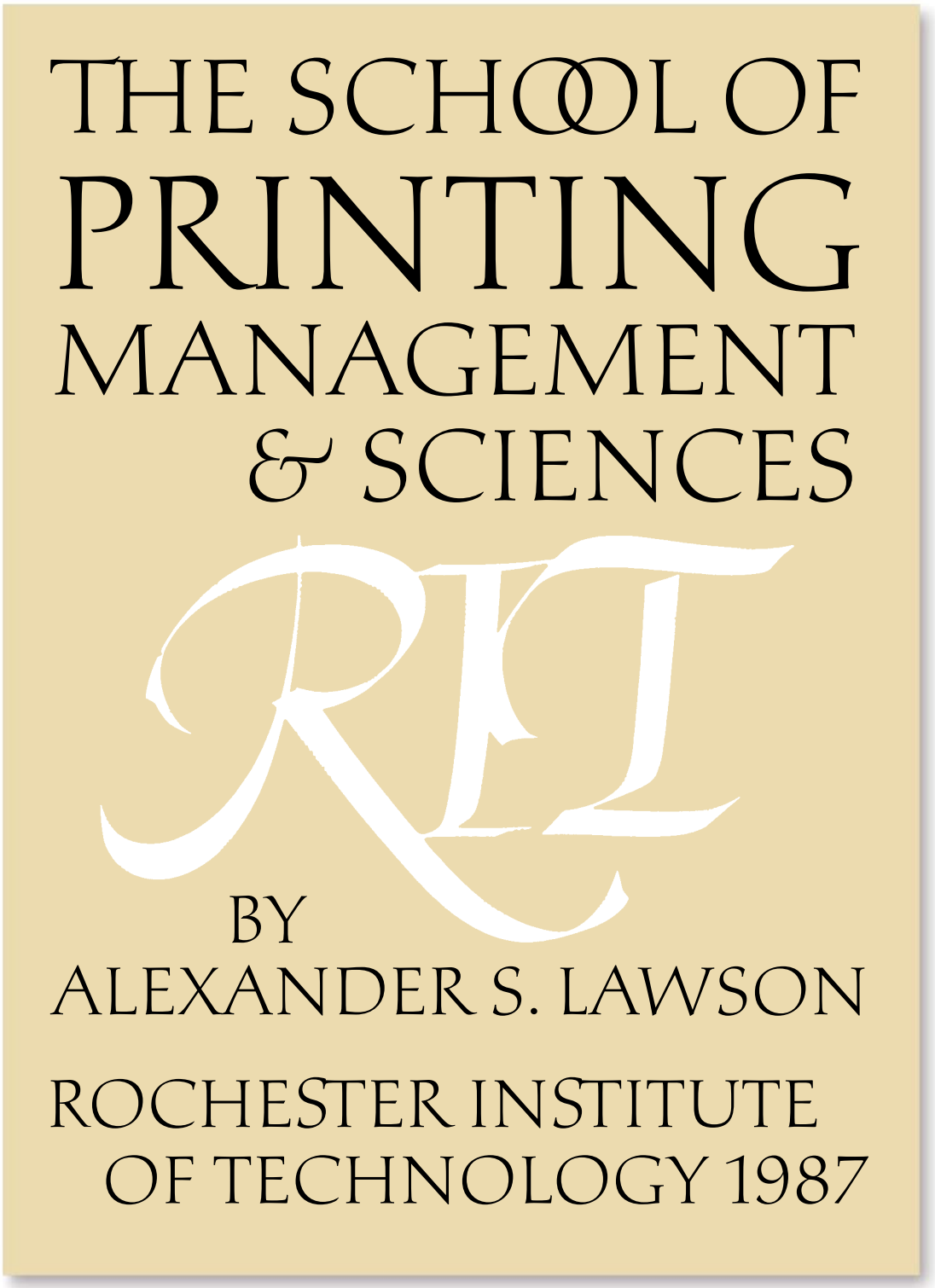
Aldus nova may be combined with its Italic. For more emphasis **Palatino nova Bold** and ***Bold Italic*** can be used. *See page 22* →

Palatino was created as an all-purpose typeface, but need for a special book face to service the publishing market soon arose. First called Palatino Light, its name was changed for marketing reasons to Aldus Book. It is important to note that the type is not a revival of one of the historic faces used by the Venetian printer Aldus Manutius at the end of the fifteenth century, but a development of our own time. As a universal book face, Aldus nova Book has open counters and perfect legibility, even when used in very small sizes, because of its well-balanced, classic proportions. The ratio of capital height to the thickness of the main strokes within the Palatino concept are 1:12 in Palatino nova Titling, 1:11 in Aldus nova Book, 1:9 in Palatino nova Roman, 1:7 in Palatino nova Imperial, and 1:5 in Palatino nova Bold.

6,5/9pt Aldus nova Book

During the 1950s, a hot metal titling version of Palatino was produced by the former D. Stempel AG typefoundry in Frankfurt, together with a Greek companion named Phidias.
The new digital Palatino nova Titling now includes several alternate glyphs, ligatures, new Small Caps, Oldstyle figures, superiors, inferiors, and ordinals.

Palatino nova Titling may be accented with a heavier titling face, Palatino nova Imperial, which is described in further detail on page 17. →



Palatino nova Titling in the design of a book jacket for a publication by Prof. Alexander S. Lawson. Note the use of ligatures in the 1st and 7th lines, and the alternate versions of the letter U, letter R and letter W.

T. M. CLELAND TYPOGRAPHY IS A SERVANT – THE SERVANT OF THOUGHT AND LANGUAGE TO WHICH IT GIVES VISIBLE EXISTENCE.

¶ABCDEFGHIJKLMNOPQ

RSTUVWXYZ & ÆŒ / Plus accents

Alternative characters & KRQUWYZ 690 ✠ *

€$¢£ƒ¥1234567890 €$¢£ƒ¥

[]()·[]·STTHTTNNOOOO ▾ Titling ligatures

@«»›‹*†‡§#%‰!?¡¿.,™©®

ABCDEFGHIJKLMNOPQ Small Caps

RSTUVW & XYZ

Page 17 shows a heavier version of this design, Palatino nova Imperial →

€$¢£ƒ¥0123456789

H1234567890/12345 1ST 2ND 3RD 4TH TH

∑√+−±·×÷¬=≠≈~<>≤≥∞∫∏

ϟΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣ

(Phidias Greek to accompany Palatino nova Titling) ΤΥΦΧΨΩϟ

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ Small Caps

✠ **GEOMETRY** can produce legible letters, but art alone makes them beautiful. Art begins where geometry ends, and imparts to letters a character transcending mere measurement. ✠ PAUL STANDARD

REM TENE VERBA SEQUENTUR· SCRIBENDI RECTE

GRASP THE MATTER, AND WORDS WILL FOLLOW·

SAPERE EST ET PRINCIPIUM ET FONS· HORATIUS

THE SOURCE AND FOUNT OF GOOD WRITING IS WISDOM·

¶ABCDEFGHIJKLMNOPQRS

TUVWXYZ & ÆŒ ✤ Plus accents

Alternate characters & AEOEUERQW ✢

€$¢£ƒ¥1234567890*

Reminiscent of Gutenberg's method, an image of lead type: Each single letter had to be set laboriously by hand.

ABCDEFGHIJKLMNOPQRSTUV

WXYZ & ÆŒ Small Caps plus accents

€$¢£ƒ¥1234567890

10 €$¢£ƒ¥1234567890/1234567890

(1ST 2ND 3RD 4TH TH)

[¼ ½ ¾ % ‰ * † ‡ § # \ / ! ? ¡ ¿]

{@ « » „ " · • . , : ; … ™ © ®}

The two all caps typefaces, Palatino nova Titling and Palatino nova Imperial, both have reduced character sets compared with the other Palatino nova faces.

Originally this alphabet was designed for a metal typeface named Sistina™, which was cut by the punchcutter August Rosenberger for the D. Stempel AG typefoundry in Frankfurt. The metal type was only available up to 84 points. For poster use, woodtype had to be supplied in larger sizes.
The digitally redesigned Palatino nova IMPERIAL supports Palatino nova TITLING, allowing for enlargements. The face will catch attention best in large sizes, on posters, etc. A few alternate letters have been added to bring variety into lines of text. The design was inspired by monumental inscriptions in Rome, like the Arch of Titus (A.D. 81) at the Forum Romanum shown on the opposite page. (Photo: Leonhard von Matt/Buochs, Switzerland)

Translation of Plato's text in red color:

«Whoever believes he can in written characters lay down the principles of an art, or can capture what is written in books as something clear and certain, is a fool; he has not understood Ammon, nor what that god presupposed. He has, rather, persuaded himself that the written word serves the learned with anything beyond the simple recall of what was written.»

(The translation of the commentary text may be found on page 22). →

Plato's PHAEDROS 274 c–275 d. Translation into modern Greek monotonic by Klimis Mastoridis especially prepared for this publication.

Πλάτωνος ΦΑΙΔΡΟΣ 274 c–275 d. Απόδοση στη νέα Ελληνική και σε μονοτονικό από τον Κλήμη Μαστορίδη ειδικά γι' αυτήν την έκδοση.

Άκουσα λοιπόν, πως κάπου στη Ναύκρατι της Αιγύπτου, υπάρχει ένας από τους αρχαίους τοπικούς θεούς στον οποίο ανήκει και το ιερό πουλί που το ονομάζουν Ίβι. Το όνομα δε του ίδιου του θεού είναι Θεύθ. Αυτός πρώτος βρήκε τους αριθμούς και το μαθηματικό λογισμό και τη γεωμετρία και την αστρονομία, ακόμα και τα παιχνίδια με τους πεσσούς και τους κύβους, αλλά και τα γράμματα. Και τον καιρό εκείνο βασιλιάς σε όλη την Αίγυπτο ήταν ο Θαμούς, που έμενε στη μεγάλη πόλη της άνω περιοχής, την οποία οι Έλληνες την ονομάζουν Αιγυπτιακές Θήβες, και τον θεό της τον ονομάζουν Άμμωνα. Σε αυτόν ήρθε ο Θεύθ και έδειξε τις τέχνες του, λέγοντας ότι πρέπει να διαδοθούν και στους άλλους Αιγύπτιους. Και ο Θαμούς ρώτησε ποια είναι η ωφέλεια καθεμιάς από αυτές. Κι ενώ ο Θεύθ εξηγούσε, ο βασιλιάς επαινούσε ό,τι θεωρούσε πως λεγόταν καλά και έψεγε ό,τι έκρινε πως δεν ήταν καλό. Πολλά λένε πως είπε ο Θαμούς στον Θεύθ για την κάθε τέχνη χωριστά, και υπέρ και κατά, και θα μακρηγορούσαμε αν τα αναφέραμε αναλυτικά. Όταν έφθασαν στα γράμματα, είπε ο Θεύθ: «Βασιλιά μου, αυτό το μάθημα θα κάνει τους Αιγύπτιους πιο σοφούς, και τη μνήμη τους πιο δυνατή, γιατί για τη μνήμη και για τη σοφία βρέθηκε το φάρμακο». Όμως ο βασιλιάς απάντησε: «Πολύτεχνε Θεύθ, άλλος έχει τη δύναμη να δημιουργεί τις τέχνες και άλλος την ικανότητα να κρίνει πόσο αυτές πρόκειται να βλάψουν και πόσο να ωφελήσουν εκείνους που θα τις χρησιμοποιήσουν. Και τώρα εσύ, ως πατέρας των γραμμάτων, από εύνοια προς αυτά, είπες τα αντίθετα από όσα μπορούν να καταφέρουν. Γιατί τα γράμματα θα φέρουν λήθη στις ψυχές όσων τα μάθουν εάν αυτοί παραμελήσουν την άσκηση της μνήμης τους, επειδή από εμπιστοσύνη στη γραφή θα ανακαλούν τα πράγματα στη μνήμη τους απ' έξω, με ξένα σημάδια, και όχι μέσα από τον ίδιο τον εαυτό τους. Ώστε, λοιπόν, δε βρήκες το φάρμακο για τη μνήμη, αλλά για την υπενθύμιση. Στους δε μαθητές σου παρέχεις μία φαινομενική σοφία και όχι την αλήθεια· γιατί έχοντας ακούσει πολλά χωρίς να τα διδαχθούν θα πιστέψουν ότι γνωρίζουν πολλά, ενώ στις περισσότερες περιπτώσεις είναι ανίδεοι και δύσκολα θα τους συναναστρέφεται κανείς, αφού, αντί σοφοί, θα έχουν γίνει δοκησίσοφοι.»

Wer glaubt, eine Kunst in Schriftzeichen niederlegen zu können, oder, was in den Büchern geschrieben steht, als etwas Klares und Sicheres hinnehmen zu können meint, der ist ein Tor und hat dabei auch Ammon – und was dieser Gott voraussetzte – nie begriffen, und er redet sich ein, die geschriebenen Worte dienten dem Wissenden zu mehr als nur einer einfachen Erinnerung an Geschriebenes.

ΟΠΟΙΟΣ ΛΟΙΠΟΝ ΠΙΣΤΕΥΕΙ ΟΤΙ ΜΕΣΑ ΣΤΑ ΓΡΑΜΜΑΤΑ ΑΦΗΝΕΙ ΓΙΑ ΤΟΥΣ ΚΑΤΟΠΙΝΟΥΣ ΚΑΠΟΙΑ ΤΕΧΝΗ, ΚΑΙ, ΠΑΛΙ, ΟΠΟΙΟΣ ΠΑΡΑΔΕΧΕΤΑΙ ΟΤΙ ΑΠΟ ΤΑ ΓΡΑΜΜΑΤΑ ΘΑ ΠΡΟΚΥΨΕΙ ΚΑΤΙ ΣΑΦΕΣ ΚΑΙ ΒΕΒΑΙΟ, ΠΡΕΠΕΙ ΝΑ ΕΙΝΑΙ ΠΟΛΥ ΑΠΛΟΪΚΟΣ, ΚΑΙ ΠΡΑΓΜΑΤΙΚΑ ΝΑ ΑΓΝΟΕΙ ΤΟ ΧΡΗΣΜΟ ΤΟΥ ΑΜΜΩΝΑ, ΑΦΟΥ ΝΟΜΙΖΕΙ ΟΤΙ ΟΙ ΓΡΑΜΜΕΝΟΙ ΛΟΓΟΙ ΚΑΝΟΥΝ ΚΑΤΙ ΠΕΡΙΣΣΟΤΕΡΟ ΑΠΟ ΤΟ ΝΑ ΥΠΕΝΘΥΜΙΖΟΥΝ, Σ' ΕΚΕΙΝΟΝ ΠΟΥ ΤΑ ΞΕΡΕΙ, ΤΑ ΘΕΜΑΤΑ ΣΤΑ ΟΠΟΙΑ ΑΝΑΦΕΡΟΝΤΑΙ ΤΑ ΓΡΑΠΤΑ. ✠

› Typography, like the other arts, is characterized by disciplines and freedoms. Traditions and unwritten laws have grown up in the practice of typography which tend to ossify its application. Morton Goldsholl *Creative use of typography* takes into account these rules only in so far as they are relevant to the particular problem at hand. ‹

ABCDEFGHIJKLMNOPQRSTUVWXYZ
@abcdefghijklmnopqrstuvwxyz
0123456789 €¢$¢£ƒ¥ 0123456789
&æœßfiflijft.,:;”„“´»«›‹?!¿¡#†‡§%‰₀¼½¾

Palatino nova Regular, Italic, Bold and Bold Italic are available in OpenType format with Unicode encoding. This allows the usage of extensive character sets within a single font.

αβγδεζηθικλμνξοπρσςτυφχψω
✠ ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
ΆΈΉΊΌΎΏϊ ✣ ϐϑφϰ Alternate
∑√+−±·×÷¬=≠≈~<>≤≥∞∫∏
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ*

Therefore each of these four weights contains Greek and Cyrillic characters, the full Linotype Extended European character set, uppercase and lowercase characters, accent characters, Small Caps, inferior and superior numerals, proportional and tabular Oldstyle figures, proportional and tabular lining figures, ordinals, superior currency symbols and mathematical symbols.

ΆΒΓΔΈΖΉΘΊΚΛΜΝΞΌΠΡΣΤΎΥΦΧΨΏ
Palatino nova Regular
άβγδέζήθίκλμνξόπρσςτύφχψω

ΆΒΓΔΈΖΉΘΊΚΛΜΝΞΌΠΡΣΤΎΥΦΧΨΏ
Palatino nova Italic
άβγδέζήθίκλμνξόπρσςτύφχψω

ΆΒΓΔΈΖΉΘΊΚΛΜΝΞΌΠΡΣΤΎΥΦΧΨΏ
Palatino nova Bold
άβγδέζήθίκλμνξόπρσςτύφχψω

ΆΒΓΔΈΖΉΘΊΚΛΜΝΞΌΠΡΣΤΎΥΦΧΨΏ
Palatino nova Bold Italic
άβγδέζήθίκλμνξόπρσςτύφχψω

**For headlines, the Greek letters of Palatino nova Titling are available.*
(See page 15) ←

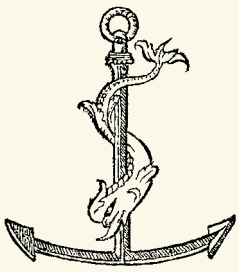
✠ As long as we work with the arbitrary signs of the ALPHABET, we shall be dependent on the past and – like the Greek vase makers – we shall derive our finest effects from the subtle personal variations on a traditional style and shape. Frederic Warde

Title page of a publication by book artist and type designer Vadim Lasursky, reset in Palatino nova Cyrillic: »Dedicated to the illustrious publisher of the Renaissance Aldus Pius Manutius, and the ALDUS AND ALDINES, the books printed at the House of Aldus in Venice in the late 15th/early 16th century, that glorified his name through the ages. V. Lazursky« Shown with the printer's mark, the anchor with the dolphin of Aldus Manutius (1449–1515).

Посвящается
знаменитому издателю
эпохи Возрождения
Альду Пию Мануцию
и прославившим в веках
его имя

Альд и альдины

книгам, напечатанным
в Доме Альда в Венеции
на рубеже
XV/XVI столетий



В. Лазурский

Translation of the quotation by Nikolai M. Karamzin at the bottom of the page: »The history of the human spirit presents two principal epochs: the invention of the alphabet and the invention of printing; from these all others flow«.

История ума представляет две главные эпохи: изобретение букв и типографии; все другие были их следствием. Чтение и письмо открывают человеку новый мир. ❧ *Н. М. КАРАМЗИН*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
@abcdefghijklmnopqrstuvwxyz
0123456789 €₵$¢£ƒ¥ 0123456789
&æœßfiflijft.,:;”„“´»«›‹?!¿¡#†‡§%‰℅¼½¾

Palatino nova Regular, Italic, Bold and Bold Italic are available in OpenType format with Unicode encoding. This allows the usage of extensive character sets within a single font.

Palatino nova Regular

✠ АБВГДЕЖЗИЙКЛМНОПРСТУФ
ХЦЧШЩЪЫЬЭЮЯ № ❧
абвгдежзийклмнопрстуфхцчшщъыьэюя
ёгґћіїјќsўџђєљњЁГҐЋІЇЈЌSЎЏЂЄЉЊ
∑√+−±·×÷¬=≠≈~<>≤≥∞∫∏

Therefore each of these four weights contains Greek and Cyrillic characters, the full Linotype Extended European character set, uppercase and lowercase characters, accent characters, Small Caps, inferior and superior numerals, proportional and tabular Oldstyle figures, proportional and tabular lining figures, ordinals, superior currency symbols and mathematical symbols.

Palatino nova Italic

АБВГДЕЖЗИЙКЛМНОПРСТУФ
ХЦЧШЩЪЫЬЭЮЯ ✣ абвгдежзий
клмнопрстуфхцчшщъыьэюя

Palatino nova Bold

АБВГДЕЖЗИЙКЛМНОПРСТУФ
ХЦЧШЩЪЫЬЭЮЯ ❇ абвгдежзий
клмнопрстуфхцчшщъыьэюя

Palatino nova Bold Italic

АБВГДЕЖЗИЙКЛМНОПРСТУФ
ХЦЧШЩЪЫЬЭЮЯ ❈ абвгдежзий
клмнопрстуфхцчшщъыьэюя

For the Cyrillic design of Palatino, Hermann Zapf received the first Vadim Lazursky Award from the Academy of Graphic Design in Moscow in 1996, named after Vadim Lazursky (1906–1993).

Алексей Ремизов ❇ Мыслям слова, словам буквы,
напевность мыслей-слов звучит узором букв.

Thoughts are formed with words, / words, with letters. / The melody of thoughts and words / resounds in the ornament of letters. • Alexej Remizov

Palatino nova 9/13 pt

In the Naukratis region of Egypt lived an old god named Theut, to whom the bird called Ibis is sacred. Theut had invented much: arithmetic, geometry and astronomy, along with draughts and dice, and above all, ***writing***. At that time Thamos ruled all Egypt from his capital city on the upper Nile called by the Greeks Egyptian Thebes. We too call the god not Theut but Ammon. One day the god Theut came to Thamos and showed him his arts, urging that the king spread them among his people. Thamos, asking what use these might be, got a detailed answer from the god, and the king in turn gave his own views of their merits; he had strong opinions for or against each, but it would take too long to record them. When he came to writing, the god said, »If, O King, your Egyptians learn to write they will be wiser and have better memories; for in writing I have found a means to both wisdom and memory. Think!« The King replied: »O all-prudent Theut, to invent an art, and to compute the good and evil it may bring its users, is not the same thing. As the father of writing, out of love for your child, you expect of it exactly the reverse of what it may give. Whoever learns to write will also bring much forgetfulness into his soul, for he will neglect his memory. In trusting to what is written, men will henceforth rely upon alien markings and no longer call things to remembrance from within themselves. You have found, O Theut, a means for reminder and not for memory; you bring your disciples only the semblance of great wisdom, but not true wisdom itself. **Your people will now learn much, very much, but without becoming truly learned thereby; they will have the illusion of wisdom while knowing nothing.** And you conjure up a tedious, chattering race of bores with a kind of feigned wisdom, whereas they no longer have true wisdom.« – Whoever believes he can in written characters lay down the principles of an art, or can capture what is written in books as something clear and certain, is a fool; he has not understood Ammon, nor what that god presupposed. He has, rather, persuaded himself that the written word serves the learned with anything beyond the simple recall of what was written.*

Palatino nova Bold Italic

Palatino nova Bold

Aldus nova 9/13 pt

In the Naukratis region of Egypt lived an old god named Theut, to whom the bird called Ibis is sacred. Theut had invented much: arithmetic, geometry and astronomy, along with draughts and dice, and above all, ***writing***. At that time Thamos ruled all Egypt from his capital city on the upper Nile called by the Greeks Egyptian Thebes. We too call the god not Theut but Ammon. One day the god Theut came to Thamos and showed him his arts, urging that the king spread them among his people. Thamos, asking what use these might be, got a detailed answer from the god, and the king in turn gave his own views of their merits; he had strong opinions for or against each, but it would take too long to record them. When he came to writing, the god said, »If, O King, your Egyptians learn to write they will be wiser and have better memories; for in writing I have found a means to both wisdom and memory. Think!« The King replied: »O all-prudent Theut, to invent an art, and to compute the good and evil it may bring its users, is not the same thing. As the father of writing, out of love for your child, you expect of it exactly the reverse of what it may give. Whoever learns to write will also bring much forgetfulness into his soul, for he will neglect his memory. In trusting to what is written, men will henceforth rely upon alien markings and no longer call things to remembrance from within themselves. You have found, O Theut, a means for reminder and not for memory; you bring your disciples only the semblance of great wisdom, but not true wisdom itself. **Your people will now learn much, very much, but without becoming truly learned thereby; they will have the illusion of wisdom while knowing nothing.** And you conjure up a tedious, chattering race of bores with a kind of feigned wisdom, whereas they no longer have true wisdom.« – Whoever believes he can in written characters lay down the principles of an art, or can capture what is written in books as something clear and certain, is a fool; he has not understood Ammon, nor what that god presupposed. He has, rather, persuaded himself that the written word serves the learned with anything beyond the simple recall of what was written.*

Palatino nova Bold Italic

Palatino nova Bold

›*Platonis Opera*‹, *Tom. II. Phaidros 274c–275d. Oxford 1953*

Plato lived from 427–374 B.C. His thoughts from more than 2,000 years ago have received new importance in our digital age, with its computers that allow the electronic storage of words and even pictures. What would he say in a new discussion about the ease of today's communication possibilities?

*The comparison of the translation of Plato's text between Palatino nova and Aldus nova Book in 9 points demonstrates that Aldus nova Book runs 6% narrower than Palatino nova. This is sometimes important, especially in voluminous publications and magazine production.

The Platinum Collection is the exclusive series of optimized classic typefaces of the Linotype Library. In close collaboration with world-famous type designers, Linotype Library has produced reworked, expanded typeface families that are both technologically and aesthetically up to date. These new typefaces have fine, harmonious weights; some have new italic weights and often come complete with Small Caps and Oldstyle figures. All Platinum Collection typeface families have fine-tuned and perfected character fitting and forms.

All products of the Platinum Collection are available on CD-ROM as complete typeface families with a full character set and euro symbols custom-made to match the typeface design. The fonts are in PostScript and TrueType or OpenType formats for Mac and PC. PC TrueType fonts are equipped with Delta hinting for optimal screen display rendering.

The Linotype Library Platinum Collection currently includes the typeface families Linotype Univers, Frutiger Next, and Avenir Next from Adrian Frutiger, Linotype Syntax, Linotype Syntax Serif, and Linotype Syntax Letter from Hans Eduard Meier. Optima nova and Palatino nova from Prof. Hermann Zapf, both in OpenType format, developed together with Akira Kobayashi. In addition, Sabon Next from Jean François Porchez, a revival of Jan Tschichold's Sabon. The new Compatil type system, based on the concepts of Prof. Olaf Leu, is also part of the Collection, and further projects are in preparation.

Die Platinum Collection ist die Exklusivserie der Linotype Library in der Klassiker der Linotype Library perfektioniert wurden. In enger Zusammenarbeit mit den berühmtesten Schriftgestaltern entstehen grundlegend überarbeitete, vollständige ausgebaute Schriftfamilie, die technologisch und gestalterisch auf dem neusten Stand sind. Diese neuen Schriftfamilien haben feine, harmonisch aufeinander abgestimmte Strichstärken, sind teilweise mit neuen Kursivschnitten ausgestattet und beinhalten oft eine umfangreiche Ergänzung mit Kapitälchen und Mediaevalziffern. Alle Familien wurden in Form und Zurichtung verfeinert und perfektioniert.

Sämtliche Produkte der Platinum Collection sind auf CD-ROM immer komplett als Schriftfamilie mit einem vollständigen Zeichensatz mit schriftspezifischen Eurozeichen für Mac und PC in den Formaten PostScript und TrueType oder OpenType verfügbar. Die PC TrueType Fonts sind mit Delta-Hinting ausgestattet, das für eine optimierte Bildschirmdarstellung sorgt.

Zur Zeit besteht die Platinum Collection von Linotype Library aus den Schriftfamilien Linotype Univers, Frutiger Next und Avenir Next von Adrian Frutiger, Linotype Syntax mit der neuen Linotype Syntax Letter und Linotype Syntax Serif von Hans Eduard Meier, der Optima nova und Palatino nova von Prof. Hermann Zapf, beide in OpenType Format zusammen mit Akira Kobayashi. Ferner Sabon Next von Jean François Porchez, eine Überarbeitung von Jan Tschicholds Sabon. Das neue Compatil Schriftsystem nach einer Konzeption von Prof. Olaf Leu ist ebenso Teil der Collection. Weitere Projekte sind in Vorbereitung.

La Platinum Collection regroupe des grands classiques optimisés de la Linotype Library. En proche collaboration avec les plus célèbres des créateurs, Linotype Library a édité des familles de caractères étendues, retravaillées tant du point de vue esthétique que du point de vue technologique. Ces familles présentent des séries de graisses savamment dosées, certaines incluent de nouveaux dessin d'italiques, des séries de chiffres «minuscules» et des petites capitales. Parfaitement exécuté, l'ensemble des familles de la Platinum Collection possède des approches soigneusement réglées.

Tous les caractères de la Platinum Collection sont livrés sur CD-Rom sous forme de familles avec des jeux de caractères complets incluant notamment des Euros conçus spécifiquement pour chaque série. Les fontes sont déclinées en versions PostScript et TrueType ou OpenType pour Macintosh et PC. Les fontes PC TrueType sont programmées pour un affichage de qualité sur écran.

Aujourd'hui, la Platinum Collection de chez Linotype Library inclut les familles Linotype Univers, Frutiger Next et Avenir Next d'Adrian Frutiger, les Linotype Syntax comprenant les nouveaux Linotype Syntax Letter et Linotype Syntax Serif de Hans Eduard Meier. Le Linotype Optima nova du professeur Hermann Zapf et Akira Kobayashi ainsi que le Sabon Next de Jean François Porchez. La famille à plusieurs styles, le Linotype Compatil, basé sur les concepts du professeur Olaf Leu, fait également partie de la collection et d'autres projets sont en préparation.

The original quotations and translations are from Hermann Zapf's
Manuale Typographicum, Frankfurt 1954.
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Design: Hermann Zapf

Available type specimen of other typeface designs by Hermann Zapf: Optima nova, with a new Italic and an additional Titling design.

Zapfino, a script face with a big variety of letter combinations. Zapf Essentials, 260 different examples of dingbats, and the Gudrun & Hermann Zapf Collection of 143 alphabets, including many designs of both designers.

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