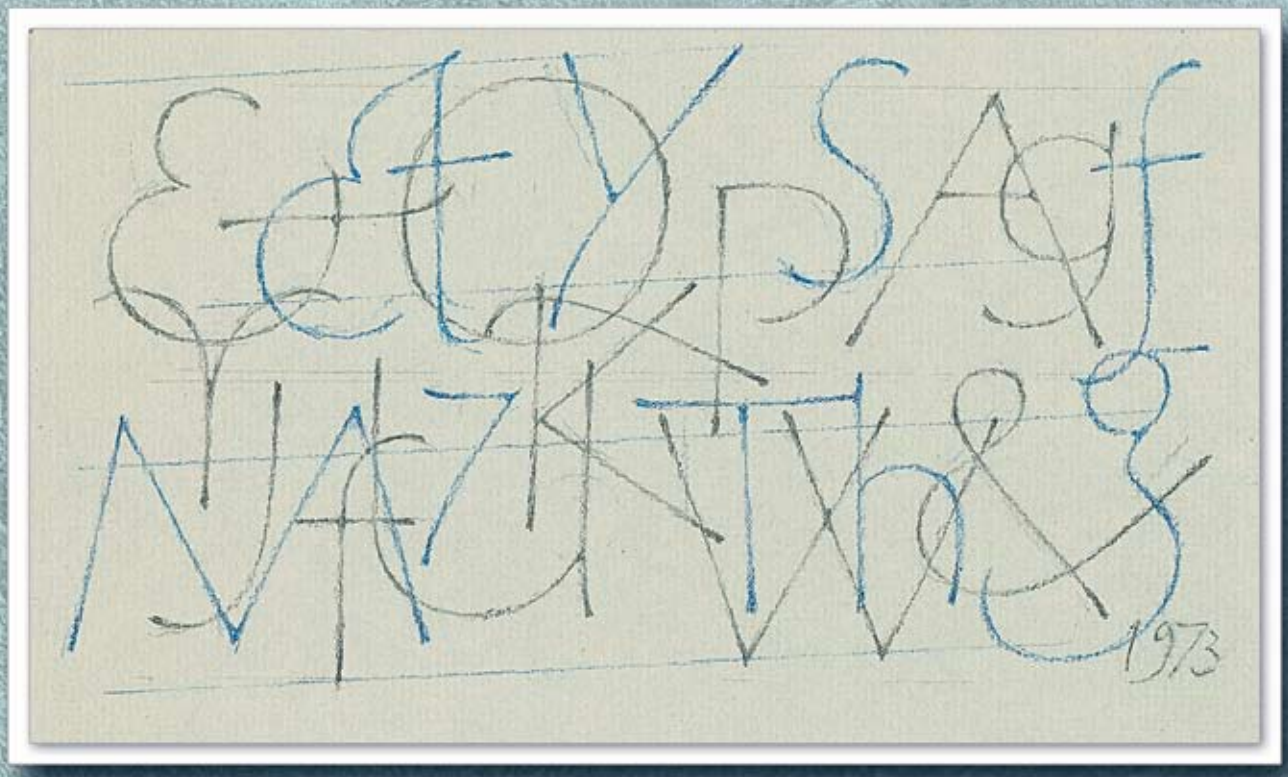
THE NEW Palatino™ Sans

A supplement to Palatino nova designed by Hermann Zapf



Palatino Sans

The source of the originals.

Linotype

The letters should be designed by an artist, and not an egnineer.
William Morris 1893

Palatino Sans, a fresh and multi-purpose typeface, is a new star in the Linotype Collection.
A new interpretation of sans serif designs.
Available in two different alphabets to accompany the famous Palatino nova, and a perfect addition to expand the use of Palatino nova in advertising and expressive typography.

Palatino Sans Regular with special ligatures

PALATINO SANS shows in its alphabets an interpretation of a type different from all the traditional sans serif faces of monotone strokes that are done with a ruler. Notice how the letters of Palatino Sans have elegant curved outlines, not as uniform and without sharp edges, to convey a more soft expression. The details of the stems can be seen especially in larger sizes. Typical for all the Palatino alphabets are the open letter P, and the curved lower-case l, for a clear distinction within words like Illinois.

Palatino Sans Ultra Light emphasizes more the written form, the pressure of the hand to get a more dynamic image of the lines, and to avoid the expressionless main strokes of other sans serif types.

Palatino Sans Informal offers designs with a somewhat individual look. An innovation to enlarge the application of a Sans. With careful little effects the letters appear to look more artistic. A novelty for a Sans to expand the versatility of a Sans serif typeface, and not looking like hundreds of other Sans around. The concept of the Palatino Sans alphabets, carefully harmonized with the Palatino nova, allows many combinations in typography, like in contrasts or in a wanted unity of a design solution.
But all alphabets of Palatino Sans are well balanced to be used not only to accompany Palatino nova or other roman faces, but also to be used in any printed material where a normal Sans serif may perhaps be too technical, like in packaging and product design, in annual reports, scientific publications, and not to be forgotten in magazine headlines. The same as in any typographic arrangement in which two different text matters should be separated or to be used in commentary notes. Examples of Palatino nova mixed with Palatino Sans are shown on the following pages: 7, 21 and 23.

Palatino Sans Regular 10/13,5 pt

***PALATINO SANS** zeigt in ihren Alphabeten eine Interpretation einer Sans, die sich von allen anderen traditionellen Groteskschriften mit gleichmäßigen Grundstrichen, die mit einem Lineal ausgeführt sind, unterscheidet. Man beachte bei der Palatino Sans die eleganten, leicht gebogenen Umrisse, die nicht uniform sind und ohne scharfe Ecken, um einen etwas weicheren Eindruck zu erhalten. Die Details sind besonders in den größeren Schriftgraden zu sehen. Typisch für alle Palatino Alphabete sind das offene P und das unten gebogene l, um eine eindeutige Unterscheidung bei Worten wie z. B. Illinois zu erreichen.*

***Palatino Sans Ultra Light** betont mehr die geschriebene Form, die Druckverteilung durch die Hand, um einen mehr dynamischen Ausdruck in den einzelnen Buchstaben zu bekommen und um die ausdruckslosen Grundstriche bei anderen Groteskschriften zu vermeiden.*

***Palatino Sans Informal** Alphabete haben ein etwas persönlicheres Aussehen. Mit kleinen Besonderheiten strahlen die Buchstaben ein künstlerisches Flair aus. Diese Innovation ermöglicht eine größere Verwendbarkeit einer Sans, ohne wie hundert andere auszusehen. Das Konzept der Palatino Sans Alphabete stimmt harmonisch mit der Palatino nova überein und erlaubt viele typographische Kombinationen, entweder im Kontrast oder für einheitliche Lösungen.*
Alle Alphabete der Palatino Sans sind aufeinander abgestimmt; aber nicht nur mit der Palatino nova und anderen Antiquaschriften. Sie können auch überall dort verwendet werden, wo eine gewöhnliche Grotesk vielleicht zu technisch wirkt, etwa im Verpackungs- und Produktdesign, in Jahresberichten, sowie in wissenschaftlichen Publikationen, nicht zu vergessen, bei Überschriften in Zeitschriften. Das gilt auch für typographische Aufgaben, wo zwei unterschiedliche Texte getrennt werden sollen oder für Kommentare.
Beispiele von Mischungen der Palatino nova mit der Palatino Sans und verwendet als Auszeichnung sind auf den Seiten 7, 21 und 23 abgebildet.

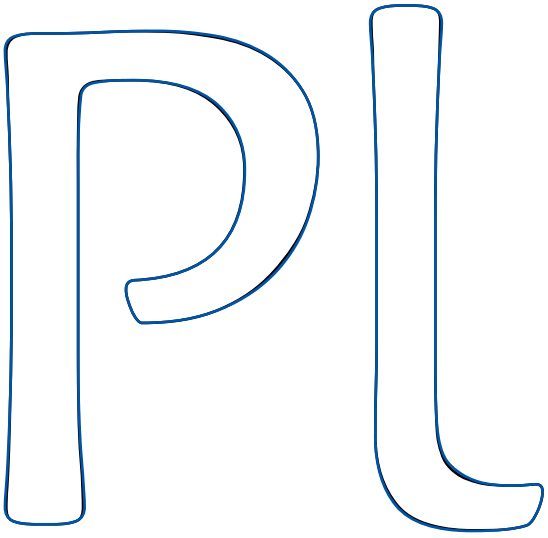
Palatino Sans Italic 10/12,5 pt

Les alphabets de la famille de polices **PALATINO SANS** sont l'interprétation d'une police sans empattement qui se defférencie de toutes les autres polices linéales traditionnelles aux fûts homogènes réalisés à la règle. Ce qui est fascinant chez la famille Palatino Sans, ce sont ses contours élégants et légèrement arqués non homogènes, ainsi que l'absence de coins prononcés permattant d'obtenir une impression plus souple de l'ensemble. Le choix de corps élevés permet de mettre particulièrement en évidence les détails. Le P ouvert et le l arqué en bas sont typiques de tous les alphabets Palatino et permettent de créer une différenciation évidente pour certains mots, comme par exemple Illinois.

Palatino Sans Ultra Light met davantage en valeur la forme manuscrite et la répartition de la pression de la main afin d'obtenir une expression plus dynamique et d'éviter les fûts inexpressifs, caractéristiques d'autres polices linéales.
Le graphisme des alphabets **Palatino Sans Informal** est un peu plus personnel. Il s'agit d'une réelle innovation permettant également d'agrandir le domaine d'utilisation d'une police sans empattements. Certaines caractéristiques offrent aux lettres un aspect un peu plus artistiques : une nouveauté pour une police de ce style, élargissant sa pratique sans toutefois ressembler être à des centaines d'autres polices sans empattements. Le concept des alphabets Palatino Sans concorde de façon harmonieuse avec la famille Palatino nova et permet de nombreuses combinaisons typographiques, soit au niveau du contraste, soit pour des solutions uniformes.
Tous les alphabets de famille de polices Palatino Sans sont adaptés les uns aux autres, mais pas seulement à la Palatino nova et aux autres polices romaines; ils peuvent être utilisés là où une police linéale habituelle crée un effet trop technique, par exemple pour la design d'emballages et de produits, dans les rapports annuels, les publications scientifiques, sans oublier les gros titres des journaux. Sont également concernées les tâches typographiques consistant à séparer deux textes différents ou l'ajout de commentaires. Vous trouverez des exemples de combinaisons de la Palatino nova et de la Palatino Sans à la page 7, ainsi qu'à la page 21 et 23.

Palatino Sans Regular Informal 10/11,5 pt

and also the round shaped corners
and the edges inside the letters.



In the larger sizes the curved outline
of the stems are seen more clearly

Palatino Sans Ultra Light
Alphabet page 8

Palatino Sans Ultra Light Italic
Alphabet page 10

Palatino Sans Light

Palatino Sans Light Italic

Palatino Sans Regular
Alphabet page 12

Palatino Sans Italic
Alphabet page 14

Palatino Sans Medium

Palatino Sans Medium Italic

Palatino Sans Bold
Alphabet page 16

Palatino Sans Bold Italic
Alphabet page 18

List of all the different Palatino Sans designs

Palatino Sans

The classic style of a Sans Serif

Palatino Sans Informal Ultra Light

Alphabet page 9

Palatino Sans Informal Ultra Light Italic

Alphabet page 11

Palatino Sans Informal Light

Palatino Sans Informal Light Italic

Palatino Sans Informal Regular

Alphabet page 13

Palatino Sans Informal Italic

Alphabet page 15

Palatino Sans Informal Medium

Palatino Sans Informal Medium Italic

Palatino Sans Informal Bold

Alphabet page 17

Palatino Sans Informal Bold Italic

Alphabet page 19

Ultra Light Special Ligatures & Arrows

Specimen page 22

All Palatino Sans alphabets have a rounded lowercase l for a clear differentiation within words like Illinois, and an open p which is typical for all Palatino alphabets. It is also a help for identification of Palatino Sans with other sans serif typefaces.

Palatino Sans Informal

A more casual design of a Sans Serif

THE ORIGIN OF THE TERM »SANS«

The naming of the sans serif letter presents a confusing picture. Apart from starting life as Egyptian it was called Gothic, Grotesque, or Doric by different founders, names which have continued for the older sorts of sans serif design still widely used. When this form of letter first appeared in 1816 as a printing type, it was too much of an innovation and was abandoned for fifteen years. The letter reappeared in the Caslon and Livermore specimen book of 1831, in a condensed form, and was simply named Condensed. In 1832 it appeared in books of both Figgins and Thorowgood. Figgins called it »Sans Serif« and it is to him that we owe this type name which, after roman, is more frequently used than any other in the printing trade. Thorowgood's Sans was called »Grotesque« and had the bold condensed character which is still indicated by the familiar term »Grot«. The following year Blake and Stephenson showed their sans alphabets and devised the spelling »Sans Surryphs«, to which they obstinately clung throughout the nineteenth century. In 1838 the term Gothic appeared for the first time, in the specimen book of the Austin Letter Foundry, where the type was shown on the same page with Grotesque, and in 1842 appears the Caslon name for Sans, Doric, a fitting companion to the Caslon Ionic. None of these terms for Sans Serif had precise meaning, or any reference to differences in width or weigth which some have since acquired. Nicolette Gray has described the bold condensed Sans we call Grotesque with adjectives like grim and threatening and sees behind the design the spirit that rejected the conditions of the Industrial Revolution which led to the Reform Bill, and »the will to face the dearest facts, unflinching confidence and tyrannical dogmatism.« Perhaps the name also reflects the sort of feeling expressed by T. C. Hansard about uncompromising departures from the traditional roman letter. The choice of the name Gothic in 1838 is harder to place. What is now loosely called Gothic was then either English or more commonly Black, and the taste of the Gothic Revival had not yet matured. Possibly again the name has an oblique significance, to be sought in the earlier use of the word. It conveyed the opposite of classical, antique, italian, and suggested barbaric, uncivilized. Within a few years Gothic came to signify all that was medieval, romantic, and sincere, and the beginning was seen of that long procession of ecclesiastical, monastic, manuscript, and generally high-toned shams that pretended to imitate ancient penmanship. It is surprising that Gothic as a name for an honest Sans survived at all.

1825 FIGGINS

1842 CASLON

1931 Gill Sans

1928 Futura

1957 Univers

1958 OPTIMA

Walter Tracy in ›Linotype Matrix‹, No. 27, London May 1954 (abridged).
Added are specimens of sans serif types.

Some historical sources:
Already Raphael (1483–1520) describes his imaginative decorations
for the Stanza della Segnatura in the Vatican as »Groteschi«,
Michel de Montaigne (1533–1592) named an antique scenery as »Grotesque«
in his *Essays* (1580).

What is OpenType?

OpenType is a font format that was collaboratively developed by Adobe and Microsoft during the 1990s. The first specifications were published in 1997, and the first OpenType fonts came onto the market in 2000. Today, most new fonts are released in OpenType format, which can safely be considered the new industry standard. The OpenType format supports Unicode™, which is why OpenType fonts can contain large character sets. In fact, an OpenType font can contain more than 65,000 glyphs! This is a considerable increase in character set size over past formats; most PostScript and TrueType fonts could only contain 256 characters. Unicode-support gives OpenType fonts much better language support opportunities than PostScript or TrueType fonts have available. Instead of one font for each language group (Western Roman, CE, Baltic, etc.), OpenType character sets can include all of these code pages in one single font. In addition to Western characters (ISO Latin 1, etc.) and their accents, common additional characters include Central European, Cyrillic, and Greek. Some OpenType fonts may even include Chinese, Japanese, Korean, Hebrew, or Arabic. Fonts for languages that are written from right to left (i.e., Arabic) may require special applications and/or system support in order to function properly. OpenType makes advanced typographic and language dependent features easily available to all users. For instance, the advanced typographic features in OpenType fonts commonly include a wide range of special glyphs, which can include ligatures, titling and swash characters, old style figures, small caps, fractions, and historical glyphs. In the past, each of these so-called »Expert« character sets had to be packaged in a separate font file, making the setting of advanced typographic features cumbersome. Major operating system manufacturers have put a lot of effort in making OpenType fonts work in new, as well as some older, versions of their software. But it is important to remember that not all OpenType features are available in every existing application; some applications are not yet OpenType-savvy, as support of OpenType fonts is highly dependant on the applications' level of Unicode support. Adobe InDesign, as well as Illustrator and Photoshop CS, support multiple codepages and advanced typographic and layout features. The newest versions of Microsoft Word are OpenType-savvy as well. OpenType fonts may still be used in applications that are not OpenType-savvy. However, in these applications, only the first 256 characters of the font's character set will be accessible (this is the basic character set for Western Roman languages). Unfortunately, in these cases, the extended language or the typographic support of the OpenType font will not be usable. Users of non-OpenType-savvy applications, such as older versions of Adobe and Quark products, as well as most Macromedia products, may wish to keep using PostScript or TrueType fonts until they upgrade. The OpenType format simplifies font management and the publishing workflow by ensuring that all required glyphs for a document can be contained in one cross-platform font file and this can be used throughout the entire publishing workflow. Applications and operating systems can also verify the source and integrity of OpenType fonts because there is a digital signature within every font.

__The art of punchcutting__ for metal type, cultivated over 500 years, is replaced today by digital technology. It offers new possibilities of creativity and expands the amount of letters within a font. The restricted number of letters by the wooden type case of the old compositor belongs now to the past, thanks to OpenType. But the __creative part in designing new fonts__ is still the intention of the designer, as in the past the human hand creates the final form.

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Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Ultra Light

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Palatino Sans Informal Ultra Light

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Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Ultra Light Italic

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Palatino Sans Informal Ultra Light Italic

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Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Regular

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Palatino Sans Informal Regular

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Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Italic

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Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Informal Italic

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Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Bold

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All sans alphabets have the bullet, the hyphen and the dash on different height, for all-caps and for normal composition.

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Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Informal Bold

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All sans alphabets have the bullet, the hyphen and the dash on different height, for all-caps and for normal composition.

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&ĄĂČĐĘŁŘŞŰąăčđęłřşű etc.

Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Bold Italic

ABCDEFGHIJKLMNOPQRST
UVWXYZ & ÆŒ*
@abcdefghijklmnopqrstuvwxyz
æœßfiflijftfjfffhffiffl ffttctetsp st tttzth*

Tabular lining figures 0123456789° 0123456789 Proportional lining figures

Tabular old style figures 0123456789...0123456789 Proportional old style figures

¢€₵$¢£¥¤.,:;”„“’»«›‹?!¿¡#†‡§′″

Small caps ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890€$¢£ƒ¥

Habcdegilmnorst H1234567890/1234567890

All sans alphabets have the bullet, the hyphen and the dash on different height, for all-caps and for normal composition.

1st 2nd 3rd 4th 1ST 2ND 3RD 4TH © ® ™

H•H·H-H–H—H h·h-h–h—h

[({%‰0¼½¾})]†‡/|\¦‖∂μπΔΩ

∑√+-±·×÷¬=≠≈~<>≤≥∞∫∏

&ĄĂČĐĘŁŘŞŰąăčđęłřşű etc.

Linotype fonts have accented letters for Western and Central European languages

Palatino Sans Informal Bold Italic

A SELECTION OF COMPUTER DEVELOPMENTS

Over the past 70 years, computer technology had advanced more rapidly than anyone could imagine. Whereas the first computers once filled entire rooms, requiring legions of operators, today it is not at all uncommon to carry around more powerful processors in our pockets. Let us have a look back at some of the most memorable moments in the history of computer development.

Example of Palatino nova, with Palatino Sans used to highlight names and dates—this technique is often used in annual reports to contrast specific elements from a larger text.

1941 • Konrad Zuse in Germany built the **Z3**—the first functional tape-stored and program-controlled computer in the world based on the binary system. The Z3 evolved out of earlier attempts from 1936 onward, the **Z1** and **Z2.** After the war, Zuse developed the **Z4. 1946** • **ENIAC** (Electronic Numerical Integrator and Calculator) John Mauchly and J. Presper Eckert presented this large plug board and switch computer, which they had developed for three years. It contained 18,000 tubes, performed 5,000 operations per second, weighed 30 tons, and took up 1,000 square feet of floor space. **1948** • John Bardeen, Walter Brattain, and William Shockley invented the transistor, bringing the possibility of mass productions to the computer world. **1951** • The **UNIVAC**, the first commercially distributed computer, came to market. **1953** • IBM released its first computer, the **IBM 701 EDPM. 1965** • Digital Equipment Corp. introduced the **PDP-8,** a minicomputer that achieved commercial success. Relatively small for a computer, this model was about the size of a refrigerator. **1971** • Hewlett-Packard developed the **HP 2116A,** its first computer. The model was a word-addressed machine that could store up to 4096 words (4K). Around this time, HP also began selling pocket calculators. **1974** • **Alto** At Xerox's Palo Alto Research Center the first work station with a mouse and network capabilities was built. Similar in appearance to today's desktop machines, the Alto was never sold commercially. **1976** • Steve Wozniak constructed the **Apple I**. This single board computer launched Wozniak and Steve Jobs into business. The **Apple II** would soon follow. **1977** • **Commodore PET,** a personal computer, could be bought full assembled and ready for home use. Two cassette drives and a choice of 4 or 8 kilobytes were available. **1981** • **IBM PC – Home Computer**. IBM revolutionized the home and business market with their series of personal computers. Continually developed for over the next 20 years, IBM would sell PC's until 2005. **1983** • **Apple Lisa** became the first home computer to employ a graphic user interface (GUI). WYSIWYG business machines had been released previously by Xerox, but did not have the success that Apple's systems would have. **1984** • **Apple Macintosh Computer**—home GUI-based models became more affordable and popular. In 1985, Microsoft released its first version of Windows, which is the dominant operating system by the 1990s. **1986** • **IBM RT**—This IBM microprocessor inspired a long line of development. Despite initial setbacks, its technology made the **IBM RS/6000** and **POWER** processor line possible during the 1990s. The **POWER** processor line would lead to the **PowerPC**, used in many Apple Macintoshes. **1989** • Apple released the **Portable Mac,** one of a series of several portable computers made available during the 1980s that would inspire the development of the laptop computer. Apple's first true laptop, the **PowerBook,** was released in 1991. **1998** • Apple's **iMac,** a prize winning piece of industrial design, changed many people's perceptions about what is important when making a computer purchase. **2005** • Apple, now a firm whose name had become synonymous with design, released the **Mac Mini,** one of the smallest desktops ever released. The Mac Mini also featured a small price tag, costing about $500. Apple's portable music player, the **iPod,** is also a favorite gadget the world over.

› I will not venture to predict that a time will arrive when the accumulating labor which arises from the arithmetic applications of mathematical formulae acting as a constant retarding force, shall ultimately impede the useful progress of the science unless this or some equivalent method is devised for relieving it from overwhelming incumbrance of numerical detail.‹ CHARLES BABBAGE, LONDON 1821

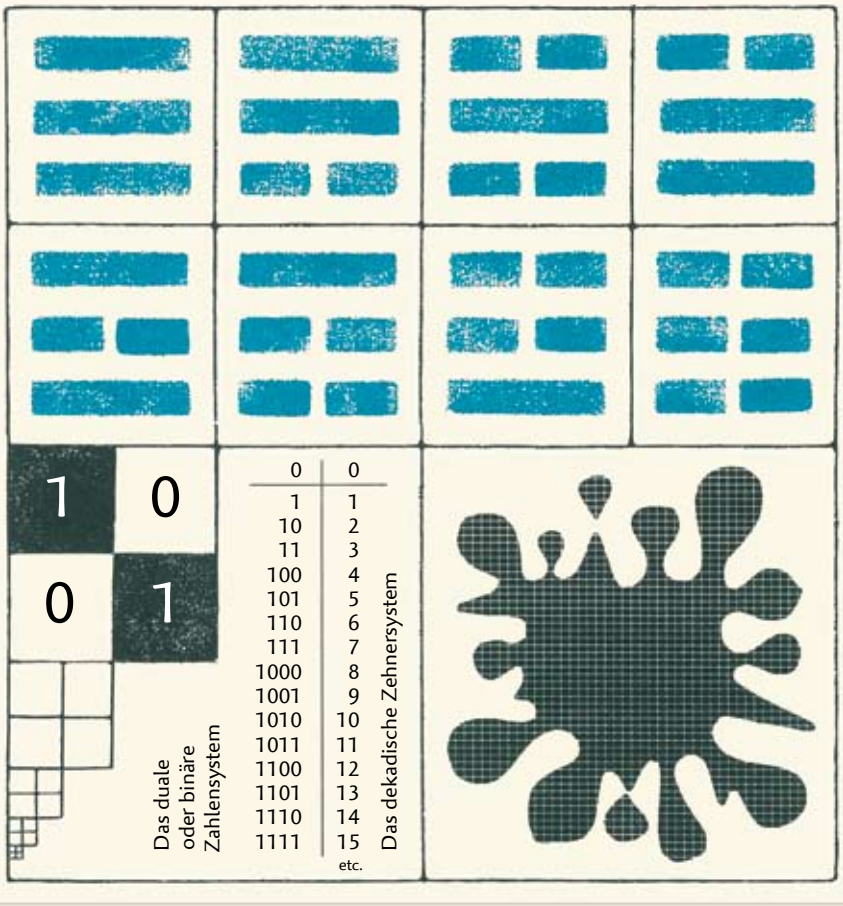
Charles Babbage (1791–1871) designed two mechanical computing machines, which he never completed. He was too ahead of his time.

Hommage à Leibniz

* Gottfried Wilhelm Leibniz (1646–1716) laid the foundations for electronics and today's computer technology, as well for cybernetics, with the invention of a binary system of notation.

Leibniz believed that the ›Characters of Fu-Hsi‹ contained the remnants of a binary arithmetic system which had been discovered thousands of years ago and then forgotten. He traced his own notation system, which is the basis of today's cybernetics, back to prehistoric China.

The 8 trigrams from the I-Ching



In principle the ink blot which Leibniz divided up into diminutive elements already resembles the digital raster – called a bitmap – which is used to regulate the pixels for letters in modern typesetting machines and laser printers.

Palatino Sans mixed with Palatino nova in different type sizes. Tabular figures mixed with old style figures.

Leibniz saw the binary System as a system underlying Creation. He imagined that the number one represented God and that zero stood for the void, and that the highest of all beings drew all other beings out of the void, just as one and zero express all numbers in this system. (Pierre Laplace)

Gottfried Wilhelm Leibniz to Duke Rudolf August of Brunswick-Lüneburg-Wolfenbüttel on 2nd January 1697:
»… one of the main articles of the Christian faith … is the creation of all things out of nothing by the omnipotence of God. Now one can very well say that nothing in the world represents this better, indeed virtually demonstrates it, than the origin of numbers, as it is presented here in their expression simply and solely by one and zero or nothing, and it would surely be hard to find a better model of this secret in nature or philosophy …«

Wolfenbüttel, 26th June 1708, in a letter to Jacques Lelong: »… In time this new calculus system will be widely used because everything in it follows on from one simple rule.«

Description: In 1675 Leibniz presented an explanation of infinitesimal calculus using an ink blot: The task was to measure the total area converted by the blot. Leibniz hit upon the idea of dividing the surface into diminutive units. These square units could then be calculated. But there were some elements whose surfaces were only partially covered by the contours of the blot. These could not be determined exactly. Using his infinitesimal calculus Leibniz progressively reduced the surfaces of these elements until there were almost no elements left with only partially covered surfaces. Mathematical calculation thus became possible.

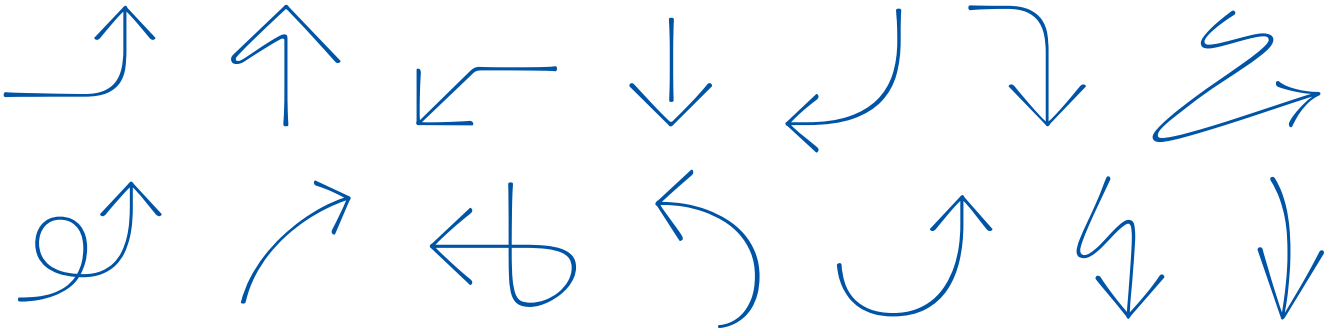
PALATINO SANS has several additional features. The OpenType possibilities are used to expand the character set. The wooden case of a compositor in the old days only had space for 125 letters. The Palatino Sans alphabets offer in addition old style figures, small caps in upright and in italic, fractions, ordinals and two ornaments and two different ampersands: & and &

LIGATURES – The advantages of OpenType allow for extra f-ligatures, like ffl, ffi, fft etc., and nice ligatures like ct, et, st, and sp. For the Palatino Sans Ultra Light some special combinations are designed for headlines and advertising purpose. (They are not available for Palatino Sans Regular).

→ ND AT ET HE NE NN OO ST LL TH TT WH

MIXING TYPE FACES – An example of Palatino nova, with Palatino Sans used to highlight names and dates, etc. in annual reports; also used to contrast specific elements from a larger text or to separate two different pieces of information on the same page. More examples are depicted in this type specimen on pages 7, 21 and 23.

FIGURES – The readability of figures is very important in our world of numerals. Special care was taken for the figures designed for the Palatino Sans to avoid mistakes and confusion especially in very small sizes like they are used for telephone numbers and bank accounts on stationary. Here a comparison with usual figures **3, 6, 9** and the figures in Palatino Sans Bold **3, 6, 9** and as a second choice in Palatino Sans Informal Bold **3, 6, 9**.



ARROWS – For Palatino Sans Ultra Light a set of arrows enlarge the versatility of this alphabet, to be arranged as signals, pointers or markers. Not only in connection with Palatino Sans Ultra Light but in the same way with other Roman and sans serif types. They should be taken sparingly in job, the same recommentation of course with the special all-caps ligatures for Palatino Sans Ultra Light.

Palatino Sans Ultra Light

Special Ligatures & Arrows

Examples of Palatino Sans combined with Palatino nova

GLOSSARY

Didot point
A Didot point is a unit of measure in typography. There are 3 sorts of points: PostScript point or computer point (now the universal point in computers): 1 pt = 0,35277 mm = 0,01388889 in = 1/72 in. Didot point (continental European point system): 1 dd = 0,375 mm = 0,014831 in, approx. 1/72 French royal inch (pouce). American printer's point (Anglo-American point system): 1 pp = 0,3514598 mm = 0,013837 in, ca. 1/72 in.

Font File
The font (font software) is the technical transfer of a type style into a digital file for a defined computer platform (Mac, PC) and font format (OpenType, PostScript, TrueType). The font includes the character set and the digital instructions contained in the font, such as the kerning values, hinting information and feature definitions as well as other control information.

Hinting
Hints may be included in fonts to ensure that the characters displayed are easily read on a low resolution screen.

Kerning
Manual or automatic regulation of the spacing of certain character combinations (as in VA or TA) in a text, in order to improve letter fit.

PostScript Font
A PostScript font is composed of a printer font for the output on a printer or image developer and – under Mac OS – at least one screen font for the on-screen display of different point sizes.

TrueType Font
Before OpenType was introduced, TrueType was the standard font format for the Mac OS and Windows operating systems. The TrueType format combined for the first time in one single file the information for printer and screen display.

Unicode
Unicode is an international standard, which sets a unique digital code for every unit or text element with a semantic value in all known script cultures.

The first column shows Palatino Sans Bold in 10 pt together with Palatino nova Regular in 8 pt.

This column is composed in Palatino Sans Light Italic 12 pt with some words in ***Palatino Sans Bold Italic*** *in 12 pt.*

The third example is in Palatino nova Regular 9 pt with Palatino Sans Bold 9 pt mixed.

[[AVAILABLE FIGURES]]

Old style figures should be used within text like the dates 1938–2006 in column three. Lining figures recommended for tabular work and in connection with caps.

List of the most important typeface designs by Hermann Zapf. The first date is the year of the design, the second date the year of delivery.

Gilgengart Fraktur **1938–1941**, Palatino **1948–1949**, Michelangelo **1949–1950**, Sistina **1950–1951**, Phidias **1950–1951**, Virtuosa Script **1947–1952**, Saphir **1950–1952**, Virtuosa Greek **1951–1953**, Aldus **1952–1954**, Kompakt **1952–1954**, Al-ahram Arabic **1954–1956**, Optima **1950–1958**, Venture Script **1960–1969**, Medici Script **1969–1971**, Orion **1963–1974**, Marconi **1973–1976**, ITC Zapf Book **1970–1976**, Noris Script **1971–1976**, Zapf International **1974–1977**, ITC Zapf Dingbats **1977–1978**, Edison **1976–1978**, ITC Zapf Chancery **1977–1979**, Vario Script **1978–1982**, AMS Euler (Math.) / Euler Greek / Euler Script / Euler Fraktur **1980–1983**, Aurelia **1980–1983**, Renaissance Roman **1984–1985**, Zapfino **1993–1998**, Zapf Essentials **2001–2002**, Zapfino Extra **1998–2003**, Optima nova **2001–2003**, Palatino nova **2003–2005**, Palatino nova Greek **2004–2005**, Palatino nova Cyrillic **2004–2005**, Palatino Sans **2005–2006**, Zapfino Ink **2002–(in progress)**, Palatino Arabic **2005–(in progress)**.

Tip: The Palatino Sans ornaments of the Light, Regular, Medium and Bold version can be used as decorative borders and frames or for filling lines at the end of a paragraph. « « « « « « « « « «

PS-BR611EDF1.01

Conception and design: Hermann Zapf

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Illustration title page: First sketches for a Sans Serif by Hermann Zapf executed in 1973