

Proportional Lime
Type
Foundry

Speciman Guide with
test pages
and
concise annotations.



February
MMXIII

About PLTF's Product Line

This book contains a wealth of wonderful fonts for a wide variety of uses created by the Proportional Lime Type Foundry. Our goal is to provide high quality fonts. Much of our product line is based on historical exemplars. We highly value these fonts, as they were designed by the Old Masters of the craft. Many of the books printed by these pioneers and predecessors rank among the most beautiful printed works ever produced. It is our intent to bring access to that level of elegance. However, on occasion, other more experimental adventures are issued in order to give a wider variety to our catalog.

This foundry strives to maintain a high standard of excellence and will certainly make any necessary adjustments to existing fonts should it be found necessary. If it is found that some obscure character is absent; a request for such an addition will be considered, and implemented at no charge. Each font will contain at least the minimum standard comprising the Basic Latin and Latin-1 Supplement of the Unicode Standard. Fonts of a decorative nature do not adhere to this and are of course assigned Unicode points as are required. Each and every font is distributed with a document containing a character map with a brief description of its genesis.

About PLTF's Anguilette

Every one talks about going Green. It will be the new economy. No one knows what that world might look like. However, type styles in the Art Nouveau looked to the environment for design influences years ago. This font is based on that concept and is meant to have an organic flowing lilt to it. It was suggested by the sticks floating in a river and a favourite old chair. So be a little organic in your expression. This font has 758 defined glyphs for a wide support in your linguistic needs.



- Family: Anguilette
- Sub-families:
 - Medium
 - Medium Italic
 - Bold
 - Bold Italic
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 758



Proportional Lime Type Foundry

Anquilette

8 Point (L^AT_EX scriptsize)

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About **PLT F's Augsburger 2009**

The Augsburger font design influence is a typeface originally created by Einhardt Ratdolt in the first half of the 16th century. Herr Ratdolt was an innovator and produced many books from his shop in Venice. He invented the title page and also added technical improvements to the process of printing that enabled the addition of decorative elements. This particular recreation is meant to convey the feeling of the old printing technology. This font has wide support for both historical letter forms and modern European languages having a total of 602 individual glyphs.

- Family: Augsburger
- Sub-family name:
Augsburger2009
- Format: TrueType OpenType
- Version: Version 002.000
- Glyph count: 602



Proportional Lime Type Foundry

Augsburger 2009

8 Point (L^AT_EX scriptsize)

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About PLTF's Azabercna

The Goths swept across Europe hastening about the dissolution of the Roman Empire, forever acquiring a disrepute noticeable to this day. Wulfilas, a bishop, translated the Bible into Gothic and developed the Gothic alphabet to accomplish this migration of culture and civilization to his people.

So they were not all unlettered ruffians.

This font takes the idea of gothic type and applies it to the 27 letters extant of the Gothic alphabet and to ours also (with over 500 defined glyphs), but in a way that reminds that not all that was Goth was war and destruction.



- Family: Azabercna
- Sub-families:
 - Medium
 - Medium Oblique
 - Condensed
 - Condensed Oblique
 - Extended
 - Extended Oblique
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 524



Proportional Lime Type Foundry

Azabercna

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About PLTF's Ballard

This typeface was inspired by a font used by Henrie Ballard.

Ballard operated on Fleet Street at the Signe of the Bear in London, England. He was active in the industry from 1597-1608. The font is meant to capture the feel of the original typeface with the capability of reproducing the many ligatures that are part of what make that era's printing interesting.

The Italic version has a dramatic feel that is almost handwritten in appearance. Every Proportional Lime font comes with a complete guide to its Unicode extended character set.



- Family: Ballard
- Sub-families:
 - Basic
 - Basic italic
 - Full
 - Full italic
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 636



Proportional Lime Type Foundry

Ballard

8 Point(\LaTeX scriptsize)

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About PLTF's Blacktie

Everything you need for an elegance and purity of line and form. With over 600 defined glyphs for your linguistic needs. Cast in 12 different styles: **Bold**, **Bold Oblique**, **Narrow**, **Narrow Oblique**, **Expanded**, **Expanded Oblique**, **Extra Expanded**, **Extra Expanded Oblique**, **Condensed**, **Condensed Oblique**. Other font varieties can be constructed upon request.



- Family: **Blacktie**
- Sub-families:
 - **Blacktie Narrow**
 - **Blacktie**
 - **Blacktie Bold**
 - **Blacktie Extra Expanded**
 - **Blacktie Expanded**
 - **Blacktie Condensed**
 - **Blacktie Basic Family**
 - **Blacktie Family**
- Formats: **TrueType** or **OpenType**
- Release Version: **Version 001.000**
- Glyph count: **621**



Proportional Lime Type Foundry

Black Tie

8 Point (\LaTeX `scriptsize`)

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About PLTF's Boston 1851

Boston 1851 is based on a stereotype used by Wier and White, Printers of Boston, that was created by the New England Stereotype Foundry under the auspices of Hobart and Robbins, also of Boston.

This particular font has a nice strength combined with a fullness that lends to good legibility especially in smaller sizes. The italic version has a wonderful movement to it and also is extremely legible in fine print, perhaps, therefore not the best choice for fine print you do not want read.



- Family: Boston 1851
- Sub-families:
 - Boston 1851 Light
 - Boston 1851 Italic light
 - Boston 1851 Medium
 - Boston 1851 Medium Italic
 - Boston 1851 Bold
 - Boston 1851 Bold Italic
 - Boston 1851 expanded
 - Boston 1851 italic expanded
 - Boston 1851 extra extended
 - Boston 1851 italic extra extended
 - Smallcaps
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 633



Proportional Lime Type Foundry

Boston 1851

8 Point(L^AT_EX scriptsize)

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About PLT F's Ernst

Ernst is a high powered energetic font designed to provide an interesting and authentic feel to text that needs the handwritten ballpoint pen look without descending into bland lettershapes focused solely on legibility. Ernst has a wide array of glyphs (nearly 1500) defined for many linguistic needs including support for Cyrillic, Runic, Ogham, and various Astronomical and Astrological symbols.



- Family: Ernst
- Sub-families:
 - Ernst Medium
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 1519



Proportional Lime Type Foundry

Ernst

8 Point (`\LATEX scriptsize`)

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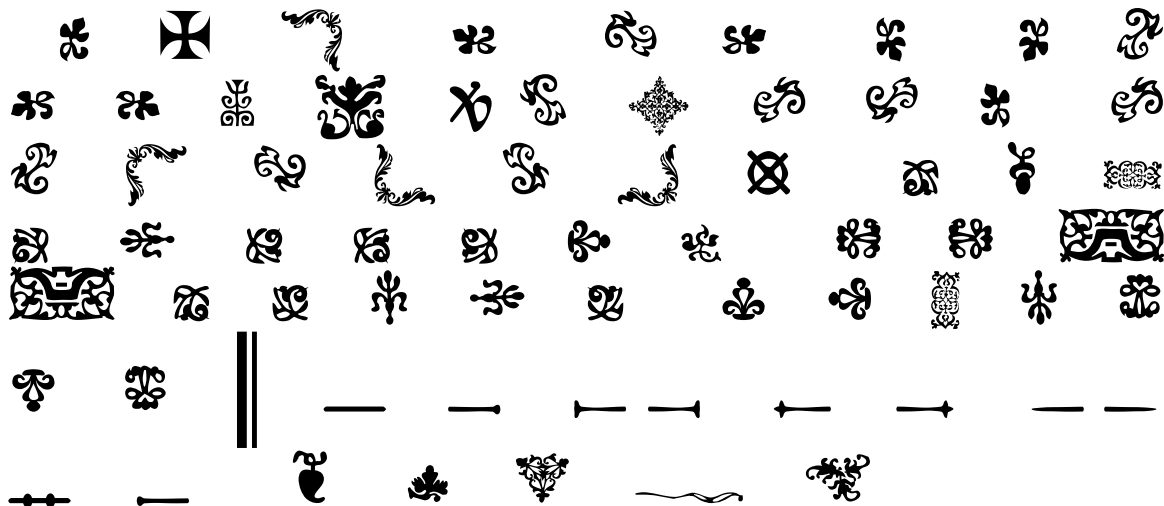
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Proportional Lime Type Foundry

Fleurious



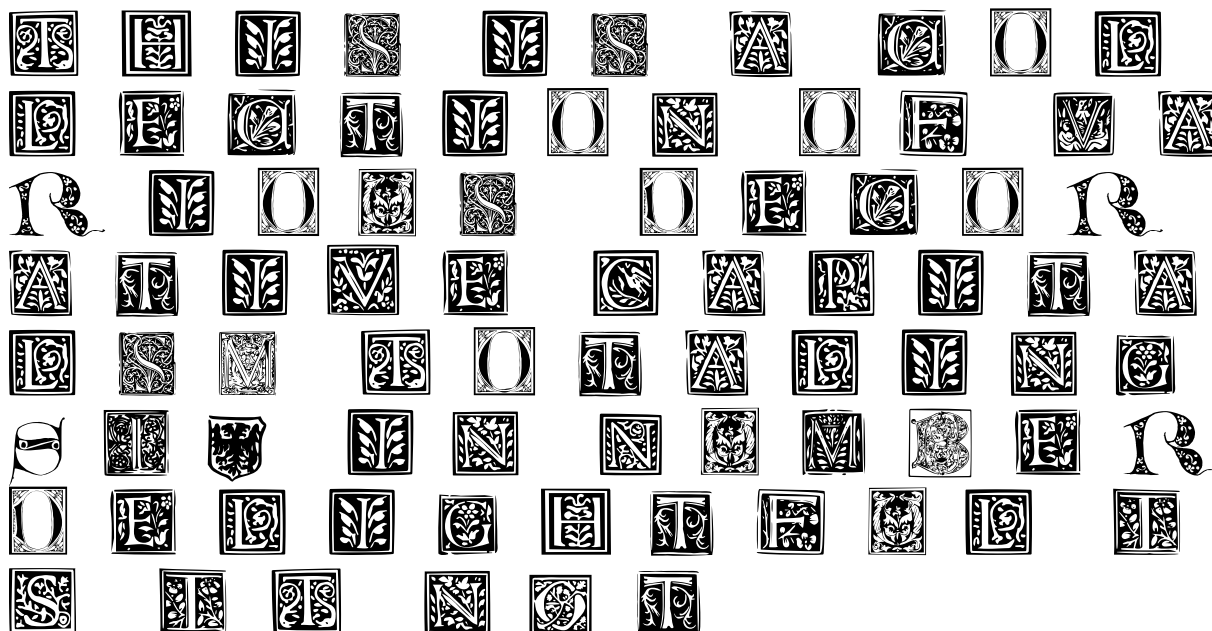
This set of decorations with over 200 glyphs was inspired by many diverse historical sources from 1454 to 1897. Through the use of this font you may add a bit of character to your documents. There are three class of glyphs: flowery bits, dividing lines, and Head or Tail pieces. The dividing lines were used to set apart or underline texts. Flowery bits, sometimes called “Fleurons,” were used singly as terminals to paragraphs, especially when paragraphs were set into inverted pyramidal structures, or in multiples to form lines. And the last type, Head or Tail pieces, were occasionally used to fill large blank spaces that occurred at the ends of long sections of text.



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Proportional Lime Type Foundry

F L O R A T N



Can you imagine the delight that the printers of the Incunabula era would have had if they had such a tool as this font with a hundred and fifty glyphs of decorative capitals. The printers of that era were lucky to have more than a handful such delights.

These Decorated initials and drop caps are all based on early period exemplars, dating to prior to 1525, from a wide range of printers such as Thomas de Blavis to Günther Zainer. Every Proportional Lime Font comes equipped with a complete character map.



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About PLTF's Gaspardo

Inspired by a text from the 1930's this font has a power and boldness at once expressing strength and fluidity at the same time.

Useful in any situation where you want to seize the eye and hold its attention. Gaspardo does just that much like a cat that is always in your face but nevertheless is soft yet muscular and a joy to be around.

Over six hundred defined glyphs for a wide variety of linguistic support not counting the in-font small caps for all style variations.



- Family: Gaspardo
- Sub-families:
 - Gaspardo condensed
 - Gaspardo oblique condensed
 - Gaspardo Medium
 - Gaspardo Medium oblique
 - Gaspardo Expanded
 - Gaspardo Expanded oblique
 - Gaspardo Extra Expanded
 - Gaspardo Extra Expanded oblique
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 650



Proportional Lime Type Foundry

Gaspardo

8 Point (L^AT_EX scriptsize)

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10 Point (L^AT_EX footnotesize)

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We really don't recommend this font for purposes other than titleing, nevertheless this was fun to see.

Available at <http://www.myfonts.com/foundry/Proportional=Lime/>
 copyright ©2013, Shane Brandes

About P&T's Gutknecht

Jobst Gutknecht was a highly successful printer in the city of Nuremberg from 1514 to 1542. He published the “Achtliederbuch” (the first Lutheran hymnal, with a whole 4 tunes!) and many works by Martin Luther. This font is an accurate “recutting” of the font face Gutknecht used for the body text in his printed works. It has been extended to over 900 glyphs adding hundreds for modern use. It also presents many ancient things like old ligatures such as “tz” , a heder, and alternate style pilcrow for visual interest. And for those conservative types the modern lower case “k” is also available.



- Family: Gutknecht
- Sub-families:
 - Gutknecht
 - Gutknecht Bold
- Formats: TrueType or OpenType
- Release Version: Version 001.02
- Glyph count: 982



Proportional Lime Type Foundry

Gutknecht

8 Point (LATEX scriptsize)

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10 Point (LATEX footnotesize)

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Available at http://www.myfonts.com/foundry/Proportional_Lime/

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About PLTF's Lucas Brandis

In the early days of printing everything had to be worked out from scratch. This set of lettering is based on section headings used by the Printer Lucas Brandis (no known relation), the first printer to operate in the city of Lübeck around 1473. They remind me of a medieval version of the spray paint graffiti so often seen on the sides of trains. A bit on the crude side, but also and importantly extremely noticeable. So whether you use it for creating old styled printing or some wild modern eye grabbing text item, its robust and sturdy shapes will be certain to grab the eye.



- Family: Lucas Brandis
- Sub-families:
 - Lucas Brandis
 - Lucas Brandis Voided
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 883



Proportional Lime Type Foundry

Lucas Brandis

8 Point 8 Point (AT&A scriptsize)

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12 Point

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About PLTF's Martin Crantz

Martin Crantz (or sometimes Krantz) of the three, including Ulrich Gering and Michael Friburger, that set up a press at the Sorbonne in 1470 was likely the fellow who had the technical know how how to cast the type itself, hence the name of this new face that is based on his work. This font has been expanded to meet the demands of modern day use but it also contains a number of specialized glyphs that allow for the recreation of text in the manner of his day with such characters as the -rum abbreviation and other handy Renaissance oddities. Since this face was designed prior to 1501 there is no italic variant in keeping with the spirit of historical accuracy.



- Family: Martin Crantz
- Sub-families:
 - Martin Crantz Medium
 - Martin Crantz Bold
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 990



Proportional Lime Type Foundry

Martin Crantz

8 Point(L^AT_EX scriptsize)

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10 Point(L^AT_EX footnotesize)

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ABOUT PLTF'S MODALITY

This font was inspired by the idea of assembling letter forms from minimal parts as though a small set of stencils were needed to create the whole form. It is offered in two logical variants Old and New, not necessarily in that order. The Novus flavor has gaps that cause a peculiar linearity to text.



- Family: Modality
- Sub-families:
 - Modality Novus
 - Modality Novus Oblique
 - Modality Antiqua
 - Modality Antiqua Oblique
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 872



Proportional Lime Type Foundry

Modality

8 Point (OK scriptsize)

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10 Point (OK footnotesize)

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About DLF's Nicolaus Kesler

Nicolus Kessler was a printer of Incunabula in Basel, Switzerland. He produced numerous ecclesiastical works, Bibles, and an edition of the Golden Legend. This particular font is derived from one of his many typefaces. It has the virtue of both being at once fancy and elegant yet retaining a surprisingly easy to read property to it. This font has over 900 glyphs for modern usage and also includes a few of the more common historical abbreviations that were then present in printing.



- Family: Nicolaus Kesler
- Sub-families:
 - Nicolaus Kesler
 - Nicolaus Kesler Void
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 959



Proportional Lime Type Foundry

Nicolaus Kesler

8 Point (TCF scriptsize)

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10 Point (TCF footnotesize)

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About PLTF's Old Venexia

Unlike many of our other fonts that are strict interpretations of historical exemplars, Old Venexia is a loose interpretation of Aldus Manutius's typefaces. Aldus was one of the greats in typography whose work influences vast amounts of typefaces to this day. This font has 497 defined characters. Suitable for a wide variety of applications.



- Family: Old Venexia
- Sub-families:
 - Old Venexia
 - Old Venexia Italic
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 497



Proportional Lime Type Foundry

Old Venexia

8 Point 8 Point (L^AT_EX scriptsize)

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About PLTF's Pluton

Pluton a fixed width font (monospaced), design to be easy to read and soft on the eyes and has wide support for a variety of uses with 2636 defined glyphs. It contains, in addition to the Latin extend set-A: large portions of Latin extended set-B, Cyrillic, Hebrew, Ogham, Runic, Greek (both monotonic and polytonic), Mathematical symbols, and other curiosities.



- Family: Pluton
- Sub-families:
 - Pluton Light (only 1465 glyphs)
 - Pluton Light Italic (only 1465 glyphs)
 - Pluton
 - Pluton Italic
- Formats: TrueType or OpenType
- Release Version: Version 002.000
- Glyph count: 2636



Proportional Lime Type Foundry

Pluton

8 Point(\LaTeX scriptsize)

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About PLT's Rising Sun

The Rising Sun font is based on a blackletter Script used by Gering and Remboldt in Paris, during the last quarter of the 15th century at their place of business Soleil d'or, on Rue St. Jacques. At this time Parisian printing concerns had a tendency towards roman style typefaces, but Gering choose to respond to a strong demand for blackletter type, which in a way was the original retro movement.

This typeface is meant to convey the feeling of such old printing technology. This font has wide support for both historical letter forms and modern European languages having a total of 937 individual glyphs.



- Family: Rising Sun
- Sub-families:
 - Rising Sun
- Formats: TrueType or OpenType
- Release Version: Version 003.000
- Glyph count: 937



Proportional Lime Type Foundry

Rising Sun

8 Point (L^AT_EX scriptsize)

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About PLTF's River Liffey

This typeface was inspired by a typeface used by James Williams an Irish printer active in Dublin during the late 18th century, who was heavily involved in the book trade and offered such tomes as Hume's "History of England." He aggressively tried to undercut the London publishers by offering quality reprints. Copyright law then was not as strong as it is now.

Early books, have a mysterious rhythm to the appearance of the text, due to small variances in letters caused by casting irregularities and ink transfer from the press. This very supposed defect is a pleasing effect against the sterile regularity of modern printing technology, which is presented in this typeface.



- Family: River Liffey
- Sub-families:
 - River Liffey
 - River Liffey Italic
 - River Liffey Bold
 - River Liffey Bold Italic
- Formats: TrueType or OpenType
- Release Version: Version 002.000
- Glyph count: 904



Proportional Lime Type Foundry

River Liffey

8 Point (L^AT_EX scriptsize)

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Proportional Lime Type Foundry

Rusch

8 Point $\text{\textcircled{LATEXscriptsize}}$

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About DZf's Schoeffer

Peter Schoeffer was a printer who was apprenticed to Gutenberg and after leaving Gutenberg in 1455 he set up shop with Facob Fust. His son, Peter the Younger, moved to Mainz and carried on the trade. This particular font is based on a typeface of Peter the Younger that was cut circa 1509-1520. This font has over 900 characters. While there are only about 80 in the historical exemplar the rest have been developed for modern usage. This font is based on Typ.7:146/148G also known as Gesellschaft für Typenkunde plate no. 258. This font also contains special historical ligatures typical to German literature of the time and also special characters that abbreviate latin endings such as -us, and -orum.



- Family: Schoeffer
- Sub-families:
 - Schoeffer
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 940



Proportional Lime Type Foundry

Schoeffer

8 Point(*℞ scriptsize*)

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About PLTF's Sweynheim Pannartz

The font SweynheimPannartz is strongly modeled after an exemplar Conrad Sweynheim and Arnold Pannartz used in their early printing venture in Subiaco, Italy which began around 1465. Their efforts were supported by Pope Sixtus the IV after they enthusiastically printed more books than they could sell. They not only brought printing to Italy, but also developed the first Roman style type. This font has over 600 defined glyphs to cope with modern needs, and also the ability to use several abbreviations common to that period. It also has an alternate miniscule “k” more modern in appearance for those that find the original too unusual.



- Family: Sweynheim Pannartz
- Sub-families:
 - Sweynheim Pannartz
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 634



Proportional Lime Type Foundry

Sweynbeym Pannartz

8 Point(L^AT_EX scriptsize)

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About PLTF's Vine Street

VineStreet a place somehow familiar to everyone in the English speaking world. It might be just around the corner or the next town over. This font gives that aged feel of comfort and familiarity and the authority of tradition. The example for this font was derived from a ecclesiastical history published by the Caxton Press of the Sherman Co. of Philadelphia and was originally developed prior to 1867. This font has over 1000 defined glyphs and small caps included.



- Family: Vine Street
- Sub-families:
 - Vine Street 100
 - Vine Street 100 Italic
 - Vine Street 100 bold
 - Vine Street 100 Italic Bold
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 1192



Proportional Lime Type Foundry

Vine Street

8 Point(L^AT_EX scriptsize)

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About PLTF's Wappenstein

The font Wappenstein was inspired by the carving on a memorial stone located in Paderborn, Germany. The stone was an Epitaph of the Brenkener family, and the carver is known as the “Meister des Brenkener Familienepitaphs.”

The carving, dating to 1562, currently is curated by the Erzbischöfliches Diözesanmuseum in the city of Paderborn and was originally in the Brenkener Pfarr Kirche.

A Wappenstein is a stone that contains a carving of the heraldic achievement of a person.



- Family: Wappenstein
- Sub-families:
 - Wappenstein
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 626



Proportional Lime Type Foundry

Wappenstein

8 Point (\LaTeX scriptsize)

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About PŁTF's Zainer

Günther Zainer, (or Zeyner or Zeiner), was the first printer to operate in the city of Augsburg. He was active from 1468 to his death in 1478. In that single decade he was responsible for printing 80 works. Most of these editions were for the clergy but he also printed the first Calendar and large-scale illustrated book intended for the wider public.

This font is based on one of his more interesting and peculiar fonts. And it has been enlarged to include over a 1,000 defined glyphs for modern use and also for historical purposes many glyphs recommended by the Medieval Unicode Font Initiative organization have also been included.



- Family: Zainer
- Sub-families:
 - Zainer
 - Zainer Bold
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 959



Proportional Lime Type Foundry

Zainet

8 Point(\LaTeX scriptsize)

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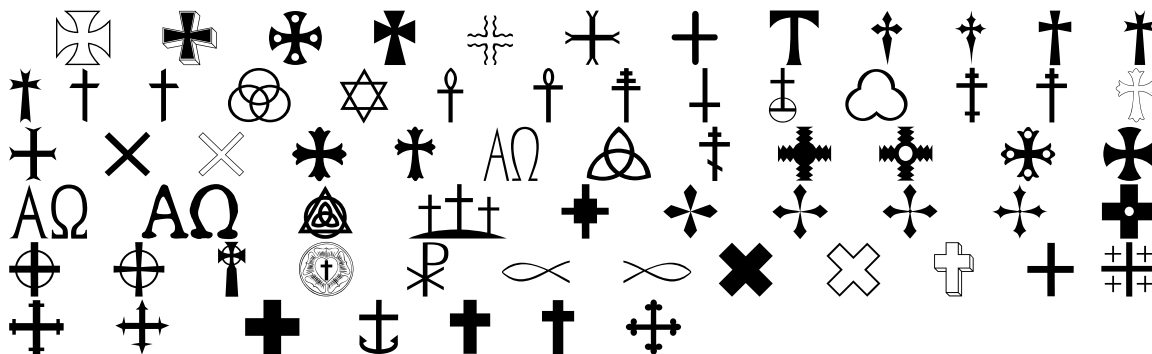
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Proportional Lime Type Foundry

Cruzially



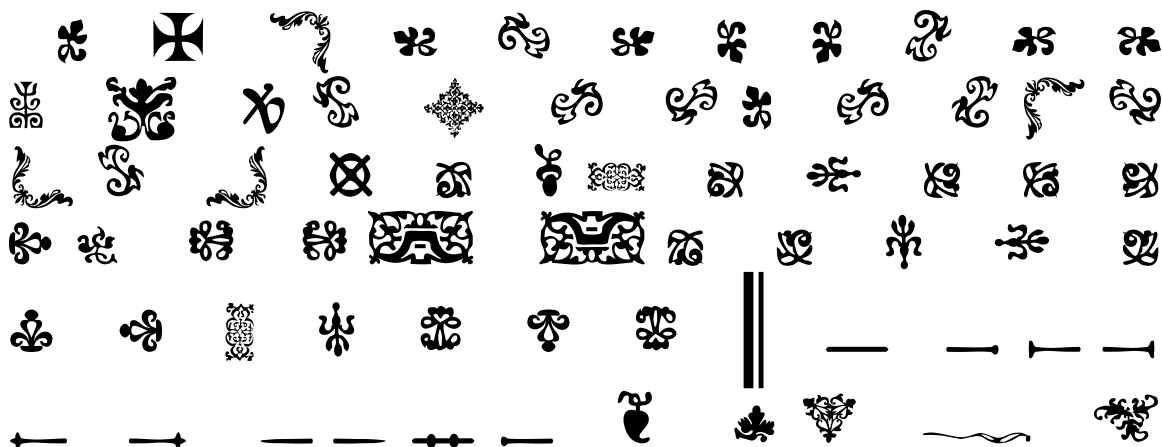
Religious symbols are endless much like that amazing variety of types of religion. This font contains 503 glyphs. Many are crosses, but there are other treasures besides.

50% of the profits from this font will be donated to the restoration fund of the historic Beckerath Organ at Trinity Lutheran in Cleveland, Ohio which radically changed the course of organ building in the western hemisphere.

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Proportional Lime Type Foundry

Fleurious



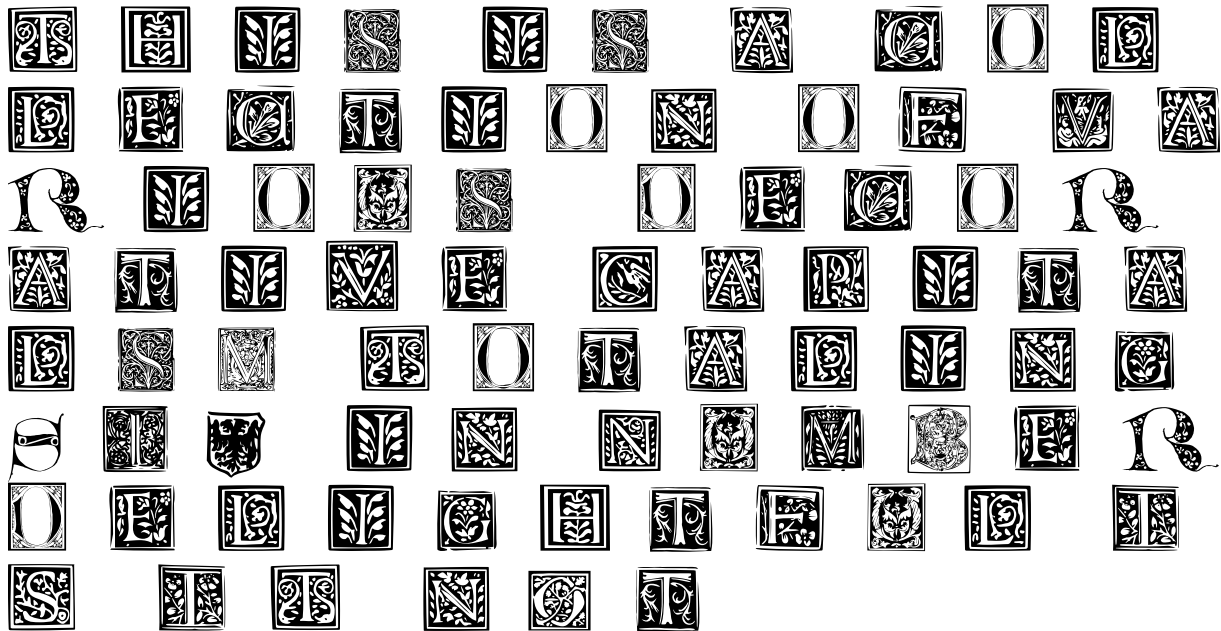
This set of decorations with over 200 glyphs was inspired by many diverse historical sources from 1454 to 1897. Through the use of this font you may add a bit of character to your documents. There are three class of glyphs: flowery bits, dividing lines, and Head or Tail pieces. The dividing lines were used to set apart or underline texts. Flowery bits, sometimes called “Fleurons,” were used singly as terminals to paragraphs, especially when paragraphs were set into inverted pyramidal structures, or in multiples to form lines. And the last type, Head or Tail pieces, were occasionally used to fill large blank spaces that occurred at the ends of long sections of text.



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F L O R A T V



Can you imagine the delight that the printers of the Incunabula era would have had if they had such a tool as this font with a hundred and fifty glyphs of decorative capitals. The printers of that era were lucky to have more than a handful such delights.

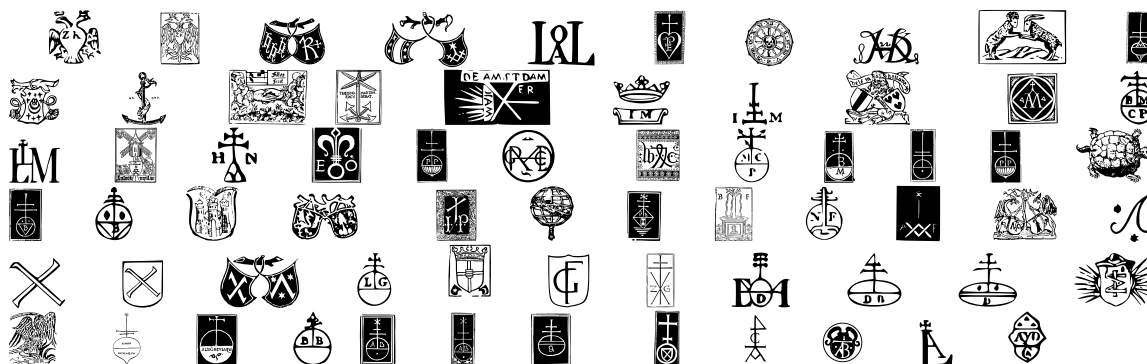
These Decorated initials and drop caps are all based on early period exemplars, dating to prior to 1525, from a wide range of printers such as Thomas de Blavis to Günther Zainer. Every Proportional Lime Font comes equipped with a complete character map.



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Printers in Marks



In the early days of printing it soon became useful to the printer to use a mark to identify his product so that consumers could know who printed what when the works were of a diverse subject. These were often added at the end of the text by the Collophon. These are interesting in that they use heraldry and marks similar to other trade marks of that era and also art work design by some of the leading artists of the day. This font contains over 160 marks dating back to the early years of printing with the likes of Fust, Ratdolt, Manutius, Caxton, and a whole host of others represented. Some of these printers were very influential and altered the course of history, some merely enabled the broader public to access the classics. Some were imprisoned and others helped foment revolutions. But all were riding the new current of this technology of moveable type that helped transform our world through the enabling of easily exchanging information.

These are the printers mainly from the incunabula period whose marks are present in this font: Thomas Anshelm, Caligula de Basileriis, Godefroy Back, Conrad Baumgarten, Caligula de Basileriis, Jacobus Bellaert, Giovanni Antonie de Benedetti, Johann Berrichelli, Dionysius Berrichelli, Dionysius Vincenza Bertochus, J. Besickens, Giralmo Biondo, Simon Bivilqua, Bonino de Boninis, Giacomo Brittanici, John Bydell, Arnoldus Caesariis, Alexander Calcedonius, Christopher de Canabis, Matthew de Codeca or Capsaca, William Caxton, Joannes de Colonia, Crivello, Louis Cyaneus, Benedetto d' Ettore, Roelant van den Dorp(e), Peter Drach, Jehann du Pre, Elzivir, Farefanus, Benedetto Fontana, Michael Furter, Nicolas de Francfordia, Andreas Fritag de Argentina, Johann Fust and Peter Schoeffer, L. de Gerula, Gottfried Ghemen of Gouda, Louis Guerbin, Johanness Hamman de Landoia, Henrici Heynricus, Zacharias Kalliergos, N. Kesler, Martin Landsberg, Gerard Leeuw, Johannes de Legnano, Pierre Levet, van de Loer, Walter Lynne, Franciscus de Madiis, Colard Mansion, Aldus Manutius, Guy Marchant, Theo Martins, Jacobszoon van der Meer, Antonio Miscomini, Bernardino de Misintis, Andro Myllar, Hercules Nani, Erhard Oglin, Peregrino de Pasqualibus, Jacobus de Pforzheim, Nicolaus Phillipi, Philip Pinzi, Enhardt Ratdolt, Petrus Reginaldus, Sixtus Riessinger, Rizzo, Dominicus Richizola, Ugo Rogerius, Juan Rosembach, Laurentius Rubeis de Valentia, Justinian Ruberia, J. Sacer, Johannes Schaeffler, William Schomberg, Martin Schott, Englehard Schultis, Valentin Schumann, Ulrich Scinzenzeler, Ottaviano Scotto, Melchior Sessa, Heinrich Seusse, Conrad Scher, John Siberch, Hugh Singleton, Ionnis Baptistae Somaschi, Johannes Emericus de spira, Bernardus Stagninus de Tridino, Lazaro Suardo, Jacobi Thanner, Michelet Topie, Baptista de Tortis, Samuel de Tournes, Johann Treschel, Joannes Lucilius Santritter, Angelus Ugoletas, Henricus Sancto de Ursio, Johann Veldener, J. de Vingle, Bernardinus de Vitalibus, Johann Weissenberger, Michael Wenssler, Nicolas Wolfe, and Bartholomeus de Zanis

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Big Chuck

ƆMΓ ƆΛGΧƆ

Charlemagne, King of the Franks, from 768 A.D. to his death in 814 A.D., was also crowned Emperor by Pope Leo III in 801 A.D. Charlemagne in addition to his empire building that has had lasting effects on the modern disposition of Europe, was also a man of great ambition in regards to the expansion and support of the arts and education. He, himself, was known to struggle with the art of writing, but somewhere along the line at least two sets of simple symbolic substitution ciphers, developed for use in secret communications, have been attributed to him, or his court.

The first set of glyphs has been represented in a modern book on codes and ciphers. It is supposedly based on documents held by the Bodleian Library in Oxford. The second set of glyphs appears in Trithemius's work Polygraphie published in 1561. Trithemius was an Abbot who died in 1516 and had the dubious honor of having some of his books placed on the Index Librorum Prohibitorum until the year 1900. The edition being printed well after his death might not be accurate to his original text, but it is also tempting to speculate that he indulged in a bit of creative engineering in his texts.

Swine & Roses

ΓΥΓΓ□□ □□ΕΥ□Υ

Among the many strange attempts to conceal writing, these two systems allegedly used by the Masons have a wonderful simplicity and relative ease of use. Both systems, the Rosicrucian and Free Mason, (also called the Pigpen cypher) as simple replacement ciphers never offered very great cryptographic security, but certainly would ensure that the casual observer would not be able to read documents written in such scripts.



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Whitenow



Music is one of those peculiar things that exists outside of the reality of print. However, there has been long a need for transcribing the idea to the page. This font is a method for printing musical notation in a way similar to the method used for the printing of music by Pierre Attaignant, in 1528, till the time that bar lines came into common use some time in the late 17 century. This particular typeface is modeled after both the printings of Snodham from London, and Robletti from Rome; with additional glyphs added to complete the various sets of indicators. It will certainly assist those wishing to understand notation of that era.



- Family: WhiteNow
- Sub-families:
 - WhiteNow
- Formats: TrueType or OpenType
- Release Version: Version 001.000
- Glyph count: 269



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About the Proprietor

Shane Brandes was born in Minnesota and has lived in Ohio since 1978. He is a graduate of Oberlin College. Typography and calligraphy have been an interest for many years. His first attempts at making fonts were done with the programming language BASIC during the late 1980's with the assistance of his friend Michael Stay who wrote the program used. He is a Composer, Organist and Concert Pianist, giving the occasional recital. He also typesets music. And has an avid interest in the Medieval and Renaissance eras; particularly the technologies used then. His family also appears to have some sort of predisposition to printing as his Grandfather was a typesetter and proof reader for the Cleveland Press and other parts of the family owned a business called Brandes Printing in the same city. He also is particularly fond of cats.



The earliest representation of a printing shop, Lyon 1499

Disclaimer

We have tried our best to provide an accurate description of every font contained in this book. However the final arbitrator of facts must remain MyFonts.com, which is the corporate entity responsible for the distribution of Proportional Lime Type Foundry's product line.



The inhabited title art was used by the printer Gutknecht of Nuremberg in the 1520's

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