

Linotype Library

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SAB-BKSZ08DEF.LOMP0

letters



signs



O



ideas



r
 history

forms




| Linotype Sabon Next |

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HEIDELBERG

DesignMuriel Paris, Paris

Linotype Library

PART 2 · Specimen of Sabon Next
*47 fonts in PostScript & TrueType formats
 for Macintosh & Windows*

THE PLATINUM COLLECTION is the exclusive series of optimized classic typefaces of the Linotype Library. In close cooperation with world-famous type designers, Linotype Library has produced reworked, expanded typeface families that are both technologically and aesthetically up to date. These new typeface families have fine, harmonious weights; some have new italic weights and often come complete with small caps and old style 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 formats for Mac and PC. PC TrueType fonts are equipped with Delta hinting for optimal display rendering.

The Linotype Library Platinum Collection currently includes the typeface families Linotype Univers and Linotype Frutiger Next from Adrian Frutiger, Linotype Syntax with the new Linotype Syntax Letter and Linotype Syntax Serif from Hans Eduard Meier, Linotype Optima nova from Prof. Hermann Zapf and Akira Kobayashi, and Linotype Sabon Next from Jean Francois Porchez. The new type system Linotype Compatil, 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, vollständig ausgebaute Schriftfamilien, die technologisch und gestalterisch auf dem neuesten 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 TrueType und PostScript 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 und Linotype Frutiger Next von Adrian Frutiger, Linotype Syntax mit der neuen Linotype Syntax Letter und Linotype Syntax Serif von Hans Eduard Meier, der Linotype Optima nova von Professor Hermann Zapf und Akira Kobayashi und der Linotype Sabon Next von Jean Francois Porchez. Außerdem gehört zur Platinum Collection das neue Schriftsystem der Linotype Compatil, die nach Konzepten von Professor Olaf Leu entstand. 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 pour Macintosh et Windows. Les fontes PC TrueType sont programmées pour un affichage de qualité sur écran.

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THE DESIGN OF SABON NEXT by Jean Francois Porchez, a revival of a revival, was a double challenge: to try to discern Jan Tschichold's own wishes for the original Sabon, and to interpret the complexity of a design originally made in two versions for different systems. The first was designed for use on Linotype and Monotype systems. The second version of Sabon was designed for Stempel handsetting, and it seems closer to a pure interpretation of Garamond without many constraints. Naturally Porchez based Sabon Next on this second version and also referred to original Garamond models, carefully improving the proportions of the existing digital Sabon while matching its alignments. The new family includes 6 weights up to Black, Small Caps for most of the weights and Old style Figures and one Ornament font. The standard versions include revised lining figures designed a little smaller than capitals.

THE LINOTYPE SABON NEXT FAMILY

Sabon Next Display 0156
 Sabon Next Display Old style Figures (OsF) 0156
 SABON NEXT DISPLAY SMALL CAPS (SC) 0156
 Sabon Next Display Alternates
 Sabon Next Display Italic 0156
 Sabon Next Display Italic Old style Figures (OsF) 0156
 SABON NEXT DISPLAY ITALIC SMALL CAPS (SC) 0156
 Sabon Next Display Italic Alternates

Sabon Next Regular 0156
 Sabon Next Regular Old style Figures (OsF) 0156
 SABON NEXT REGULAR SMALL CAPS (SC) 0156
 Sabon Next Regular Alternates
 Sabon Next Italic 0156
 Sabon Next Italic Old style Figures (OsF) 0156
 SABON NEXT ITALIC SMALL CAPS (SC) 0156
 Sabon Next Italic Alternates

Sabon Next Demi 0156
 Sabon Next Demi Old style Figures (OsF) 0156
 SABON NEXT DEMI SMALL CAPS (SC) 0156
 Sabon Next Demi Alternates
 Sabon Next Demi Italic 0156
 Sabon Next Demi Italic Old style Figures (OsF) 0156
 SABON NEXT DEMI ITALIC SMALL CAPS (SC) 0156
 Sabon Next Demi Italic Alternates

Sabon Next Bold 0156
 Sabon Next Bold Old style Figures (OsF) 0156
 SABON NEXT BOLD SMALL CAPS (SC) 0156
 Sabon Next Bold Alternates
 Sabon Next Bold Italic 0156
 Sabon Next Bold Italic Old style Figures (OsF) 0156
 SABON NEXT BOLD ITALIC SMALL CAPS (SC) 0156
 Sabon Next Bold Italic Alternates

Sabon Next Extra Bold 0156
 Sabon Next Extra Bold Old style Figures (OsF) 0156
 SABON NEXT EXTRA BOLD SMALL CAPS (SC) 0156
 Sabon Next Extra Bold Alternates
 Sabon Next Extra Bold Italic 0156
 Sabon Next Extra Bold Italic Old style Figures (OsF) 0156
 SABON NEXT EXTRA BOLD ITALIC SMALL CAPS (SC) 0156
 Sabon Next Extra Bold Italic Alternates

Sabon Next Black 0156
 Sabon Next Black Old style Figures (OsF) 0156
 Sabon Next Black Alternates
 Sabon Next Black Italic 0156
 Sabon Next Black Italic Old style Figures (OsF) 0156
 Sabon Next Black Italic Alternates

Sabon Next Ornaments



abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

(«fffi ffi fl fl ft Th § * ¶ st ct a e r n »)]

£0123456789 &— & 0123456789\$€

SABON NEXT BY JEAN FRANÇOIS PORCHEZ

£0123456789 €— & 0123456789\$€

(«fffi ffi fl fl ft QAV § * ¶ st ct a e r n v »)]

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz



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Sabon Next Display & Sabon Next Display Italic

36 typography
RENAISSANCE
harmonie

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Sabon Next Regular & Sabon Next Regular Italic

type LETTERFORM
The highly sensitive, correct relationship of assimilation, and distinction in each individual letter
interpretation

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Sabon Next Demi & Sabon Next Demi Italic

It is the similarity of all letters, yet at the same time the distinctiveness of each individual symbol, that yields perfect readability.

(GUILLAUME LE BÉ)

tradition

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Sabon Next Bold & Sabon Next Bold Italic

Kommunikation design

JACQUES SABON

The faultless form of our letters is, as already mentioned, the work of the great typecutter Garamond.

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Sabon Next Extra Bold & Sabon Next Extra Bold Italic

Hervorhebung

Besides an indispensable rhythm,
the most important thing
is distinct!

CLEAR & UNMISTAKABLE

letter form,

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Sabon Next Black & Sabon Next Black Italic

rythme

26 Garamond

Gleichwertigkeit

La configuration du caractère d'imprimerie
rattache indissolublement au passé
la culture de chaque être humain,
même
s'il n'en a pas conscience

'It is true, we are born with our eyes,' he remarked during the period in which he was designing Sabon, 'but they will only open slowly to beauty, much more slowly than one thinks? For Tschichold, adherence to tradition in typography had a moral aspect. In his 1964 essay 'The importance of tradition in typography' he asserted that typography inevitably implies traditions and conventions, and furthermore added: 'To respect tradition is not at all historicism'. Here he was perhaps anticipating criticism that he was simply taking refuge in the past. He insisted that he only used the term 'convention' in a positive

sense, with regard to its original meaning of 'agreement', or 'coming together'. On an earlier occasion he had phrased the idea more strongly: 'Typography that cannot be read by everybody is useless'. His mature statements on typography are often admissions of his young, radical self: 'Since typography appertains to each and all, it leaves no room for revolutionary changes', was his opinion in 1948. He quite clearly referred to the views of the young Tschichold (and equally to the practice of the Swiss typographers of the 1950s, who he also believed to be in error) when stating on various occasions during the 1950s and 1960s that setting a book in a single size of sanserif type, or mixing unrelated typefaces, were mistakes. In the 1920s he had advocated the exclu

sive use of sanserif type, but by the 1950s he had completely reversed his opinion, describing sanserif as a 'true monstrosity'. His mature view, as a specialist in book design, was that sanserif was not appropriate for lengthy texts: Fifty years of experimentation with novel, unusual scripts have yielded the insight that the best typefaces are either the classical fonts themselves (provided the punches or patterns have survived), or recuttings of these, or new typefaces not drastically different from the classical pattern. This statement from 1952 prefigures his approach to designing Sabon, which is one of the best modern adaptations of the Garamond type model. Tschichold returned again and again to his opinion that Claude Garamond's types of the sixteenth century constituted the archetypal roman typeface. In 1964, during the design of Sabon, he summarized: 'The punches of Claude Garamond, cut around 1530 in Paris, are simply unsurpassed in their clarity, readability and beauty'. Tschichold's determined, and never-ending, examination of classic typography had convinced him of this fact. Indeed he claimed that he was

POÈME PANCARTE

par ici ————— par là

I KM. 500

PARADIS

suivez jusqu'au bout
ensuite vous demanderez aux anges.

D'après Pierre-Albert Biron.

“Meet us at
Type Sexy
bar”

CG + JT + JFP = JAZZTYPE FROM IOPM

RAPPELLE-TOI QU'IL FAUT SUIVRE

LA MODE TYPOGRAPHIQUE

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WYG

ah... **l'or**

LEONARDO SIMEO
CARLO & LEA

Souvenir des
CALANQUES
de PIANA,
haut lieu
du tourisme
Corse.

kunst macht frei

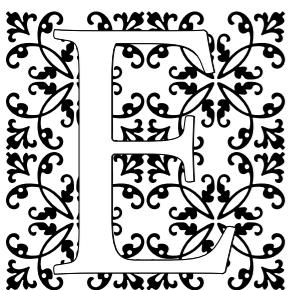
*Qui vit
content
de peu
possède
tout.*

Dis
peu

L'hypocrisie est
un hommage
que le vice
rend à la vertu.



GRAMMAIRE FRANCOISE.



NOSTRE langue Francoise nous auons vingt & deux lettres, lesquelles nous diuifons comme les Latins, en deux parties: en Voyelles & Consonantes.

Les Voyelles sont lettres qui seules prononcees, font vne voix & vn son: & font cinq en nombre, a e i ou y o u. Les Consonantes sont lettres qui ne peuuent estre prononcees seules sans voyelles, avec lesquelles les voyelles rendent vn son: & font celles ci, b c d f g h l m n p q r t x z.

Nous auons forme de lettres particulieres, approchantes assez pres de celles des Italiens, mais elles ne sont point ainsi couchees sur le deuant, mais ont droites comme les Romaines, & plus grasses: le corps des lettres est court, les iambes & les testes longues.

EXEMPLE,

Lettre Italienne,

abcdefghijklmnopqrstvxyz.

Romaine

abcdefghijklmnopqrstuxyz.

MAYBE



SAINT-AUGUSTIN MARINÉ

Faire cuire un verre de vinaigre avec un bouquet garni & du poivre. Laisser tiédir et mélanger. Arroser d'huile.
Recouvrir les filets de Saint-Augustin disposés à plat d'oignons coupés en rondelle & arroser avec cette sauce.

GROS-PARANGON RÔTI

Plumer, flamber, vider, trusser, barder. Faire rôtir à feu vif ou à la broche, comme un canard, environ 15 minutes. Dresser le gros-parangon sur un plat long entouré de bouquets de cresson & de rondelles de citron.
Servir la sauce à part dans une saucière.

DÉLICE DE NONPAREILLE

Couper la nonpareille en dés & la faire cuire à l'eau froide, jusqu'au moment où elle s'écrase facilement. La passer au mixer & ajouter trois pincées de perluète. Servir avec des croutons.

PETIT CANON GLACÉ

Garder la vengeance du petit canon au froid. C'est un plat qui se mange plus tard.

dites oui

Et vous ferez du soleil...

II.1

Ein offener platz, der an Capulets garten flößt. Romeo tritt auf.

ROMEO.

Kann ich von hinnen, da mein herz hier bleibt? Geh; frohge erde, fuche deine sonne!
Er erfliegt die mauer und springt hinunter. Benvolio und Mercutio treten auf.

BENVOLIO. He, Romeo! he, Vetter!
MERCUTIO. Er ist klug
Und hat, mein feel, sich heim ins bett gestohlen.
BENVOLIO. Er lief hierer und sprang die gartenmauer hinüber. Ruf ihn, freund Mercutio.
MERCUTIO. Ja, auch beschwören will ich. Romeo! Was? Grillen! Toller! Leidenschaft! Verliebter! Erfcheine du, gefaltet wie ein feufzer; Sprich nur ein reimchen, so genügt mirs schon; Ein ach nur jammre, paare lieb und triebe; Gib der gevatrin Venus ein gut wort, Schimpf eins auf ihren blinden sohn und erben, Held Amor, der so flink gezielt, als könig Kophetua das bettlermädchen liebte.
Er höret nicht, er regt sich nicht, er rührt sich nicht. Der aff ist tot; ich muß ihn wohl beschwören. Nun wohl: Bei Rosalindens hellem auge, Bei ihrer purpurlipp und hohen stirn, Bei ihrem zarten fuß, dem schlanken bein, Den üppgen hüften und der region, Die ihnen nahe liegt, beschwör ich dich, Daß du in eigner bildung uns erfcheineft.
BENVOLIO. Wenn er dich hört, so wird er zornig werden.

IMAGINE THAT YOU HAVE A FLAGON OF WINE IN FRONT OF YOU. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets in front of you. One is solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousand of pounds; but you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain. Bear with me in this long-winded

MERCUTIO. Hierüber kann ers nicht; er hätte grund, Bannt ich hinauf in feiner dame kreis Ihm einen geist von feltfam eigner art Und ließe den da stehn, bis sie den trotz Gezähmt und nieder ihn beschworen hätte. Das wär beschimpfung! Meine anrufung Ist gut und ehrlich; mit der liebsten namen Beschwör ich ihn, bloß um ihn herzubannen.
BENVOLIO. Komm! Er verbarg sich unter jenen bäumen Und pflegt' des umgangs mit der feuchten nacht. Die lieb ist blind, das dunkel ist ihr recht.
MERCUTIO. Ist liebe blind, so zielt sie freilich schlecht. Nun sitzt er wohl an einen baum gelehnt Und wünscht, sein liebchen wär die reife frucht Und fiel ihm in den schoß. Doch, gute nacht, Freund Romeo! Ich will ins federbett; Das feltdbett ist zum schlafen mir zu kalt. Kommt, gehn wir!
BENVOLIO. Ja, es ist vergeblich, ihn Zu fuchen, der nicht will gefunden fein. Ab.

II.2

Capulets garten. Romeo kommt.

ROMEO.

Der narben lacht, wer wunden nie gefühlt. Julia erfcheint oben an einem fenster.
Doch still, was schimmert durch das fenster dort? Es ist der oft, und Julia die sonne! - Geh auf, du holde fonn! ertöte Lunen,

