

Selected Character Set for Linotype “Com” Fonts

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About the Typefaces in the Linotype CE Alliance

ITC Anna is a literal labor of love, created by Daniel Pelavin. He first designed this font for use on his wedding invitation, and it was later reused on the birth announcement of his first child, Anna, after whom the font itself is now named. ITC Anna’s simple geometric forms and proportions create a unique appearance appropriate for any special occasion.

Aristocrat is a fitting name for its sort of design. British designer Donald Stevens created Aristocrat in 1978; an elegant script face combining intricate capitals with a reserved lowercase, this is a perfect choice for certificates, greeting cards, and invitations.

Linotype Atomic mirrors the fast pace and technology of modern times. It is reminiscent of the metal lettering found on the backs of automobiles during the 1950s and 60s. The slight lean to the right gives an impression of speed and movement. Linotype Atomic is intended exclusively for headlines in larger point sizes.

Linotype Authentic Stencil is a post-modern stencil font created by German designer Karin Huschka in 1999. It is a perfect choice for contemporary headlines, titling, displays, book covers and posters. Linotype Authentic Stencil can set a mean logo in the right hands, too.

The world-renowned typeface designer Adrian Frutiger developed **Avenir** in 1988, after years of having an interest in sans serif typefaces. It is an extension of the idea behind linear sans serifs of the 1920s. But unlike many of those designs Avenir, is not purely geometric; it has vertical strokes that are thicker than the horizontals, an „o“ that is not a perfect circle, and shortened ascenders. These nuances aid in legibility and give Avenir a harmonious and sensible appearance for both texts and headlines.

John Baskerville (1706-1775) was an accomplished writing master and printer from Birmingham, England. He was the designer of several types, punchcut by John Handy, which are the basis for the fonts that bear the name Baskerville today. Legible and eminently dignified, Linotype’s **Baskerville** fonts are excellent for use in text; their sharp, high-contrast forms make it suitable for elegant advertising pieces as well.

Gigi is the work of California artist Jill Bell. Its informal features and abundance of surprises make it a charming font, with the spontaneity of handwriting. Tight curlicues on many of the letters, particularly the capitals, are reminiscent of a Parisian schoolgirl’s script. Gigi is a delightful face, ideal for joyous events or for use in the fashion arena.

Neue Helvetica is one of the most famous and popular typefaces in the world. It lends an air of lucid efficiency to any typographic message with its clean, no-nonsense shapes. The original typeface was called Haas Grotesk, and was designed in 1957 by Max Miedinger for the Haas’sche Schriftgiesserei (Haas Type Foundry) in Switzerland. In 1960 the name was changed to Helvetica (an adaptation of „Helvetia,“ the Latin name for Switzerland). Over the years, the Helvetica family was expanded to include many different weights. In 1983, D. Stempel AG and Linotype re-designed and digitized Neue Helvetica and updated it into a cohesive font family. Neue Helvetica forms an integral part of many digital printers and operating systems and has become a stylistic anchor in our visual culture. It is the quintessential sans serif font, timeless and neutral, and can be used for all types of communication.

Papyrus is a roman calligraphic typeface with distinctive human touches like rough edges, irregular curves, and high horizontal strokes in the caps. It imparts a warm and friendly ambience to everything from restaurant menus to book covers. American Chris Costello created this popular font in 1983 and counts it as one of his proudest accomplishments. In addition to designing type, Costello is a prolific graphic designer and illustrator.

Jackson Burke produced the first cuts of **Trade Gothic** in 1948. He continued to work on further weights and styles until 1960 while he was director of type development for Mergenthaler Linotype in the USA. Trade Gothic weights have a dissonance that add a bit of earthy naturalism to its appeal. Trade Gothic is often seen in advertising and multimedia in combination with serif text fonts, and the condensed versions are popular in the newspaper industry for headlines.

ITC Weidemann’s original name was Biblica, which was designed for the collaborative publication of a Bible by the German Catholic and Protestant Churches. The mass of text that the face was intended to set required that the design allow many characters to fit onto one line without rendering the words illegible. Thus, narrow spacing does not compromise the legibility or the elegance of ITC Weidemann.

German designer Rosemarie Kloos-Rau created **Wiesbaden Swing** in 1992. This light, informal typeface is based on her own handwriting, and the strokes have a feeling of spontaneity and energetic flair. Characters like the D, O, W, g, n and y really do swing with unbridled confidence and joy. Wiesbaden Swing adds zest to packaging, catalogs, menus, websites, greeting cards, and magazine layouts.

Linotype CE Alliance

20 OpenType Fonts for Mac and PC
Especially Designed for Central and Eastern
European Users

The source of the originals.



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Hello!

Linotype GmbH is pleased to introduce a brand new collection of typefaces created exclusively for designers throughout Central and Eastern Europe (CE). The **Linotype CE Alliance** is a starter kit including a selection of 20 Linotype fonts, bundled together with Linotype’s complete typeface catalog, **A–Z**.

The **Linotype CE Alliance** offers a glimpse into a world of professional typefaces fine-tuned to meet the needs of Central and Eastern European languages. All fonts in the **Linotype CE Alliance** are OpenType fonts, i.e., cross-platform font files that can be used with both the Windows and Macintosh operating systems. These fonts support 48 Latin-based languages, including: Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Dutch, English, Estonian, Faroese, Finnish, French, Frisian Eastern, Frisian Western, Friulian, Gaelic Irish, Gaelic Manx, Gaelic Scots, Gagauz (Latin), Galician, German, Hungarian, Icelandic, Italian, Karelian, Ladin, Latvian, Lithuanian, Maltese, Moldavian (Latin), Norwegian, Polish, Portuguese, Rheto-Romance, Romanian, Saami Inari, Saami Lule, Saami Southern, Slovak, Slovenian, Sorbian Lower, Sorbian Upper, Spanish, Swedish, and Turkish.

The 20 fonts in the **Linotype CE Alliance** are just the tip of the iceberg: to discover even more fonts, look no further than Linotype’s complete typeface catalog, **A–Z**, the “bible” of Linotype fonts! The book’s classically designed pages are bound together inside a beautiful hardcover, with light embossing on the front and spine. Linotype’s typeface families are shown grouped together in the following seven categories: Sans Serif, Serif, Script and Brush, Decorative and Display, Uncial and Blackletter, Pi and Symbol, Central European and Non-Latin. A detailed introduction and appendix explain Linotype’s various font formats and character sets in detail. Linotype’s 608-page complete typeface catalog is trilingual; all text is printed in English, French, and German.

ITC Anna[®] Daniel Pelavin, 1991

Com Regular *ĀāḂḄĊĎĒĔĖĠĥĪŁŲŴŶẂǼǾĎĚĚĢĤĬŃŌŦŪǾǾ12345?6#ḂĊĎĒĖĢŦŪǾ*

Aristocrat[™] Donald Stevens, 1978

Com Plain *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

Linotype Atomic[™] Johannes Plass, 1997

Com Regular *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚ*

Linotype Authentic[™] **Stencil** Karin Huschka, 1999

Com Heavy *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃ*

Avenir[™] Adrian Frutiger, 1988

Com 65 Medium *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦ*

Com 65 Md Obl *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦ*

Baskerville John Baskerville, 1750

Com Regular *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪ*

Com Italic *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾǾ1*

Com Medium *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦ*

Gigi[™] Jill Bell, 1995

Com Plain *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

Neue Helvetica[™] Linotype Design Studio, 1983

Com 55 Roman *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪ*

Com 56 Italic *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪ*

Papyrus[™] Chris Costello, 1983

Com Regular *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦ*

Trade Gothic[™] Jackson Burke, 1948

Com Light *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

Com Light Oblique *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

Com Bold #2 *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

Com Bold #2 Obl *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

ITC Weidemann[®] Kurt Weidemann, 1983

Com Medium *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

Com Medium Italic *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪǾ*

Wiesbaden Swing[™] Rosemarie Kloos-Rau, 1992

Com Regular *áąbċďéĝĥłóqŭŭŵŷżǼǾĎĚĚĢĤĬŃŌŦŪ*

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About the Advantages of the OpenType Font Format

The OpenType Format is the result of a joint development between Microsoft and Adobe. A font in the OpenType Format can contain both True Type as well as PostScript data. There is no appreciable difference between the two forms. Modern operating systems such as Mac OS X, Microsoft Windows XP and Vista support OpenType fonts. OpenType fonts offer a range of advantages:

Standardisation & Expandability

OpenType fonts use the international Unicode Standard for Character Encoding. This allows a font to contain up to 65,536 characters in which a variety of characters from Latin and non-Latin languages are integrated in the same font. This simplifies both the use and the administration of fonts and overcomes problems in documents that contain different language scripts.

Integration of Typographical Variants (Features)

The integration of typographical variants, so-called features (e.g., small caps, old style figures, swash characters and alternate characters), ligatures, or functions (e.g., automatic character replacement or positioning) opens up an as yet unparalleled spectrum for creative design.

Platform Independent

The OpenType font comprises only one single font file. This can be used on both Microsoft Windows and on Mac OS X without any modifications. It allows a cross-platform exchange of documents without any conversion problems.

The Linotype “Com” Character Set

Linotype’s OpenType “Com” font format has been optimised for international communication and for use with Office applications. Linotype has defined an extended character set for these fonts, the Linotype Extended European Character set (LEEC). With 387 characters, this standard guarantees that 48 languages can be supported by every OpenType Com font, including: Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Cornish, Croatian, Czech, Dutch, English, Estonian, Faroese, Finnish, French, Frisian Eastern, Frisian Western, Friulian, Gaelic Irish, Gaelic Manx, Gaelic Scots, Gagauz (Latin), Galician, German, Hungarian, Icelandic, Italian, Karelian, Ladin, Latvian, Lithuanian, Maltese, Moldavian (Latin), Norwegian, Polish, Portuguese, Rheto-Romance, Romanian, Saami Inari, Saami Lule, Saami Southern, Slovak, Slovenian, Sorbian Lower, Sorbian Upper, Spanish, Swedish, and Turkish.

These fonts may also include further language and specific typeface typographic variants.