

Introducing
“Tribute”
—a family of
8 fonts *by*
Frank Heine,
released *by*
Emigre Fonts
(2 0 0 3)

Introducing

*Roman,
Ligatures,
Small Caps,
Ordinals;
Italic,
Ligatures
One & Two,
Ordinals*



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Booklet and
Font Design by
Frank Heine.



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I'VE ALWAYS HAD A DESIRE ▸

“Tribute” by Frank Heine



[For François Guyot]

I've always had a desire to design
a typeface based on a *Renaissance Antiqua*.¹

There are two reasons.

First, the Renaissance Antiqua can be considered
the prototype for most of today's typefaces.

*It already provided a formal maturity at the end
of the 15th century, with an exceptional level of*

DIFFERENTIATION
between single characters, offering good legibility.



Second, I am particularly attracted to its archaic feel, especially with
settings in smaller design sizes (*Nonpareil* through *Bourgeois*). It is
rougher with less filigree than the types of the following centuries,
thus

exhibiting much of the cruder craftsmanship
of the early printing processes.

To a certain extent the early
Renaissance Antiqua

**CONGENIALLY REFLECTS THE
CONTRADICTIONS OF ITS TIME;**
the vanishing Middle Ages versus Humanism, and the urge for
cognizance or Inquisition versus Reformation.

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Background Information

FRANÇOIS GUYOT'S TYPES ▸

Frank Heine
about Tribute

The Tribute family of fonts is based on types cut by the Frenchman, François Guyot. The single example that I used as the model for Tribute was a reprint of a type specimen probably printed around 1565 in the Netherlands. (An original can be seen at the Folger Shakespeare Library, Washington, DC.)



Contradictions
of its time

François Guyot was a punch-cutter born in Paris, France, who moved to Antwerp in 1539 where he worked in the type founding trade. Until his death in 1570 he was a regular supplier of type to Christophe Plantin, Antwerp's renowned printer. Together with his competitor, Amet Tavernier, Guyot produced types that were highly influential in the appearance of printed work in the Low Countries in the period from 1545–1570, and they were in great demand throughout much of Western Europe.

The nagging question

FRANÇOIS GUYOT'S types were not as influential as those of his elders, GRIFFO or GARAMOND. There were many inconsistencies not usually seen in this class of typefaces. Some of the characters have an unrefined or unusual feel, such as the N, the asymmetrical M, the abrupt cut of the tail of the y, or the treatments of the accents and brackets.

(NMy)
éèè

Furthermore, the available size on the original print from which I worked did not reveal much detail. For instance, no clear examples were apparent regarding the logic of serifs or stroke endings. In this respect the source left enough room for individual decisions. Most of these detail decisions — such as how far the character stays within the historical attributes, or how far it edges away from them — were relatively easy to arrive at, since the basic forms of a Renaissance Antiqua are quite familiar to me. As I was drawing each letter directly in Fontographer 3.5, I made these decisions quite intuitively. Due to my preference for smaller design sizes, *Tribute* was equipped with a robust stroke width and decreased contrast between thin and bold strokes. This ensures the needed heavy text “color” and equability that is necessary for good legibility at small sizes. Despite my fondness for typefaces originating from about 1480 to 1580, there was the nagging question about the sense and purpose of adapting a historical model for today’s digital techniques. There are already many, partially well designed, revivals available. But many of these solutions (the digital version of *Stem-*

pel Garamond comes to mind immediately) appeared to me as over-interpreted in the details. They were mostly too thin and sterile looking, erasing any traces of its origins. With the design of *Tribute* it was my intention to maintain, visually, this link to the past. The way that typefaces are continually revived and placed into new contexts has always fascinated me. In contrast to the more inflexible art forms such as architecture, sculpture or painting, the historical typeface continues to be an active and vivid medium for contemporary experiments and typographic solutions. Historical models can easily be updated and adapted to current production techniques and find many useful applications in today’s media. This speaks to the triumph of early Humanist fonts and their attainment of legibility that outlasted centuries of typeface development, and still functions today.

G.H.I.K.L.M.N.O.P.Q.R.S.T.
g.h.i.k.l.m.n.o.p.q.r.f.s.t.v.u.x.y.z.
ç.ñ.ff.ç.(.q.ñ.f).1.2.3.4.5.6.7.8.9.0.
In principio erat verbum, & verbum
ego sum vitis vera. & pater meus agri.

H.l.c.k.
Hlck

From top to bottom: Scan of Guyot's 1544 Double Pica Roman (scaled 50%); detail of the original model (scaled 170%); interpretation of serifs (H, l, k) and stroke endings (c, l, k).



1 The *Renaissance Antiqua* is based upon a misunderstanding. Early Italian Humanists rediscovering the Greek and Roman Antique interpreted the *Carolingian Minuscule* (which came 700 years later) as Roman handwriting and imitated its style. The Humanist handwriting became the source for the first (Venetian) Renaissance Antiqua cut in Italy by SWEYNHEIM and PANNARTZ (in Subiaco near Rome, 1463). This typeface still shows some characteristics of Gothic types. But only a few years later, NICHOLAS JENSON created his elaborated types in Venice in 1470, which became the model for many successive punchcutters and typeface designers until today. Another interesting aspect of the Renaissance Antiqua is that it is the first typeface consisting of two alphabets: capital and lowercase letters. While the lowercase letters were modeled after the Humanist handwriting, the capitals were taken from Roman inscriptions such as on the TRAJAN COLUMN in Rome.

2 The German Industry Norm (DIN) differentiates between *Venetian* and *French Renaissance Antiqua*. Within the United States the terms *French Aldine* or *Aldine Roman* may sound more familiar. The typical characteristics of a French Renaissance Antiqua/French Aldine are shown in the *Tribute* letters below:

o i k e a f

o and round shapes: slightly tilted to the left; *i*: convoluted, quite heavy serifs with concave transitions to the stem (brackets); *k*: triangular upper serif; *e*: small counter, horizontal crossbar, relatively high; *a*: small, narrow counter; *f*: ascender swinging far to the right, drop-shaped; overall character: decreased contrast between stems and hairlines.

ū xp̄i confirmatiō muobis ꝛcc
uobis deſc in ullcgraria ꝛ ꝑ ꝑc
bur ꝛ electionē dñi n̄i ih̄ xp̄i. q

Early Carolingian Minuscule, 8th century

h̄i temptatiō ad iabolo uicte . ꝑc
cōbum ꝛ iohannē ꝑſcatorē cūc
uariōſ languoreſ hominūm cura

Late Carolingian Minuscule, 11th century

ultra quoque & bello paſſus dum conde
nferret q. deoſ lato : genuſ unde latin
lbanū q. patreſ. atque alte moema ro

Humanist Minuscule, Florence 1480

rium . quod partim pro uoluntate cu
partim uſu proprio . et obſeruatione co
nang. apud ueteres . cum uſus notaru
Humanist Italic, 16th century

raſ arteſ ingenio predicaſ ꝑeroꝑtaſ : el
arteſ. ꝑreſertim quatuor ultimaſ qua
uocant . que plerunq. magno ſplend

Type by Sweynheim and Pannartz, from: SPECULUM HUMANAЕ VITAE, Rome 1467

iuſtitia quā non a moſaica lege (ſeptima ei
Moyſeſ naſcitur) ed naturaliſ fuit ratione
atteſtatur. Credidit enim Habraam deo &
Typeface by Nicholas Jenson, from: DE PRAE- PARATIONE EVANGELICA, Venice 1470

ABCDEFGHIJLM
NOPQRSTVX

Capitals from the Trajan Column, Rome 117 A.D.

Pictures above taken from: ALBERT KAPR, Schriftkunst, Verlag der Kunst Dresden, 1971. The model for the Tribute family was an illustration taken from: Atlas zur Geschichte der Schrift, Volume 3, TU Darmstadt, 2001.

Humanist handwriting became the source

The first typeface consisting of two alphabets



Credits



John Downer
about Tribute

CALL
IT
WHAT IT IS



by
JOHN DOWNER



A discussion of typeface sources seems to pop up whether a designer admits to being inspired by historical models or not.

To understand
the intrinsic
differences

Getting the appropriate authorization when needed, and giving the proper credit, are but two of many considerations. Other issues such as fidelity to the model, chronological accuracy, and the pros and cons of revisionist history get debated and argued

The genesis of
the design



AT LENGTH.

The talk can get hot.
Designers always
feel the
HEAT.

On the one hand, a type designer who makes a serious effort to acknowledge certain sources of inspiration opens himself or herself to criticism concerning the ethics of appropriating the work of another. On the other hand, a type designer who fails to cite sources, or, worse, makes a conscious effort to avoid acknowledging sources, leaves himself or herself open to charges of impropriety. One may ask, "Is there no safe and sound route these days?" I believe there is. In fact, I think there are several good roads. To understand the intrinsic differences between plagiarism (normally regarded as a bad thing) and preservation (normally regarded as a good thing), we should look at various means by which newer typefaces are derived from older ones. There are indeed many approaches. Outlining them can be helpful in considering the practices surrounding revivalism in general. The integrity of a typeface revival depends not solely on what the designer does to create a workable version of an old idea; it also depends on what the designer, or the designer's copywriter or publicist, has to say about the genesis of the design. If ad copy, or whatever prose is written to launch a typeface, is inaccurate or misleading, there might be grounds for a dispute. In contrast, if the story behind the designer's effort stands up to the scrutiny of type historians and scholars, a revival has a far better chance of being considered a welcome addition to the world of revivals—not so much for being a "servant" to a given typographic model as for bearing a relationship to its history. Historians regard type history in ways that type designers and type critics seldom do. This theme was articulated in a keynote address at the 2002 conference of the *Association Typographique Internationale (ATypI)* in Rome by PAUL F. GEHL, historian and curator of a type-history collection at the *Newberry Library*, in Chicago.



In his talk, Gehl noted that type experts (including some effective and influential type promoters, I should add), have been known to give imprecise descriptions and fabricate misnomers. Monotype's introduction in 1929 of a typeface series known as "Bembo," based on the first roman type of ALDUS MANUTIUS, circa 1495, was cited by Gehl as an opportunity for STANLEY MORISON, the typographical advisor to Monotype, to inaccurately characterize Bembo, as he did with other historically-based typefaces by Monotype in the 1920s. Morison, according to Gehl, "...insisted upon calling his historical reconstructions of the 1920s 'recuttings' of early types, when in fact most of them were beautiful new types inspired by handsome old ones." This observation strikes a familiar chord among type reviewers. Accuracy often hinges on semantics, so semantics are important.

It seems that the term "recutting" could be accurately applied to a faithful recreation, if it were cut by hand and cast in metal, but that is not exactly what has been done in the process of creating usable facsimiles of centuries-old type. To do a "recutting" in the most literal sense of the word would ostensibly require a cutter of type to work in the same manner, and with the same materials, as the originator. The term "recutting" has come into modern usage partly by way of inheritance and partly by way of convenience. There is no real cutting being done by makers of digital typefaces; namely, faces meant to be fully accepted as recreations of former glories. In the digital medium, a medium without the physicality of sculpture, what's attainable can be but a silhouette of facial features produced by carving type at the size—the only size—it will print, in relief, in reverse, in steel. Unlike cutting away excess material to render the form desired, digital type is shaped by manipulating on-screen descriptions of con-

tours. Any "digital recutting" takes place merely in a figurative sense. But don't let pure semantics completely limit our abilities to label today's digital replicas of historical types in real and fitting ways. Apt descriptions are almost always possible if there exists a broad vocabulary from which to establish appropriate terminology. We still need new nomenclature for the digital era to replace outdated language that has lost its meaning or has taken on an erroneous twist. Oxymorons like "digital punchcutter" and "digital type foundry" are common in the trade, but at least they have the word "digital" as a qualifier. That's a lot better than not having a qualifier. The same may be said of the common term "revival" in describing updates of typefaces that never fell completely into disuse before being converted to a new medium. Labeling a typeface "digital revival" lets us know that the original was born in a pre-digital medium, most often metal. To do a revival in type is to resurrect a design that has fallen into disuse, not to rehash a workable design that never became obsolete or outdated. As Gehl has noted, "Let's just resolve not to call them historical 'reproductions,' 'recuttings,' or even 're-designs' unless we intend to do just that, reproduce a type that works like the original." Gehl further remarked, "... In my professional capacity as collector, I frequently meet with designers and design teachers and students. What I have to say today is thus conditioned not by my sense of what you as typographers and type writers are doing right or doing wrong, but by my reading of what practicing designers and design students make of what you do and say about type."

On that cue, a few definitions would be handy. Below are mine. I've divided my descriptions into two categories: one for designs that closely follow the original, and the other for designs that loosely follow the original.

Pure
semantics



A lot better
than not having
a qualifier

Born in
a pre-digital
medium

Definitions
would be handy





REVIVALS/RE CUTTINGS/ RECLAMATIONS ¶§

Closely based on historical models (metal type, hand-cut punches, etc.) for commercial or noncommercial purposes, with the right amount of historic preservation and sensitivity to the virtues of the original being kept in focus—all with a solid grounding in type scholarship behind the effort, too.

Historic Preservation

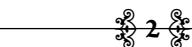
ANTHOLOGIES/ SURVEYS/REMIXES ¶§

Closely based on characters from various fonts all cut by one person, or cut by various hands, all working in one particular style or genre—like a medley or an overview done more for the sake of providing a “sampling” than for the sake of totally replicating any one single cut of type.

KNOCKOFFS/CLONES/ COUNTERFEITS ¶§

Closely based on commercial successes (of any medium) to belatedly muscle in on part of an unsaturated market, often by being little more than a cheap imitation of what has already been deemed by experts as a legitimate revival. “Me Too” fonts, or “Copy Cat” fonts, as they are called, tend to focus on opportunism rather than on originality. These don’t rate as revivals because they don’t revive.

Focus on opportunism



RECONSIDERATIONS/ REEVALUATIONS/ REINTERPRETATIONS ¶§

Loosely based on artistic successes (of any medium) as a kind of laboratory exercise, often without much concern for their immediate or eventual commercial viability.

HOMAGES/TRIBUTES/ PAEANS ¶§

Loosely based on historical styles and/or specific models, usually with admiration and respect for the obvious merits of the antecedents—but with more artistic freedom to deviate from the originals and to add personal touches; taking liberties normally not taken with straight revivals.

ENCORES/SEQUELS/ REPRISES ¶§

Loosely based on commercial successes (of any medium) as a means of further exploring, or further exploiting, an established genre; milking the Cash Cow one more time.

EXTENSIONS/SPINOFFS/ VARIATIONS ¶§

Loosely based on artistic or commercial successes (of any medium) for only rarely more than minor advancements in a tried, popular, accepted style; akin to previous category.

CARICATURES/PARODIES/ BURLESQUES ¶§

Loosely based on prominent features of the model, often with humor or satire as the primary objective, but quite often also with humor or satire as an unexpected effect.



Centuries ago, loose interpretations were easier to produce than close (faithful) interpretations because the level of skill needed to produce punches was high. But late in the 19th century, the use of the pantograph as a tool in cutting punches and matrices by machine eliminated the need for a punch-cutter who worked by hand. The speed of replicating existing typefaces increased. Phototype was yet another step in the direction of fast copying, and digital type can be copied in an instant by almost anybody. ¶ Our ability to make digital facsimiles of types that were cut by hand centuries ago affords us a chance to render them as we see fit. We can make them look old, like the original types, or we can make them look fresh. We can’t, however, make them look identical to historical models, for digital type is not metal type. The two are different creatures and they manifest separate identities. They each have their own idiosyncrasies. ¶ Realizing that digital type can actually only simulate the “look” of old type is an important aspect of evaluating type revivals. Terms like “digital homage” or “historical fiction” can be used to describe what we attempt to do when we pay tribute to types of the distant past without relying too heavily upon their design. ¶ *It is evident that FRANK HEINE’S Tribute possesses an element of “type caricature” in its drawing, but this fact doesn’t relegate it to that one category. Heine has really gone beyond parody, well into an area of personal exploration. He has challenged many traditional assumptions that we “connoisseurs” of hand-cut type have maintained in our attitude toward the historical accuracy sought and loved and expected in “revivals.” The result is a unique combination of caricature, homage, alchemy, and fanciful reinterpretation. ¶ Tribute, I think, recalls Guyot’s native French-learned style, primarily as a point of departure for an original—albeit implausible—work of historical fiction, with merits and faults of its own. ✨*

Introducing

“Tribute”

—a family of

8 fonts;

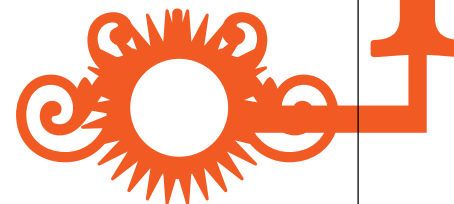
Roman,


Italic,

SMALL CAPS




Ordinals:



5 points (←) 7 points (→)	<p>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudin.</p>	<p>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima.</p>
9 points (←) 10 points (→)	<p>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. CLARITAS EST ETIAM processus dynamicus, qui sequitur mutationem consuetudinum LECTORUM.</p>	<p>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. CLARITAS EST ETIAM PROCESSUS DYNAMICUS, qui sequitur mutationem con.</p>
18 points	<p>Typi non HABENT CLARITATEM insitam; est usus legentis in iis qui facit</p>	
24 points	<p>Investigationes demonstraverunt LECTORES legere me</p>	
36 points	<p>Claritas EST etiam mutationem cons</p>	
60 points	<p>Qui sequet,</p>	
		
<p>P 10</p>		

Tribute Roman & Small Caps

<p><i>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam.</i></p>	<p><i>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam nunc putamus parum claram anteposuerit litterarum formas humanitatis per saecula quarta decima et quinta decima. Eodem modo typi, qui nunc nobis videntur parum clari, fiant sollemnes in futurum. Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica, quam.</i></p>	5 points (→) 7 points (←)
<p><i>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum.</i></p>	<p><i>Typi non habent claritatem insitam; est usus legentis in iis qui facit eorum claritatem. Investigationes demonstraverunt lectores legere melius quod ii legunt saepius. Claritas est etiam processus dynamicus, qui sequitur mutationem consuetudinum lectorum. Mirum est notare quam littera gothica.</i></p>	9 points (→) 10 points (←)
<p><i>Typi non habent claritatem insitam; usus est legentis in iis qui facit eorum</i></p>		
<p><i>Investigationes demonstraverunt lectores legere melius etia</i></p>		
<p><i>Claritas est mutationem consuetudinur</i></p>		
<p><i>Qui sequetu</i></p>		
		
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Tribute Italic

