

The ReadMe files for all the fonts in this sample fonts folder have been incorporated into this text file. These fonts are for your use as a Fontographer owner. Unless specified, these fonts are copy-righted and are not for general distribution. Please respect the rights of the typographers who have supplied these fonts. If you find these fonts to be of special interest to you, we invite you to contact the designer(s).

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February 14, 1991

GoudyHundred, Livia, and Civitype notes:

GoudyHundred is a rendering of Frederick Goudys Bertham type. The drawings and matrices were lost in a fire in 1939. The complete roman font is shown in Goudys Half Century of Type Design (page 210). The font was named for Goudys wife, Bertha.

So far as I know there is no companion italic. A very attractive alternative is to use small caps in place of italics. I have not provided small caps: these are usually provided (in the absence of the real thing) by scaling along the y-axis to achieve harmony with the lowercase, and a slight enlargement along the x-axis. In Bertham, this has not proved a very attractive approach. Use the normal small caps function of most word-processor/page-layout programs instead.

The characters in GoudyHundred are faithful recreations of those in Bertham, save for a few concessions that I have made to 300 dpi. I have slightly altered some curves so that they will not be the victim of undue stair-stepping, or jaggies. The only characters that I have created for GoudyHundred that were not in Bertham are the AE, OE, ae, oe ligatures, and, though they are to my mind successful, I do not insist upon them. Likewise, I know of no paragraph symbol for Bertham, so I expropriated one from a collection of typographic devices contained in the Half Century of Type Design (page 241); it seems to work well.

Livia (wife of Cæsar Augustus, and mother of Tiberius) is a refined and somewhat stately titling font. There is no lower case, with the exception of a few letters needed for some logotypes. Looks best at 48pt and above. The face will be revised and augmented as need requires. Suggestions for additional characters will be considered at that time.

Stephen Moye

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TreacyfacesSample                July 17, 1992

The enclosed font file called Treacyfaces Sample has been included through an agreement with Treacyfaces, Inc. and Macromedia Corporation, for use by the purchaser of this Fontographer 4 package. We hope that you enjoy working with it.

A sans serif font by design, it is in a sense transitional, in that it exhibits both flared and non-flared terminal strokes, as well as many experimental characters.

The character set included here goes to character 126. For information about obtaining a full character set for this font design, complete with kerning information, write to Treacyfaces, Inc. at the address below.

If this font data is used by more than one user, or is imaged on more than one imagesetter or other printer device, the user should obtain a multi-user license from Treacyfaces. This data must not be offered for sale as a commercial font product without first obtaining a license from Treacyfaces in advance. Write to Treacyfaces at the address below.

Treacyfaces, Inc. designs and offers a library of fonts for both the Macintosh® and PC/Windows\_ environments. For more information about their exciting type library, write to Treacyfaces.

Treacyfaces, Inc.  
P.O. Box 26036  
West Haven, CT 06516-8036.  
Telephone (203) 389-7037  
Compuserve 74041,3335  
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Numskill\_ Bold is a Headline font designed by the creative types at the FBI. That's the Font Bureau, Inc. David Berlow and company have made hundreds of fonts using Fontographer. Of special note is the font used for body text in Time magazine. David also wrote the very entertaining Foreword for the Fontographer 4 Users Guide. If you would like more information about fonts offered by the FBI, please contact them at the address below:

The Font Bureau, Inc.  
175 Newbury St.  
Boston, MA 02116  
Telephone: 617-423-8770  
Fax: 617-423-8771  
fontbureau@aol.com  
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July 17, 1992 - Evanston, Illinois

Prospera ReadMe

Alphabets, Inc. produces exclusive and original typefaces, designed for the discriminating typographer and those that aspire to that position. Our A\*I Prospera II Family is one of the few new type families to offer full European accents, complete "f" ligatures (fi, fl, ff, ffi, ffl) and small caps. A\*I Prospera comes with Roman, Italic, Bold, Bold Italic, Small Caps.

Prospera was designed by Alphabets founder Peter Fraterdeus, whose background in calligraphic and inscriptional design, letterpress printing and letter carving gives him a deep appreciation for the subtleties of letterforms. The original version of Prospera was designed with the assistance of a National Endowment for the Arts grant (1986).

For Fontographer users, we are offering the two families bundled for a very low price. Call for Pricing Info!

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Block Party and Aunt Judy are the creation of Judith Sutcliffe: The Electric Typographer, who has been creating lively and original fonts since the earliest days of Macromedia Fontographer on the Macintosh. They range from Leonardo da Vinci's handwriting (Leonardo Hand) to Arabia Felix, based on Islamic calligraphy. Sutcliffe also creates image fonts such as Petroglyph and Petroglyph Hawaii. She sells directly to users.

She can be reached at: Judith Sutcliffe  
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IkonWrite is based on the letter forms that are found in Russian/Byzantine Iconography. There has been no attempt to represent any one school. These are Latin character forms based on Greek and Slavonic letters. My attempt is to approximate what the writing on an icon would look like if it used Latin rather than Greek or Slavonic character forms.

Have fun.

Steven R Clark 15 September 1993

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GoodCityModern 1.0 Read Me                      May 7, 1991

Glancing through some type books, I stopped upon a reproduction of the Gutenberg typeface... There were only fragments of pages to go by...(but) I found a full character set to copy at the (C.W. Post Campus of Long Island University in Brookville, New York), college library.

Studying the page, I quickly realized several key points. One: Gutenberg designed the font with a deep understanding of Latin grammar and spelling. He had kerning pairs based on repeated letter usage throughout the Bible and kerned small words into tight units (i.e., our, of, and and). Second: That he posited key geometric guidelines to aid in creating the font. He was doing more than just capturing the scribe-like strokes of his day, but in addition had a respect for the metal and ink to be used in printing his Bible. This second point made it possible to actually create the font; because of the smallness of the reproduced letters, I

I did preliminary versions in Fontographer 3.0.5 thru 3.1. As an in-house tester for FreeHand 3.0, I was naturally thinking mostly in terms of FreeHand, constantly experimenting with new ways to use it. At one point, I wondered how much of my font could I do in FreeHand? So, I placed the scanned image into FreeHand to trace and refine using all its new features to accomplish the task.

Once the character paths were done, I simply copied them from FreeHand into Fontographer. Once paths are in Fontographer, one can create the needed ligatures. Finally, I created kerning pairs. Based on the same careful study Gutenberg did on Latin letters, I needed to create 800 pairs!

A few historical notes. The original typeface was created for Latin, not for modern English; hence, the modern in the name of my translation. I had to create a full Roman set everyone can use. However, there is an exact Latin version which is not done. The goodcity part of its name comes from German: guten-good, burg-city (or fortress), (actually, Earl Allen coined the term thanks, Earl!)

Enjoy and use in good health.

Andrew S. Meit  
AOL: Meitnik  
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GoodCityModern 1.1 Read Me                      July 7, 1991

Since GCMs 1.0 release, I have been busy reading about Latin grammar. I learned several things. The original kerned pairs that Gutenberg created (po, pe, pp, etc...) are actually special abbreviations for Latin prefixes, suffixes, and phrases. He attempted to carry over the medieval scribes style of spelling and shorthand for fitting long words at the end of lines.

Some have complained that the spacing for GCM is uneven or too tight. Go look at a Gutenberg Bible reproduction and see for yourself. Its far easier to un kern a few pairs to ones liking than try to know which pairs should be kerned. Until Apple releases the Line Layout Manager, there is no smart way to duplicate how Gutenberg typeset his 42 line Bible.

The main new feature of this version is a set of Lombardic caps to be used as initial caps with GCM. The original caps will be another font down the way. To use the provided Lombardic caps, set the font size between 96 and 127, otherwise the characters will be too tiny. To use the printers flourish that goes with the caps, type & and then the upper case you want next to the flourish. The two chars are already kerned correctly to get the proper effect. Now, before typing the main text, change the font to GoodCityModern. Type the text body intended. The combined initial cap is meant to be slightly indented into the main text body.

Remember: Blessed is one who teaches another to scribe the Letters.  
Shalom.

Andrew S. Meit  
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June 15 1993

I have added proper medieval numbers, updated the lower case 'r' and fixed a few kerning pairs. The new numbers are at the end of the font, so you won't see them when the font is installed, but can access them from Fontographer. My latin version is nearly done. Look for it soon. (Created in Fontographer 4, of course

Lombardoc has completely redesigned characters. They are closely matched to Gutenberg's 42 line Bible. I also reworked the kerning to be much smoother. Enjoy.

Attention shareware/freeware font distributors: Permission to include GoodCityModern in commercial bundles must be obtained from Macromedia Corporation.

Andrew S. Meit

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