

Light Italic
Regular
Regular Italic
Semibold
Semibold Italic
Bold
Bold Italic
Black
Black Italic

ONE MIGHT WONDER: Why bother? Bookman has had its day. It's a has-been. Some might argue that it's no great loss. But I believe it's a typographical gem that's never been properly revived.

ITC's redesign in the Seventies took it so far from its roots that it should have been called something else. But that's the "Bookman" we've been stuck with—like it or not—for a long time. The original, for the most part, has been lost to us. My aim was to go back to the earlier Bookmans and make a typeface that would restore the dignity (as well as frivolity) that was lost.

As with any revival, it's an interpretation. I've leaned heavily toward the more refined look of the display sizes of the older Bookmans. Nevertheless, it also works well for text, although the effect is different than the old Bookmans at smaller sizes. (I hope to do a Bookmania Text someday that has the look and feel of the old text sizes.)

I tried to picture what ATF's Morris Fuller Benton would have done if he had developed Bookman Oldstyle the way he did Cheltenham Oldstyle. Bookman Oldstyle (and most later Bookmans) had a certain unpolished look. There is some charm to this, but I wanted to see the same fit and finish that Benton gave to his Cheltenham and Century faces.

Like traditional Bookmans, the italic is a slanted roman. But it's not *just* slanted. It's optically corrected to eliminate the unavoidable distortion that comes from simply slanting the characters. I considered giving it a "cursive" italic, but it

wouldn't look like Bookman if I did, so I kept the slanted roman. It does have the advantage of being easier to read than cursive italics.

What would a Bookman revival be without the swashes? I looked at all the different ones that were added over the years and decided to do an anthology of the best. I added a few of my own ideas, but tried to keep them as much in the spirit of Bookman swashes as I could.

One thing that has been lacking in previous Bookmans is typographic "niceties." With this in mind, I added small caps, old style figures, tabular and proportional figures, swash ligatures, and—why not?—swash small caps.

The range of weights in the earlier Bookmans varied a lot. The earliest ones had just a "regular" weight. Sometimes a boldface was added. Some in the film font era had more weights. The ITC version had four. Bookmania is similarly weighted, but with one more on the light end for a total of five weights: Light, Regular, Semibold, Bold, and Black.

Some characters differ between roman and italic: g, g, &, &, \$. I've included the counterpart variation as an option in each style. There are also a few lowercase alternates to give Bookmania a more contemporary-looking italic. Finally, I added COMMONCASE CAPS, which are seen in some type revivals in the Sixties, inspired by Bradbury Thompson's alphabet 26.

All features (even the swashes) are included in all weights and styles.

Bookmania Light
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Bookmania Regular
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Bookmania Light Italic

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Bookmania Regular Italic

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Bookmania Semibold Italic

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# 3,177 Good Reasons to Use Bookmania.

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### **SWASHES**

### Markers

BECOMES

Markers

MARKERS

OF

MARKERS

**OLD STYLE FIGURES** 

1967

**BECOMES** 

1967

**COMMONCAS**E CAPS

**REMAIN** 

BECOMES

Remain

### SMALL CAPS

Terra Firma

**BECOMES** 

TERRA FIRMA

OR

Terra Firma

TABULAR & PROPORTIONAL FIGURES

1967 & 1967

**BECOME** 

1967 & 1967

**FRACTIONS** 

44/100

BECOMES

44/100

**OPTIONAL "CURSIVE" CHARACTERS** 

imaginary BECOMES imaginary

### **ALTERNATE CHARACTERS**

Question 17

**BECOMES** 

Question 17

ALSC

888

### DISCRETIONARY LIGATURES

Past Perfect

BECOMES

Past Perfect

OR

**PRACTICE** 

**BECOMES** 

PRACTICE

### **ALTERNATE LIGATURES**

Theatre

**BECOMES** 

Theatre

Theatre

OR

Meatre

### **CASE-SENSITIVE FORMS**



BECOMES

[X-RAY]

### LIGATURES

Affluent Office
BECOMES

Affluent Office

### HISTORICAL FORMS

Congress

Congress

JENSON "e"

Tennessee

**BECOMES** 

Tennessee

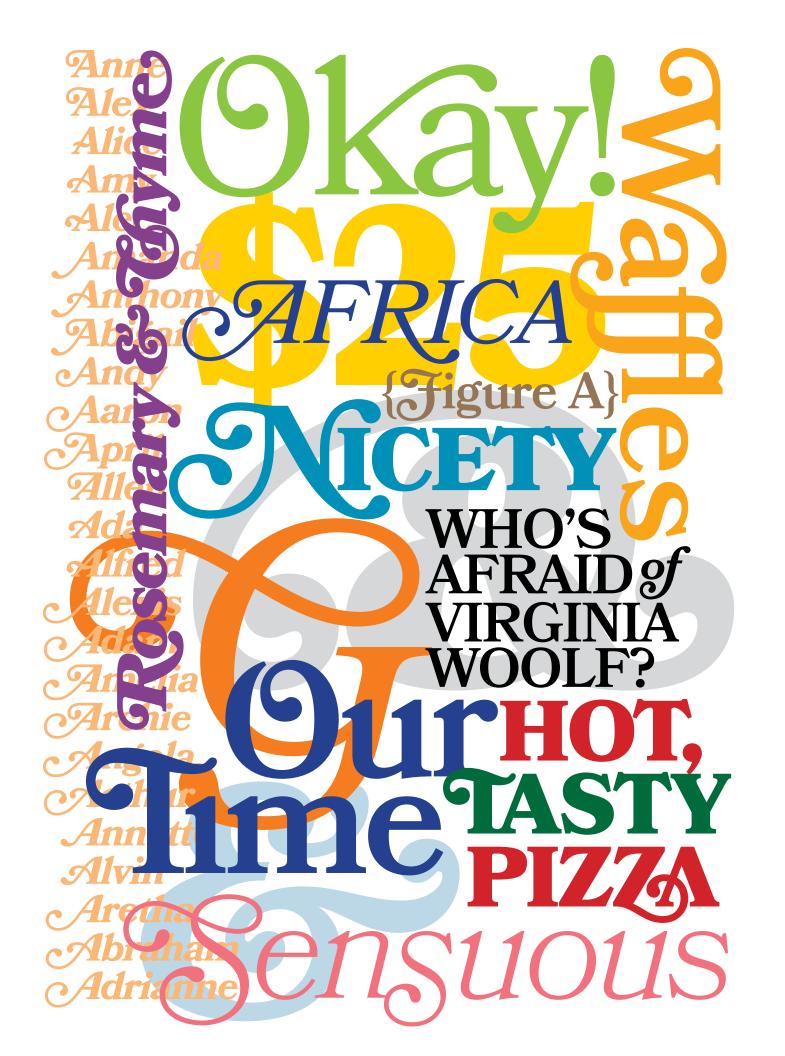
# Boatloads of Swashes. (Don't Worry. You Don't Have to Use Them.\*)

\*Well...maybe just a little bit.

### %APS:

### MALL CAPS:

### *Yowercase:*



avier The Music Covers Album

# The necessi carefully the view to

Miller & Richard's Antique Old Style (1858)

# abcdefghijk

Sol Hess' New Bookman (1927)

neo<sup>c</sup>Bookman neoBookman

Photo Bookman & neo-Bookman (c. 1960s)



ATF Bookman Oldstyle (c. 1901)

### Bookmania Story.

IN EARLY 2006, I did a custom font for a client based on the old display font, Bookman Bold Italic with Swash. Along with Bookman Bold with Swash, it originated sometime in the mid-1960s. I have so far been unable to find out who designed and produced it. I think of it as the "Sixties Bookman."

Sixties Bookman was widely available by 1970 in film fonts, as well as rub-down and cut-out type. Letraset catalogs credited the design to Miller & Richard, a Scottish type foundry. This is stretching the truth a bit. Miller & Richard did produce a face around 1858.

a precursor to Bookman Oldstyle, called **Antique Old Style No. 7.** Designed by A. C. Phemister, it was a heavy variation of a face called "Old Style." (Nineteenthcentury Old Style faces were essentially



What I call "Sixties Bookman" (c. 1965)

modern interpretations of Caslon's types.) It differed from the later Bookman Oldstyle in many details.

Other foundries imitated the design. The Bruce Foundry did **Old Style Antique** #310 and followed in 1901 with an improved version called **Bartlett Oldstyle.** Shortly after, The Bruce Foundry joined American Type Founders and Bartlett Oldstyle was renamed "Bookman Oldstyle."

The new name came from Wadsworth A. Parker, who is also credited with adding the first few swash characters to Bookman, six in the roman and nine in the italic. Bartlett/Bookman Oldstyle seems to have originated the "slanted roman" italic that has been a characteristic feature of all Bookmans (with two recent exceptions).

Bookman Oldstyle was adapted to Monotype casters in 1909. Other foundries copied it, including Ludlow, which added a different set of swash characters. Sol Hess designed New Bookman for Monotype in 1927, a more refined version with wedgeshaped serifs. Monotype and Barnhart Brothers & Spindler produced their own "Bold" and "Bold Condensed" styles.

However, none of these earlier metal faces could be mistaken for Sixties



Meola Bookman (c. 1970)

Bookman. It's closest to the larger sizes of ATF Bookman Oldstyle, but significantly bolder, with more contrast between the thicks and thins than other Bookmans and with smaller serifs. Sixties Bookman expanded on ATF Bookman's modest but distinctive swash character repertoire with 25 in the roman and 47 in the italic.

One unfortunate thing about Sixties Bookman's italic is that most of the characters are slanted mechanically, with no optical correction. VGC, maker of the Typositor, created their own version using the same name, but with optically correct italics and a somewhat different set of swash characters.

Other Bookmans appeared in film type and process lettering from houses such as Photo-Lettering (Photo Bookman) and Headliners International (neo-Bookman). Photo Bookman is basically Bookman Oldstyle with "mod" swash letters. Neo-Bookman is more closely based on Sixties Bookman, but with five weights. Another design, called Meola Bookman, had 197 rather clumsily-drawn swash characters, and only a single weight.

By 1970, the most ubiquitous Bookman was Sixties Bookman. Where did it come



Book covers (c. 1960s & 1970s)

Bookman abcdefghij 123456&

Bawdy

The

of The

ITC Bookman (1975)

Small

Frances Mooré Lappé



Bookman

Old Style

abcdefghij

123456&

Bookmania (2011)

fly the friendly skies United. "Dave, they're playing our song."

From a United Airlines ad (1967)

from? I've yet to see a credit for the designer or maker of this version. The best theory I have is that it was a custom font created for ad campaign in the mid-sixties. Someone who had access to it made copies. And before long, every typesetting shop had it. Whatever the story is, this version of Bookman was everywhere. I had Sixties Bookman on rub-down type sheets when I was in high school in the early Seventies discovering type.

In 1975, ITC released ITC Bookman (four weights, with italics), designed by the talented Ed Benguiat. ITC Bookman was a bold departure from previous versions. The lowercase height was enlarged (in keeping with the fashion of the time), the swashes were more reserved, and-significantly-it had a "cursive" italic, instead of the slanted roman of earlier Bookmans. This italic was not related to the style used in Bookman's Antique Old Style ancestors, which were more like the italics of **Caslon** or **Century Old Style.** Instead, it is more like the italics of Bodoni or Century Schoolbook.

By the end of the 1970s, ITC Bookman was a hit and was eclipsing the older Bookmans, including Sixties Bookman. When it was chosen as one of the fonts

included on Apple's LaserWriter II in the mid-1980s—making it one of the earliest fonts available for desktop publishing—the eclipse became total.

Book covers, etc. (c. 1960s & 1970s)

To make matters worse (at least for fans of the old Bookmans), Monotype created Bookman Old Style, a family of fonts with the same metrics and proportions as ITC Bookman. In the details, it looks more like the old Bookmans, but it has a similar "cursive" italic and enlarged lowercase.

Between them, ITC Bookman and Bookman Old Style have taken over the Bookman "space" in the minds of most designers, and the older—and I'd say handsomer-Bookmans are scarce to nonexistent in the digital font world.

MUCH OF THIS WAS ON MY MIND when I was digitizing Sixties Bookman for my client. Such a cheesy old typeface, I thought, but it sure is fun drawing these swashes....

Then I had a thought. What if I took two of the best old Bookmans-Bookman Oldstyle (specifically, the larger sizes) and the mysterious but ubiquitous Sixties Bookman, and did a revival based on them? Completely redrawn and refined-not a facsimile of the old fonts. With every

previous swash character ever concocted for Bookman (within reason) and as many new ones as I can think of. Small caps, old style figures. Swash small caps. Plenty of weights. Ligatures. Swash ligatures! I was experiencing "Bookmania."

682 swash characters later, it's finished. I fear I may have gone too far with the swashes, but I don't regret it. Bookmania is my love letter to the classic Bookmans. It's a kind of throwback (ITC Bookman was progress, right?), but it's also brand new, designed for the digital age.

And, really, you can completely ignore those gawdy swashes if you like, and appreciate the quiet dignity of plain old

Bookmania. Or not.

### Bookmania Light & Light Italic

BOOKMANIA LIGHT & LIGHT ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5.
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's Book
1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5.
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's Book

18 ON 20 POINT

WHAT IS THE ESSENCE of the vaunted metric system? Not its unit of measurement, certain ly. That is founded on an admittedly erroneou s geographic measure. It lies in its consistent use of the one decimal division in all measur es of length, superficies and capacity. From the highest to the lowest, all values may be expressed in one series of figures, divided where

14 ON 16 POIN

WHAT IS THE ESSENCE of the vaunted metric system? *Not i ts unit of measurement, certainly.* That is founded on an a dmittedly erroneous geographic measure. It lies in its con sistent use of the one decimal division in all measures of I ength, superficies and capacity. From the highest to the lo west, all values may be expressed in one series of figures, divided where required by the decimal point. All vulgar fr actions, no matter how convenient, have to give way to thi

12 ON 13 POINT

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### 8 ON 9 POINT

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### Bookmania Regular & Regular Italic

BOOKMANIA REGULAR & REGULAR ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5.
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF'S Boo
1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICHÉ
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Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF'S Boo

18 ON 20 POINT

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### Bookmania Semibold & Semibold Italic

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1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICH 1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5. Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF'S Bo 1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICH 1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5. Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF'S Bo

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8 ON 9 POINT

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# Bookmania Bold & Bold Italic

BOOKMANIA BOLD & BOLD ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICH 1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5. Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's B 1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLICH 1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5. Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's B

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8 ON 9 POIN

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6 ON 7 POIN

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# Bookmania Black & Black Italic

BOOKMANIA BLACK & BLACK ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLIC 1. Small Caps. 2. Old Style Figures. 3. Swashes. 4. Alternates Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, atf's 1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLIC 1. Small Caps. 2. Old Style Figures. 3. Swashes. 4. Alternates Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, atf's

18 ON 20 POINT

what is the essence of the vaunted metric system? Not its unit of measurement, cer tainly. That is founded on an admittedly erroneous geographic measure. It lies in its consistent use of the one decimal divi sion in all measures of length, superficie s and capacity. From the highest to the lo west, all values may be expressed in one

14 ON 16 POINT

WHAT IS THE ESSENCE of the vaunted metric system? Not its unit of measurement, certainly. That is foun ded on an admittedly erroneous geographic measure. It lies in its consistent use of the one decimal d ivision in all measures of length, superficies and ca pacity. From the highest to the lowest, all values m ay be expressed in one series of figures, divided w here required by the decimal point. All vulgar frac

12 ON 13 POINT

what is the essence of the vaunted metric system? Not its u nit of measurement, certainly. That is founded on an admitt edly erroneous geographic measure. It lies in its consistent use of the one decimal division in all measures of length, su perficies and capacity. From the highest to the lowest, all values may be expressed in one series of figures, divided where required by the decimal point. All vulgar fractions, no ma

10 ON 11 POINT

d metric system? Not its unit of me asurement, certainly. That is found ed on an admittedly erroneous geo graphic measure. It lies in its cons istent use of the one decimal divisi on in all measures of length, super ficies and capacity. From the highes t to the lowest, all values may be ex pressed in one series of figures, divided where required by the decima I point. All vulgar fractions, no matter how convenient, have to give way to this method. We must not writ

8 ON 9 POINT

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6 ON 7 POINT

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LATIN CAPITAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ÁÀÂÄÄÅĀĀĀÆÆÇĆČĈĊĎĐÉÈÊËĒĔĘĚ ŊĞĢĜĠĤĦÍÌĨĬĪĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒÔ ÕØŌŐŎØŒŔŖŘŠŚŞŞŜŢŤŦÚÙÛÜŪŮŰ ŲŬŨŴÝŶŸŸŽŹŻĐÞ

LATIN LOWERCASE

abcdefghiijklmnopqrsſtuvwxyz áàâäååāaææçċčċċďđéèêëēĕeĕŋĕġĝġħĥîîï īįĩĭijjĵķlĺĮľŀňńnňnóòôöŏøōőŏøœŕŗřšśşşŝßţťŧ úùûüūůűuűűwŵwwÿŷÿöyözźðb

LATIN LOWERCASE SUPERIORS

abdeèilmnorst

LATIN SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ÁÀÂÄÄÅÄÄÄÆÆÇĆČĈĎÐÉÈĒĒĒĘĚŊĞĢĜĠĦÎÎÎ
ÏĪĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒÔÖŐØŌŐŎØŒŔŖŘŠŚŞŞ
ŜŢŤŦÚÙÛÜŪŮŰŲŬŰŴÝŶŶŸŽŹŻĐÞ

SWASH & ALTERNATE CAPITALS (ACCENTED CHARACTERS NOT SHOWN)

SWASH & ALTERNATE LOWERCASE (ACCENTED CHARACTERS NOT SHOW)

SWASH & ALTERNATE SMALL CAPS (ACCENTED CHARACTERS NOT SHOWN)

FLOATING ACCENTS

· · / ~ · · · · · · · / /

LOWERCASE LIGATURES

fb ff fh fi fj fk fl ffb ffi ffj ffk ffl

PROPORTIONAL & TABULAR LINING FIGURES

1234567890 1234567890

PROPORTIONAL & TABULAR OLDSTYLE FIGURES

11234567890 11234567890

SUPERSCRIPT AND SCIENTIFIC INFERIOR FIGURES

(--.,\$\$¢1234567890) (--.,\$\$¢1234567890)

FRACTION FIGURES

(--.,\$\$) 1234567890/1234567890 (--.,\$\$)

PRE-BUILT FRACTIONS

1/2 1/4 3/4

CURRENCY (STANDARD AND OLDSTYLE)

\$\$¢£€*f*¥¢RpF₽¤\$\$¢£€*f*¥¢

OTHER FIGURE-RELATED CHARACTERS (STANDARD AND OLDSTYLE)

#%% #%%

MATHEMATICAL OPERATORS

 $+-\times$ :=== $\pm$ <> $\leq$ > $||^{\sim}\sqrt{\mu}\partial\Sigma\Pi\pi\Omega\Delta$ 

DASHES, DELIMITERS AND CONJOINERS

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QUOTES

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PUNCTUATION

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MISCELLANEOUS

 $^{\text{\tiny ®}}$   $\bigcirc$   $^{\text{\tiny M}}$   $\bullet$   $\bigcirc$   $^*$   $\uparrow$   $\uparrow$   $^{\circ}$   $\ell$   $\bigcirc$   $^{\circ}$   $^{\circ}$   $^{\circ}$   $^{\circ}$   $^{\circ}$   $^{\circ}$ 

UPPERCASE VARIANTS

LATIN ITALIC CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ &ÁÀÂÄÄÅÄĀĀĀÆÆÇĆČĈĊĎĐÉÈÊËĒĘ ĚŊĞĢĜĠĤĦĨĬĨĬĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒ ÔÕØŌŐŎØŒŔŖŘŠŚŞŞŜŢŤŦÚÙÛÜŪŮ ŰUŬŨŴÝŶŶŸŽŹŻĐÞ

LATIN ITALIC LOWERCASE

abcdefghiijklmnopqrsſtuvwxyz áàâäãåāāąææçċčċċďđéèêëēĕęĕŋĕġġġġħĥîîï īįĩĭijjĵķłĺĮľŀñńņň'nóòôöŏøōőŏœŕŗřšśşşŝßţťŧ úùûüūůűųŭűwŵŵwÿŷỳÿžźżðþ

LATIN ITALIC LOWERCASE SUPERIORS

abdeèilmnorst

LATIN ITALIC SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ÁÀÂÄÄĀĀĀÆÆÇĆČČĎĐÉÈĒĒĒĒĔŊĞĢĜĠĦſÎÎ ÏĪĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒÔÖŐØŌŐŎŒŔŖŘŠŚŞŞ ŜŢŤŦÚÙÛÜŪŮŰŲŬŰŴÝŶŶŸŽŹŻĐÞ

SWASH & ALTERNATE ITALIC CAPITALS (ACCENTED CHARACTERS NOT SHOWN)

SWASH & ALTERNATE ITALIC LOWERCASE (ACCENTED CHARACTERS NOT SHOWN

SWASH & ALT. ITALIC SMALL CAPS (ACCENTED CHARACTERS NOT SHOWN)

ITALIC FLOATING ACCENTS

6 3

ITALIC LOWERCASE LIGATURES

fb ff fh fi fj fk fl ffb ffi ffj ffk ffl

ITALIC PROPORTIONAL & TABULAR LINING FIGURES

1234567890 1234567890

ITALIC PROPORTIONAL & TABULAR OLDSTYLE FIGURES

11234567890 1 1234567890

ITALIC SUPERSCRIPT AND SCIENTIFIC INFERIOR FIGURES (-..,\$\$¢1234567890)(-..,\$\$¢1234567890)

ITALIC FRACTION FIGURES

(-.,\$\$) 1234567890/1234567890 (-.,\$\$)

PRE-BUILT ITALIC FRACTIONS

1/2 1/4 3/4

ITALIC CURRENCY (STANDARD AND OLDSTYLE)

### \$\$¢£€f¥₡RpFP¤\$\$¢£€f¥₡

other figure-related italic characters (standard and oldstyle) #%0%0 #%%0

ITALIC MATHEMATICAL OPERATORS

 $+-\times \div = = \neq \pm <> \leq \geq \neg //^{\sim} \sqrt{\mu} \partial \Sigma \Pi \pi \Omega \Delta$ 

ITALIC DASHES, DELIMITERS AND CONJOINERS

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ITALIC QUOTES

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ITALIC PUNCTUATION

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MISCELLANEOUS ITALIC

®©®™•@\*†<u>†</u>\$¶°ℓ⊖ao

ITALIC UPPERCASE VARIANTS

</www.)[]{}----•jċ</pre>

Off (Standard Appearance)	On (With Stylistic Set Applied)
angry	angry
angry	angry
g&\$	
<i>6</i> &\$	g&\$
AMERICAN	american
AMERICAN	american
eagles	eagles
eagles	eagles
1910	1910
1910	1910
RAFTERS	RAFTERS
RAFTERS	RAFTERS
	angry angry g&\$ g&\$ AMERICAN AMERICAN eagles eagles 1910 1910 RAFTERS

**Notes:** Stylistic Sets 1–6 provide selected "recipes" of alternate characters designed to give Bookmania a different look. Sets may be combined (when software allows) to create your own custom recipes or used alone. Accented characters are not shown in this table, but are fully represented. Stylistic Sets require application and/or operating system support.

### LANGUAGES SUPPORTED

English, French, Spanish, Portuguese, Basque, German, Swedish, Norwegian, Danish, Finnish, Icelandic, Czech, Polish, Hungarian, Lithuanian, Croatian, Esperanto, Maltese, Turkish, Romanian, and Albanian.

NOTE: Access to extended language features requires application and/or operating system Unicode or OpenType support.

### OPENTYPE FEATURES SUPPORTED

Small Caps from Lowercase, All Small Caps, Swash Characters, Standard Ligatures, Case-Sensitive Forms, Ordinals, Class-Based Kerning, Proportional Lining Figures, Tabular Lining Figures, Proportional Oldstyle Figures, Tabular Oldstyle Figures, Fractions, Superscript, and Scientific Inferior.

NOTE: Access to OpenType features requires application and/or operating system support for OpenType.

### ABOUT THE SWASH CHARACTERS

While it might have been possible to have swash characters selected automatically when the Swash feature is used, I believe that the selection of swash characters should be in the hands of the designer. For best results, swash characters should be selected and inserted from the glyph palette or glyph window in your graphics application. Professional applications such as InDesign, Illustrator, and QuarkXPress have this capability.

### STYLISTIC MAPPING (PLAIN, ITALIC, BOLD, BOLD ITALIC)

GROUP 1: Light, *Light Italic*, **Semibold**, **Semibold Italic**GROUP 2: Regular, *Regular Italic*, **Bold**, **Bold Italic** 

GROUP 3: Black, Black Italic

NOTE: Use of stylistic mapping (in other words, using the keyboard or other short cut for "plain," "bold," and "italic") is optional and not necessarily recommended for some pre-press output systems.

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