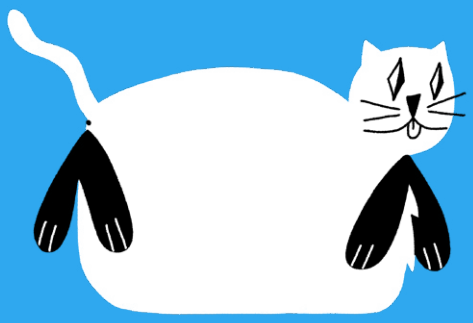
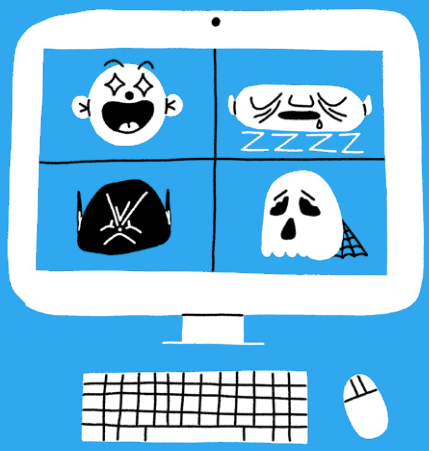
6:05AM
6:10AM
6:15AM
6:20AM

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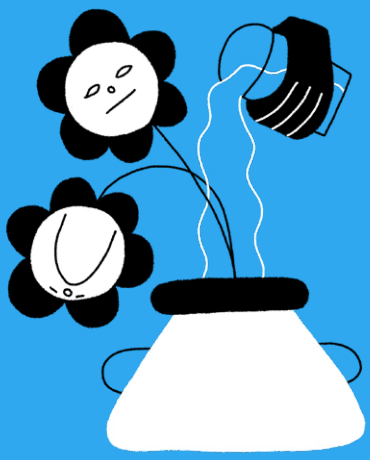

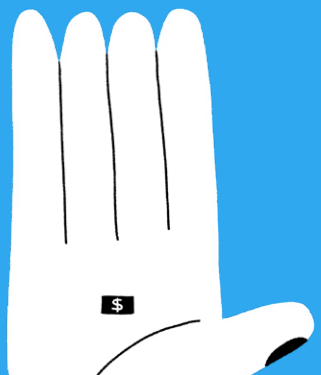
$

Family.

Light 300 *Light Italic* 300 Regular 400 *Italic* 400

Medium 500 *Medium Italic* 500 Bold 700

Bold Italic 700 Heavy 800 *Heavy Italic* 800

Black 900 *Black Italic* 900

96pt Light -10

Subcontractor

96pt Regular -10

Mindboggling

96pt Medium Alternate horizontal crossbar e -10

Perfectionism

96pt Bold Alternate closed loop g -10

Begrudgingly

96pt Heavy -10

Encyclopedic

96pt Black -10

Questionable

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96pt Light Italic -10

Overestimated

96pt Italic -10

Alphanumeric

96pt Medium Italic -10

Unintentional

96pt Bold Italic -10

Recapitulates

96pt Heavy Italic -10

Graphologist

96pt Black Italic -10

Dangerously

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36pt Light Alternate horizontal crossbar e 0

Thus there may not be, and indeed probably is not, any single set of graphic objects that realizes the typeface in its final form.

36pt Regular 0

Like carrots pushing themselves out of the ground, successful ideas now make themselves available and functional in all contexts.

36pt Medium Alternate closed loop g 0

Succeeding these founders were numerous philosophers and linguists who defined themselves as semioticians.

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36pt Bold 0

The perfected sans serif came with the German Bauhaus in the form of Futura, known in France as Europe.

36pt Heavy 0

It also means that the old dichotomy of “Modern” versus “traditional” is swept away: any means are used, as appropriate.

36pt Black 0

And when the shapes change regularly, which they do, we begin to want them to change regularly.

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36pt Light Italic 0

It would seem that the customer wants to be dazzled with kerning pairs.

36pt Italic 0

This desire to design a style of one's own is inherent in most beginners, and, for the time being, should be suppressed.

36pt Medium Italic 0

It is possible that we are more creatively free today than we have ever been.

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36pt Bold Italic Fancy ligatures 0

A decade of curatorship has led to a widespread fetish for provenance.

36pt Heavy Italic 0

The two composing systems produces noticeable differences in the appearance of diagonal characters.

36pt Black Italic 0

I would add to those: you could do a lot of good work with the materiality of dead regimes and also with colonialism.

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16pt Light 0

I first started thinking about Clearface when I picked up issue 5 of Apartamento magazine in 2010. Jess and I were travelling, apartment-sitting in Brooklyn. I'd likely been sniffing ink at some New York book shop full of exotic printed treasures when I saw it. After three months on the road maybe I was a bit homesick? For whatever reason, Apartamento appealed. Apartamento bills itself as "an everyday life interiors magazine". It's a modest publication: uncoated stock, 170 × 240mm, low key design with personal stories and intimate photography. The homes are un-staged, lived in and human. Unlike most other interior magazines with "clean" photography, Apartamento is messy and real. It's designed with a light hand, tending towards vernacular. Of course, every decision is painstakingly considered, but it doesn't feel precious. It's a perfect mix of content and form. Clearface, Futura and a bit of Plantin make up the vast majority of Apartamento's typography. They mostly use the bold cuts, even for setting text. It's an unusual but welcome move, the dense type matches the dense images. Futura's sober geometry plays off Clearface's weird curves, perhaps echoing the contrasts within the stories and images. I've already gone deep on Futura, every type designer knows it intimately. Clearface was my blind spot. Of course, I knew it exist-

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16pt Medium Alternate closed loop g 0

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16pt Black 0

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16pt Light Italic 0

The rounded Roman serif is used on the thin lines, where there is ample room to display its graceful curves, which indeed strengthen the thin lines. A V W strokes in Clearface are offset and wide at the vertex, apparently to optically narrow the characters for better spacing. ATF says these, "thick lines are carried over and beyond the light lines to further reduce the excessive outside white space". These letters were rarely kerned in metal, and space saving is irrelevant in digital. A looks good, but V W felt quite out of place. Which is another way of saying I couldn't quite make it work. Benton's best detail is the lovely elliptic terminal, formed by a continuous line curving back on itself. I'm not sure if it's original, but it's certainly an early example. The terminal feels drawn, designed with modern production in mind. It's a defining feature of Clearface, but not everyone was enamoured. In the 1960s British newspaper designer Allen Hutt called it, "an Edwardian shocker... few faces, the monstrosities apart, have more departures from normal letter design–strokes curved when they should be straight, blobs substituted for serifs... counters misshapen, horizontal strokes made diagonal." If we put aside his pompous venom, Hutt essentially described all the good things about Clearface. He's quite wrong about the "blobs", which I assume was directed at the elliptic terminals. Perhaps he was react-

16pt Italic 0

They're occasionally nice in large sizes but detract from the overall utility of it. I could get it to work convincingly on k, but v w y stubbornly refused to play nicely with their siblings. A couple of decades after Hutt's condemnation, Victor Caruso revived Clearface for The International Typeface Corporation (ITC) in New York. Founded by Aaron Burns, Herb Lubalin and Edward Rondthaler ITC was one of the first type foundries to have no history in the production of metal type. Burns, Lubalin and Rondthaler were very good typographers and art directors, they knew how to market fonts to their own. As ATF adapted to the changing market, ITC adapted to the rising cadre of art directors and graphic designers. In their impressive 1980 specimen, ITC state their overall concept. Based on non-exclusivity, ITC's mission was to "develop and market typeface designs for manufacturers who offer typographic equipment and materials." Their typefaces were therefore broadly available and accessible. Like ATF's legibility push for Clearface, ITC declare "The New Legibility": It is a truism that if type can't be read, there's not much point in setting it... The age-old battle between how much legibility to sacrifice in order to achieve distinction has taken a new turn with the development of photographic and digital typesetting machines. The

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16pt Medium Italic 0

The ITC concept recognizes this and attempts to bring to its original designs and to its versions of classic metal faces a satisfying blend of distinction and legibility. At this stage, ITC might not technically be considered a "type foundry" as they didn't make fonts until the digital era. They licensed master typeface artwork to phototype manufacturers. The manufacturer then made fonts for its machine, and sold those fonts to its customers. Burns also grasped the potential of digital fonts: "Look! All these lights are offices. Imagine if each one had a laser printer. It would need fonts, and even if a font only cost a dollar, imagine how many fonts people would need!" They also recognized the need for a broad range of weights and styles within each typeface family. "ITC's concept includes the development of as full a family for each design as the market, in its judgment, would seem to require." Caruso therefore added a sympathetic black weight to his ITC Clearface. Overall its an excellent design. But he introduced inconsistencies with the elliptical terminal, effectively bringing Hutt's "blob" criticism to life. In some letters the join is sharp, in others curved. There doesn't seem to be a consistent pattern, and it set the tone for subsequent digital revivals. There are two forms of g in the original Clearface, open-tailed in Regular

16pt Bold Italic 0

I like the open form. Benton's other quintessentially American serif, Cheltenham, has it too. I don't know why its closed in the Bold and Heavy cuts. Caruso chose the closed g for ITC Clearface Regular. All the subsequent Clearface digitisations are modelled from Caruso's version, none have the open g. I've opted for the open as default across all the weights, and the closed is available as an alternate. Clearface's Bold and Heavy g has a strained, squashed loop. It's curve quality differs from the rest of the lowercase, so I harmonised them for Family. Certain overhanging glyphs like f j cause spacing headaches in metal type. The overhang in f clashes with ascending glyphs like l i and even itself, which lead to development of special ligatures like fl fi and ff. Benton's solution for Clearface Heavy reduces the f j overhang, and abruptly cuts back into the main vertical stem. In theory it's an extreme solution, but in practice it accords perfectly with the rest of the design. Caruso recognised this and incorporated it into ITC Clearface Heavy and Black. I really like the solution, it performs double duty of style and function. I've applied this consistently throughout all weights in Family. The sloped e can be traced back to the first roman book typefaces of the 1400s. The crossbar eventually settled hori-

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16pt Heavy Italic 0

It occasionally popped back, then made a strong return in the typefaces influenced by the late 1800s Arts and Crafts anti-industrial movement. It's usually considered an anachronism, triggering Hutt in the 1960s. Benton was right to use it in Clearface. It's a charming, happy wee glyph. I kept it as Family's default with a more sober sister in the alternates. Lots of serif italics behave like the eccentric cousin of the family. They're fun to be around, but are best seen only a couple times a year on special occasions. Benton didn't break new ground with Clearface's italic, but he broke enough with oldstyle serif traditions to make something that felt fresh and new. Like the roman, Clearface's italic is cleanly drawn with unique details. It's reasonably sloped, open and unfussy. There's liberal use of the elliptical terminal and fewer surprises overall. Clearface's notable italic detail is the entry stroke on m n p r u v w y. Historically, this bit usually denotes the entry of a pen's stroke to form the main stem. In oldstyle italics it's abrupt and sharp, in modern italics it's either a looping pothook or severe horizontal line. Benton's looks like it melted in the heat, or a serif started roman but changed its mind and became italic. Despite this peculiarity it works really

16pt Black Italic 0

It's got enough flavour for large sizes and a decent bite at small. Benton introduced a subtle, unexpected elliptical nod in a. The top of the bowl swells out to a teardrop, and nestles on top of the main stem. When I first noticed it at small sizes, I thought it was sharper. I don't particularly like the curvature and teardrop, but the unusual construction aligns with the entry stroke. I've sharpened it for Family, and harmonised it across g q as well. Lowercase descending italic letters like p q usually have serifs, g is binocular, f has a tail and y is made by two separate strokes, like its roman counterpart. Benton didn't do any of this for Clearface italic. He trimmed the p q serifs, axed the descender on f, and g y are "schoolbook" form. This simplifies the forms, allowing the text block to feel less fussy than traditional italics. I liked all his decisions. My only change is re-introducing a descending f with the curved cutback to match the roman. Most old type specimens run from large to small sizes, presumably so you clearly grasp the details for display before getting a feel for text setting. While browsing Clearface specimens I assumed all the details would make for jilted paragraphs and a jarring reading experience. But it's quite the opposite.

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9.5pt Light 0

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9.5pt Regular Alternate horizontal crossbar e 0

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9.5pt Bold Alternate horizontal crossbar e 0

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9.5pt Light Italic 0

I first started thinking about Clearface when I picked up issue 5 of Apartamento magazine in 2010. Jess and I were travelling, apartment-sitting in Brooklyn. I'd likely been sniffing ink at some New York book shop full of exotic printed treasures when I saw it. After three months on the road maybe I was a bit homesick? For whatever reason, Apartamento appealed. Apartamento bills itself as "an everyday life interiors magazine". It's a modest publication: uncoated stock, 170 × 240mm, low key design with personal stories and intimate photography. The homes are unstaged, lived in and human. Unlike most other interior magazines with "clean" photography, Apartamento is messy and real. It's designed with a light hand, tending towards vernacular. Of course, every decision is painstakingly considered, but it doesn't feel precious. It's a perfect mix of content and form. Clearface, Futura and a bit of Plantin make up the vast majority of Apartamento's typography. They mostly use the bold cuts, even for setting text. It's an unusual but welcome move, the dense type matches the dense images. Futura's sober geometry plays off Clearface's weird curves, perhaps echoing the contrasts within the stories and images. I've already gone deep on Futura, every type designer knows it intimately. Clearface was my blind spot. Of course, I knew it existed, but I wasn't interested until I picked up Apartamento. Researching this, I've wondered why. Clearface wasn't used locally, we preferred British and European pre-digital types. It seemingly wasn't popular in the EU, only Stephenson Blake carried it in the UK. I've checked almost all of my type and typography books and there's basically zero mention of Clearface anywhere. Tracy, Updike, Morison, Bringhurst, Lawson, Warde, Carter — why hast thou forsaken me? Clearface was designed by Morris Fuller Benton in collaboration with his father, Linn Boyd Benton. It was released in 1907 by American Type Founders (ATF). Morris Fuller Benton was a prolific typeface designer. He headed ATF's design department from 1900 to 1937, creating 221 originals and revivals like Franklin & News Gothic, Cheltenham, Hobo, Souvenir and the Century series. Unlike verbose typeface designers today, Morris Fuller Benton was a private man. Described by Juliet Shen as "frustratingly laconic", historians have had their work cut out for them. Linn Boyd Benton was a type founder, designer and inventor. His most important invention was the Benton Pantograph. This machine allowed a range of type sizes to be cut from a single pattern. Previously, every single size of type had to be cut individually. The Benton Pantograph drastically modernised typeface production, foreshadowing digital methods. In 1892 Linn Boyd Benton's type foundry was one of 23 foundries that amalgamated to form ATF. This was a protective measure, the Linotype machine's efficiency threatened their core business of handset type. After early financial difficulty, ATF filled the burgeoning niche between Linotype-dominated newspaper typesetting and Monotype-dominated book typography with advertising typefaces. Robert Wickham Nelson became ATF's general manager in 1894, when he realised that "display and advertising type… would be the mainstay of the foundry type business, immediately began an extensive advertising campaign and commissioned the production of new type designs." He also tasked Morris Fuller Benton to purge "obsolete and duplicated type faces" from ATF's amalgamated type catalogue. Thus the conditions were set for a suite of popular typefaces, both original and revivals. Wikipedia writes, "Throughout the late 1880s, prices had been maintained by an in-

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OpenType features

Ligatures

`liga`

Affiche

These feature a functional join between a pair of letters, like f and i. They're typically drawn to avoid ugly collisions between letters. Ligatures are usually on by default.

Ordinals

`ordn`

2nd 3rd Mme

Ordinals are optically adjusted, small, raised lowercase letters. You can use them for numerical abbreviations like 1st, 2nd, 3rd and in languages like French for 1e or Mme.

Fractions

`frac`

¼ Cup 53⁄82 In

Dynamic fractions will automatically substitute for pre-built and arbitrary fractions.

Subscript

`subs`

H_2O C_2H_6O

Subscripts & Inferiors are optically adjusted, small lowered numerals. They usually sit below the baseline. You can use them for chemical formulae, like H_20.

Superscript

`sups`

Footnotes.5

Superscripts are optically adjusted, small raised numerals. You can use them for footnote references in running text,[1] chemistry notation (^2H) and mathematical exponents (x^3).

Case-sensitive forms

`case`

1-5 (R/G) «Q»

Punctuation designed specifically to align with capital letters.

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OpenType features

Contextual alternates

`calt`

reflect 4:20 1×5

Alternates that intelligently substitute depending on context. A narrower form of the letter f will appear next to forms that need space. The raised colon will only appear between numerals to indicate time. The multiplication sign will only substitue x or X for × between numerals.

Default numerals

0123456789

These are the default numerals.

Tabular lining numerals

`tnum`

0123456789

Tabular lining numerals all share the same width. You can use them to align columns of data or a price list, for example. The associated currency and math symbols also have the same width.

Old-style numerals

`onum`

0123456789

Old-style numerals are designed to harmonise with lowercase letterforms in running text. They typically have ascenders and descenders. You could think of them as “lowercase numerals”.

Tabular old-style numerals

`onum` `tnum`

0123456789

Tabular old-style numerals all share the same width. You can use them to align columns of data or a price list, for example. The associated currency and math symbols also have the same width.

Horizontal crossbar e

`ss01`

authenticated

Closed loop g

`ss02`

photography

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Character set

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Lowercase alternates	eg
Uppercase accents	ÁĂÂÄÀĀĄÅÃÆǼĆČÇĈĊĎĐÉĔĚÊËĖÈĒĘĐĞĜ ĢĠĦĤÍĬÎÏİÌĪĮĨĴĶĹĽĻŁŁŃŇŅÑŊÓŎÔÖÒŐŌØǾÕ ŒŔŘŖŚŠŞŜȘßŦŤŢȚÞÚŬÛÜÙŰŪŲŮŨẂŴẀẄ ÝŶŸỲŹŽŻ
Lowercase accents	áăâäàāąåãæǽćčçĉċďđéĕěêëėèēęðğĝǵġħĥıíĭîïìīįĩ ĵķĸĺľļłŁńňņñŋóŏôöòőōøǿõœŕřŗśšşŝșßŧťţțþúŭûü ùűūŭůũẃŵẁẅýŷÿỳźžż
Lowercase accent alternates	éĕěêëėèēęœğĝǵġ
Numerals	0123456789
Tabular numerals	0123456789

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Character set

Old-style numerals	0123456789
Tabular old-style	0123456789
Currency & math	$¢£€¥฿₫₣₦₱₱₱₹₺₩ƒ +−=÷×<> #%
Tabular currency & math	$¢£€¥฿₫₣₦₱₱₱₹₺₩ƒ +−=÷×<>
Superscript, denominator & subscript	0123456789 0123456789 0123456789
Ordinals	ªº abcdefghijklmnopqrstuvwxyz
Ligatures	ff ff fi ffi fj ffj
Punctuation & symbols	&@ ()[]{} /| ¿?¡! •·---—~_ .,:;… '"“”‘’„‚ «»‹› °^*†‡§¶©®™
Punctuation & symbol	@ ()[]{} /| •·---— «»‹›
Prebuilt fractions	½ ¼ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞
Arrows	↑↓←→↕↔↖↗↘↙

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Klim Type Foundry

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