

Rosetta

# Neacademia

Neacademia  
by Sergei Egorov  
[www.rosettatype.com](http://www.rosettatype.com)

Text 200 pt

Åđeç

A large character set provides  
support for over 160 languages

Neacademia is a type family inspired by the types cut by 15th century Italian punchcutter Francesco Griffo da Bologna for the famous Venetian printer and publisher Aldus Pius Manutius. It is designed for lengthy texts of an appropriate nature such as classical literature and art. The family comprises of four optical variants, optimised for specific point sizes, as was traditional in metal type.

Display

Scripting  
Шрифты

Subhead

Scripting  
Шрифты

Text

Scripting  
Шрифты

Small Text

Scripting  
Шрифты

Display Italic

*Scripting*  
Шрифты

Subhead Italic

*Scripting*  
Шрифты

Text Italic

*Scripting*  
Шрифты

Small Text Italic

*Scripting*  
Шрифты

## LANGUAGE SUPPORT

Latin (118+ languages)  
Cyrillic (42+ languages)

## AWARDS

2009 – Modern Cyrillic (jury selection)  
2012 – Typographica's Favourite Typefaces

Display Italic 60 pt  
Text 10 pt

# The Great Herbarium Catalogue

James C. Boston

Text 8 pt  
Text Italic 8 pt

Table 2. Size of vascular plant divisions to species level.

	Families	Genera	Species
Pteridophytes	21	44	95
Gymnosperms	6	7	24
Monocotyledons	51	398	1809
Dicotyledons	148	1094	7712
<i>Total</i>	226	1543	9640

Selected OpenType features (see full list online)

Ligatures

offhand ➤ offhand

Discretionary ligatures

direct ➤ direct

Historical swashes (italic only)

belezza ➤ bele<sup>Za</sup>za

Serbian/Macedonian forms

бѣднтии ➤ бѣгнтии

Accents

Small caps (incl. figures)

Tea 5\$ ➤ TEA 5\$

Proportional old-style & Tabular lining figures

12345 ➤ |1|2|3|4|5|

Ordinals

2<sup>a</sup> 5<sup>o</sup> № ➤ 2<sup>a</sup> 5<sup>o</sup> №

Alternative form of italic ef

флаг ➤ флаг

All caps & case-sensitive punctuation

¿que? ➤ ¿QUE?

Old-style hyphen

Year-old ➤ Year-old

Ornaments

Turkish/Azeri/Crimean Tatar

fiv FIV ➤ fiv FİV

Ölđsčhōol'

Contextual alternates

Alternate characters are a traditional method to improve spacing, while at the same time minimising the amount of kerning. This also introduces irregularities that make the texture more lively.

We recommend to keep this feature on most of the time.

fårkål foggy ➤

foggy zombie ➤

Паллаио ➤

поляна щука ➤

fårkål foggy

foggy zombie

Паллаио

поляна щука

Three sets of figures:  
proportional lining,  
proportional ranging,  
small-cap figures

I56



Fleurons, horticultural dingbats  
– the original ornament

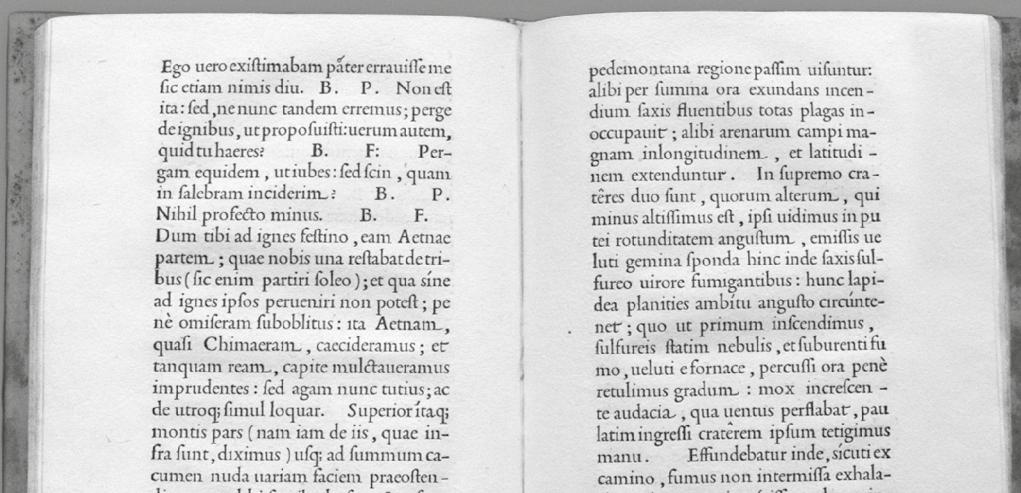
# The development of Neacademia

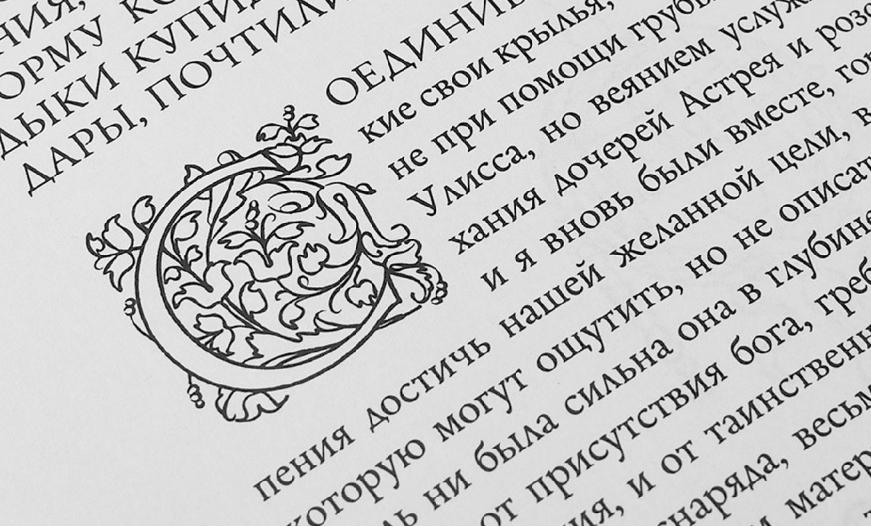
Neacademia is a typeface with a past. Like other fonts that are inspired by a historical model, it conveys a feeling from a bygone era and transports it into a modern format. Where it differs to many others, however, is its approach to be historically sensitive, rather than historically accurate. The typeface that served as an example for the development of Neacademia is Francesco Griffo's type, found in Aldus Manutius' 1499 edition of Hypnerotomachia Poliphili. Its lowercase is a direct descendant of

Griffo's De Aetna typeface (commonly known as "Bembo"), but its capitals are significantly different. Stanley Morison preferred the lower and darker capitals of the De Aetna to the ascender-high version of the Hypnerotomachia Poliphili. Most Griffo revivals seem to subscribe to Morison's preference, looking back at De Aetna capitals and not their Hypnerotomachia Poliphili counterparts which seem to be closer to Griffo's intentions. This is where Neacademia and most other Aldines

part ways – it deliberately draws its inspiration from Griffo's post-Bembo typefaces; from the freshly invented italics used in Hypnerotomachia Poliphili (1501 octavo series), as well as from type used in Leoncino's De Epidemia of 1497 and books printed after 1502 by Gershom Soncino in Fano. Neacademia brings Griffo's italics and italic capitals into its fold and harmonizes them with the romans, while staying true to the calligraphic style of Griffo's Venetian contemporary, Giovannantonio Tagliente.

▼ A copy of De Aetna, held at the Plantin-Moretus Museum in Antwerp





▲ The first Russian translation of Hypnerotomachia Poliphili, designed by Sergei Egorov

## Lost & fount

The admiration towards a historical typeface, however strong, is rarely in itself a good enough reason to make a revival of it. For such an idea to make sense, it should fit into a modern typographic environment, fill a need not currently served by any of the existing fonts, and express something that does not have an expression yet.

The novelty in Neacademia lies in its approach to typographic revivalism. At a time when mainstream typography shifts to digital media, it takes a step in the opposite direction, assisting the book-as-an-object community in its struggle to keep the art of making physical books alive. This relatively small group of retrogrades can hardly be considered a “market”, but they are very determined and capable of making things of exceptional beauty. With hand-set type disappearing at an alarming rate, and high-quality book paper, and printing equipment following the same path, it is thanks to the technological advancements of relatively inexpensive photopolymer plates, that some of these losses are offset. The process of typesetting can now be fully digital, and even involve digital fonts.

## A *fantasy metal revival*

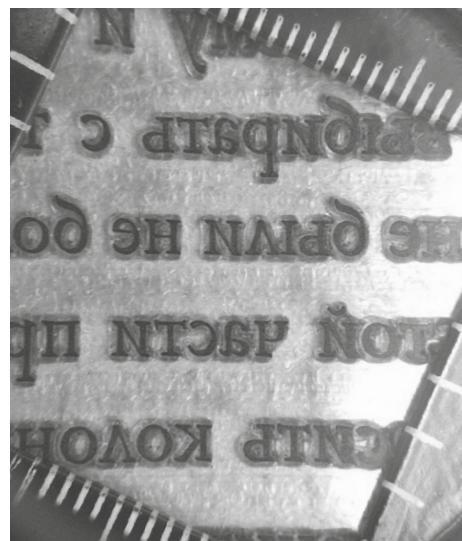
Designing a digital type family with optical sizes had been possible since the days of Prof. Donald Knuth’s Metafont. Justin Howes’ ITC Founder’s Caslon impressively demonstrated that it could be done in an authentic way that traces the punchcutter’s hand. This method would produce enough variation on the page to give it a natural, man-made character. The rather labor-intensive approach of having to draw multiple styles that would suit a range of different point sizes was necessary to faithfully replicate the working methods of 15th century typefounders. Since no punches or matrices had survived from the Renaissance, you had to imagine how they were made, and examine printed examples from that period carefully in order to produce a “fantasy metal revival”. Fortunately the Harvard college’s Haughton library hosts an extensive collection of Renaissance manuscripts for close inspection, Peter Burnhill’s Type Spaces could serve as an invaluable reference for printing methods of the time, and Giovanny Mardersteig’s & Charles Malin’s Griffó typeface provided some insight into what metal revivals may look like.

## Festina Lente

The original plan for Neacademia envisaged six optical sizes, which was later adjusted to four, to keep the scope realistic and not to overtax the user. All styles should be suitably different, as required by their intended use. In keeping with the initial idea of a “fantasy metal revival”, all optical sizes were designed separately, so they ended up looking quite different when magnified to the same size. The effect on the page however is exactly opposite; when each typeface is set at, or close to its design size, they look more “the same” than if they had a common frame.

Neacademia started out in 2009 as an investigation into the working methods of Francesco Griffó. Since then, not more than one style per year has been developed, or released. This way of working pays tribute to Aldus Manutius’ favourite saying: “Festina Lente” (hurry slowly), which allowed enough time for new ideas to find their way into the design, and to make the individual variants even more different than they would be if they had been all drawn at once.

▼ Neacademia Text Cyrillic on a photopolymer plate, shortly after the ink has been applied



Display

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# Magnifique

Subhead

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## Sommelier

Text

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### Beaujolais

Small Text

---

#### Amoureux

Small Text Italic

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# Optical Sizes

Display Italic

Subhead Italic

Text Italic

Small Text Italic

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a · a · a · a

A note on optical sizes

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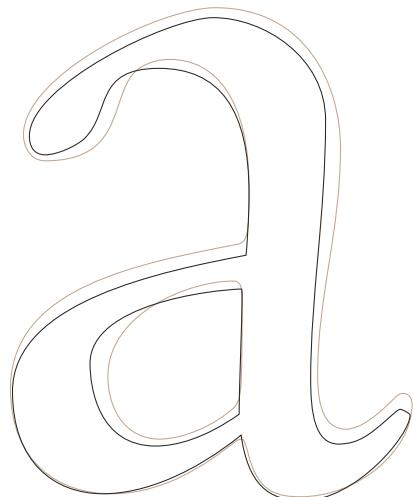
Optical sizes are variants of a design intended for a specific size, or range of sizes. In the Renaissance, letters were cut by hand out of steel. This process made designing for specific dimensions inevitable, since all punches were “designed” at actual size. Features that aid a fount’s reproduction at smaller sizes, like a tall x-height, generous spacing, a reduced stroke contrast, or an increased width were already inherent. Intricate details that are emphasized at display level are being distilled and simplified, the smaller the type gets. This design principle is something that got lost almost completely in the transition from metal to digital typesetting.

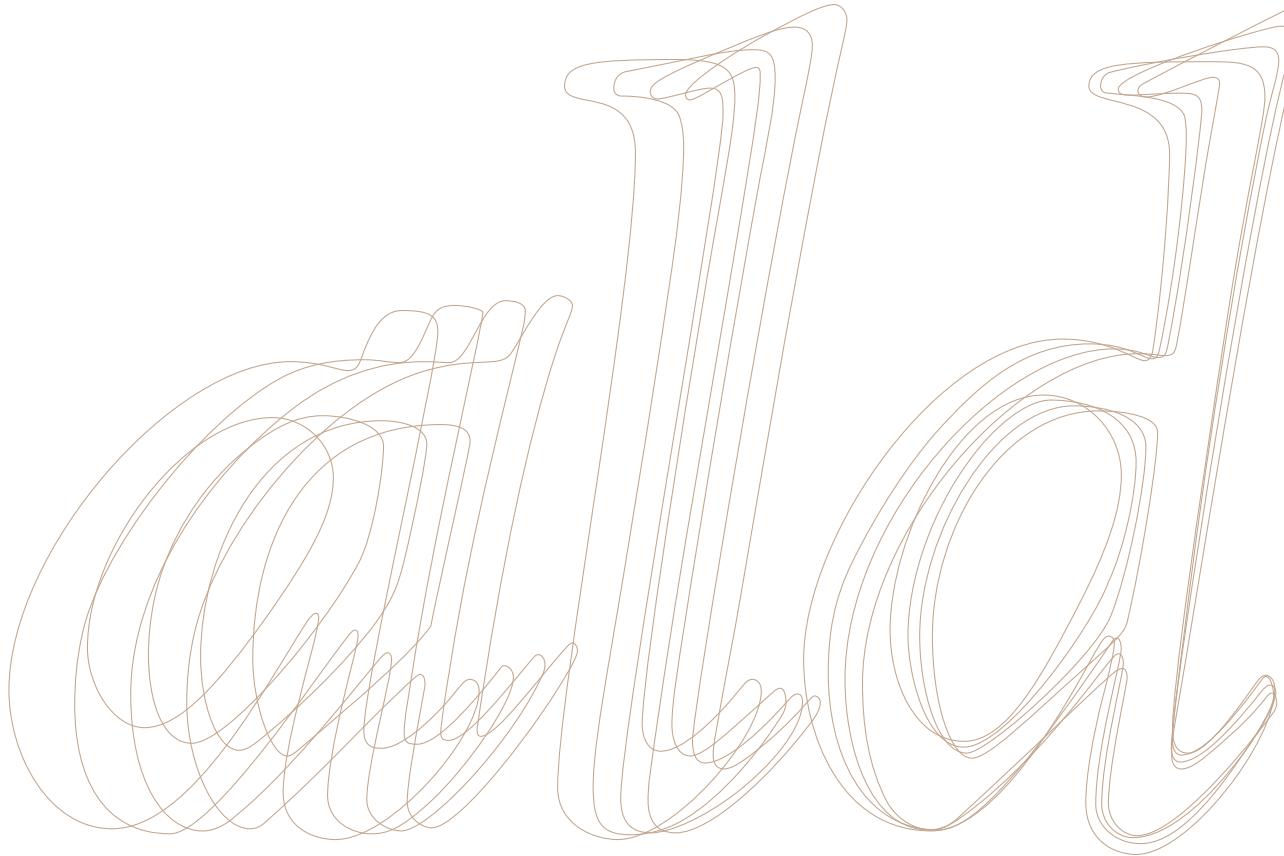
Neacademia pays tribute to the ideas of early type founding by rejecting the advantages of automated design, and tracing the methods of creating type by hand. The Small Text variant is simplified and rounded, making the shapes easily recognizable and improving legibility. Neacademia Text is the closest to its historical prototype, owing much to the punchcutter’s graver, as it worked its way through the steel, making short curves and leaving sharp details in tight corners. The Display style evokes a more “drawn” expression, imitating the effect of a variable-width pen on stems and curves. Subhead is a child of two worlds, nestled between Display and Text, it takes cues from both approaches.

Shapes comparison

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Display  
Small Text





Each optical size was drawn separately.  
The appearance is noticeably different  
enlarged, but strikingly similar on the page



Designed with letterpress printing in mind,  
each variant allows for sufficient ink spread

# The History of Typesetting.



Gutenberg develops  
adjustable type mold

First printed spelling  
mistake discovered

Erhard Ratdolt  
issues first type  
specimen

Movable type  
starts trending

Sweynheym & Pannartz  
introduce proto-roman typeface

1440

1450

1460

1470

1480

1490

Gothic art

Quattrocento

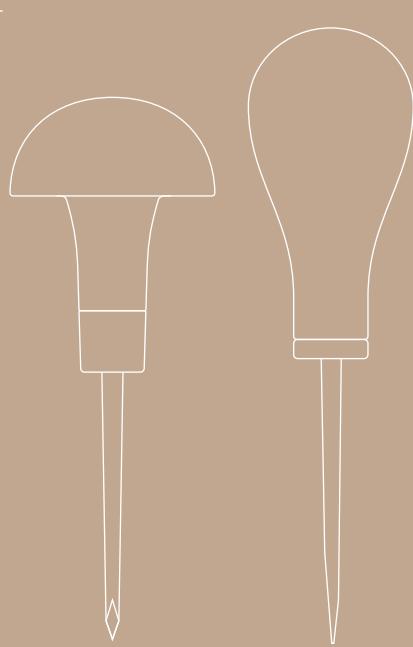
Renaissance

1499

## *Hypnerotomachia Poliphili*

First published in Venice in 1499, in an elegant page layout, with refined woodcut illustrations in an Early Renaissance style, Hypnerotomachia presents a mysterious arcane allegory in which Poliphilo pursues his love Polia through a dreamlike landscape, and is, seemingly, at last reconciled with her by the Fountain of Venus.

Traditional tools used for punch-cutting



Robert Estienne publishes his first complete bible

Garamond designs the "grecs du roi"

## *Classical / Oldstyle*

1500

1510

1520

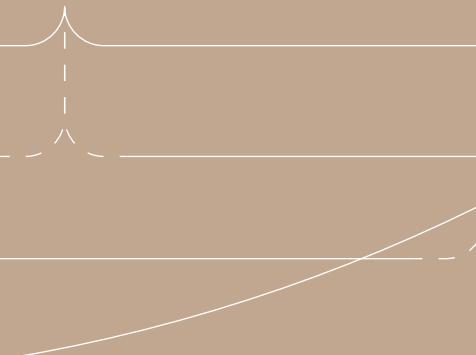
1530

1540

1550

Cinquecento

Mannerism



Display Italic 93 pt

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# Sprezzatura

Subhead 40/48 pt

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## Città di Castello, Province of Perugia, Umbria, Italy

Text 12/16 pt

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The gentle but melancholy tune is decorated with flowing, arching arpeggios passed between the hands and punctuated by bass notes. The pattern of the melody changes slightly halfway through the phrase introducing more downward motion. The phrase breaks into an arpeggio that sweeps down

Text Italic 12/16 pt

---

*The gentle but melancholy tune is decorated with flowing, arching arpeggios passed between the hands and punctuated by bass notes. The pattern of the melody changes slightly halfway through the phrase introducing more downward motion. The phrase breaks into an arpeggio that sweeps down*

Small Text Italic 8/11 pt

---

The gentle but melancholy tune is decorated with flowing, arching arpeggios passed between the hands and punctuated by bass notes. The pattern of the melody changes slightly halfway through the phrase, introducing more downward motion. The phrase breaks into an arpeggio that sweeps downward, then back upward on a more biting “diminished”

Small Text Italic 8/11 pt

---

*The gentle melancholic tune is decorated with flowing, arching arpeggios passed between the hands and punctuated by bass notes. The pattern of the melody changes slightly halfway through the phrase, introducing more downward motion. The phrase breaks into an arpeggio that sweeps downward, then back upward on a more biting “diminished” harmony. The sweep*

*back up extends the phrase by a bar and leads into the next phrase. The second phrase emerges out of the arpeggio and begins like the first one, but it reaches slightly higher and becomes more chromatic and dissonant in the descending second half. The harmony moves to the related key of F minor. The phrase closes with a descending arpeggio in that key*

Text Italic 112 pt

Display Italic 93 pt

# Изящность

Subhead 40/48 pt

## Читта-ди-Кастелло, провинция Перуджа, Умбрия

Text 12/16 pt

При переходе к среднему разделу 3-частной формы (es-moll) происходит быстрое омрачение колорита. «Падающие» терции в партии правой руки подобны слезам, о которых упоминается в эпиграфе. Реприза звучит еще светлее, чем начало интермеццо благодаря более высокому

Text Italic 12/16 pt

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Small Text Italic 8/11 pt

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Small Text Italic 8/11 pt

При переходе к среднему разделу 3-частной формы (es-moll) происходит быстрое омрачение колорита. «Падающие» терции в партии правой руки подобны слезам, о которых упоминается в эпиграфе. В воплощении образа скорби музыка Брамса очень близка бауховской, например арии «Кровоточи, любящее сердце» из «Страстей по

Матфею» (№ 12). Реприза звучит еще светлее, чем начало интермеццо благодаря более высокому регистру. В целом музыка интермеццо Es-dur является превосходным образцом брамсовской поэтичной лирики в народном духе. Элегическое интермеццо b-moll охвачено непрерывным развитием начальных мотивов: они

Text 112 pt

Text 11/14.5 pt • French

Subhead 16/22 pt • Czech

La randonnée pédestre est une activité de plein air qui s'effectue à pied en suivant un itinéraire, balisé ou non, seul ou en groupe. C'est à la fois un loisir de découverte et une forme d'exercice physique, facilement accessible et praticable. Sa durée est

I překročí člověk německou hranici a ubírá se dál po půdě jutské. Na první pohled to není ani tak nápadný rozdíl; na obou stranách hranic stejná rovina, jen takto zvlněná, aby se neřeklo, že je to ploché jako stůl; stejné černobílé krávy na té i oné straně

Display Italic 32/42 pt • Italian

# PROVATE A GUARDARE IL FULMINE ALLORCHÉ, SQUARCIANDO NUVOLE NERE COME TIZZI

Text & Text Italic 12/16 pt • Russian

Уже простейшая форма поэзии — слово — связана неразрывно с элементом музыкальным. Не только на так называемой патогномической ступени образования речи, когда слово почти сливаются с междометием, но и в дальнейших стадиях *первые поэтические слова, вероятно, выкрикивались или пелись.* Со звуковыми выражениями первобытного человека необходимо связано также жестикуляция. Эти три элемента соединяются в том праискусстве, из которого впоследствии выделяются его отдельные виды. В этом эстетическом

Small Text 8/12 pt • Polish

Renesansowe teorie poetyckie koncentrowały się przede wszystkim na problemie pochodzenia poezji (*origo poeseos*). Akceptowano niekiedy antyczne teorie, zgodnie z którymi pierwszym poetą był Orfeusz, lub interpretowano alegorycznie antyczne mity o pochodzeniu tej sztuki od Muz lub Apollina. Z kolei inni renesansowi uczeni wskazywali na chrześcijańskiego Boga, jako na jedynego możliwego sprawcę pojawienia się umiejętności tworzenia poezji, podobnie jak miał



4 5 6 7 8 9 10 11 12 13 14 15 16

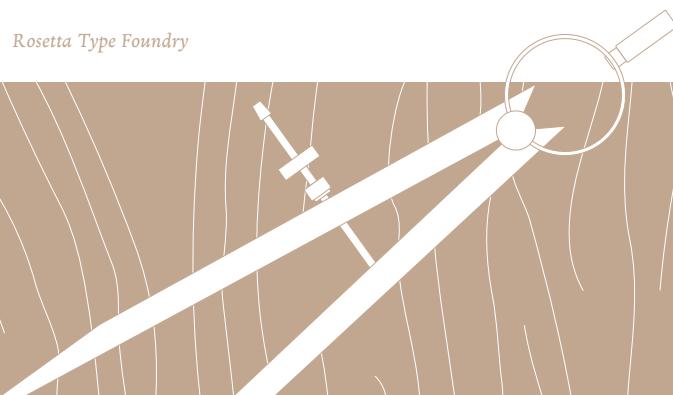
Rosetta Type Foundry

Самусев Рудольф  
Липченко Василий



# Атлас Анатомии Человека

издательство ЧЕЛОВЕК — 2013



Симфонически

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ТЕАТР ОПЕРЫ  
и БАЛЭТА

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Experimental  
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[www.thequintetproject.eu](http://www.thequintetproject.eu)

13

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Жан-Батист Мольер

Дон Жуан

Teatr Манекен

Октябрь 20, ЧТ | 18:00

Raccolto 2009

No 2

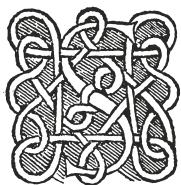
Olio Extra  
Vergine di Oliva

CANTAGALLO

e n

Экспер

## .XVI.



e occorresse che alcuno di uoi hauesse asecurato le sue mercantie da mercanti fiorentini o' pisani, o' altri, che per disgratia il vascello si perdesse, e' la mercantia andasse male, che Dio non uogli, per il che fusse neccessitati far liti con detti vostri asicuratori, non uogliano che in tal caso uoi siate tenuti dare altra sicurta' delle domande, pretentioni vostri, se non con la promessa de vostri Massari diputati, solo pagandone pero' prima uoi il solito diritto, similmente uogliamo, che questi ordini si tenga, e' uoglia per tutte le altre lite, e' pretentioni, che nascessero mai per qualsiuoglia tempo fra uoi e' nostri Christiani, con questo, che nel tempo di far contratto, uoi deuiate far intimare personalmente questo nouo nostro ordine prima, che si sborsi il denaro di detta asicurazione, che detta intimatione, esso asicuratore si sia contentato, nondimeno contrattar con uoi per manifestatione, e' notificazione senza fare altro atto diligentia, basti la produtione di questo Privileggio che e' publico, e' notorio.

