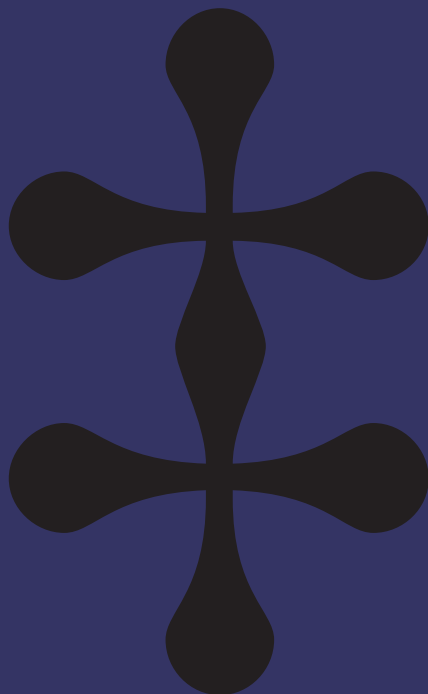


Notes on Filosofia



FILOSOFIA

UPPER CASE LOWER CASE SMALL CAPS CYRILLIC

REGULAR

A a A Ж



ITALIC

A a A Ж



BOLD

A a A Ж



GRAND REGULAR

A a A



GRAND BOLD

A a



UNICASE

A a



MANUALE

FILOSOFIA

TYPEFACE BY

ZUZANA LICKO

VOLUME ONE.

BERKELEY

THE EMIGRE FONTS LIBRARY

M M X I X .

FILOSOFIA

BEFORE THE AGE OF PERSONAL COMPUTERS, when designer Zuzana Licko used to specify typefaces from photo typesetters' style books, her favorite typeface was Bodoni. She was attracted to its clean lines and geometric shapes, and the variety of headline style choices. However, for practical reasons, she often decided against using Bodoni for long texts, as the extreme contrast made it difficult to read at small sizes.

Since then, there have been many digital font revivals and reworkings of Bodoni's typefaces, some of which have brought to light the numerous variations in Bodoni's type designs not evident in the earlier photo types.

For example, the ITC Bodoni (1994) was released in three variants, each optimized for a range of sizes, and each with very distinct features, reflecting the variety of Bodoni's work.

In fact, Bodoni spent his entire life building a large collection of over 400 fonts. He started with Fournier's types as a model, then studied Didot and Baskerville, and over time developed a personal style that tended toward simplicity, austerity and a greater contrast between the vertical stems and hairlines than previously seen, resulting in what we know today as the modern face.

In the preface of his...

Aa

ITC Bodoni no. 72 roman was based on Bodoni's Papale (SALUZZO).

Aa

Filosofia echoes Bodoni's Filosofia 3 (SIENA).

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
12/15 PT

TEXT
FILOSOFIA
REGULAR
12/15 PT

CAPTIONS
FILOSOFIA
REGULAR
8/10 PT

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0
[(“ ! ? : ; \$ & ”)]

FILOSOFIA REGULAR

The Filosofia family is designed for text applications. It is somewhat robust looking with reduced contrast to withstand the reduction to text sizes.

FILOSOFIA

IN THE PREFACE OF HIS *Manuale Tipografico*, Bodoni mentions “regularity” as one of the four qualities from which all the beauty of type seems to come. He writes:

“Analyzing the alphabet of any language, one not only can find similar lines in many different letters, but will also find that all of them can be formed with a small number of identical parts combined and disposed in various ways.

Thus, making equal all that needs no distinction and marking the differences which are required in the most outstanding way, we finally give the form of every letter fixed laws and rules which produce harmony without ambiguity, variety without dissonance, and equality and symmetry without confusion.”

This apparent development toward the geometry of modern face may explain the prevalence of excessively geometric Bodoni revivals which may have gone a step further in this progression than Bodoni intended.

Bodoni’s many fonts also included small increments in sizes, sometimes down to half point sizes. As was common practice at the time, each size varied in design to accommodate the effects of the printing process. The characters comprising small text sizes were slightly widened to accommodate ample counters which resisted the tendency to clog up, as well as reduced contrast to ensure that the hairlines would not break up. The display sizes, in turn, were slightly narrower with more contrast, yielding graceful and delicate features which the letterpress process could only maintain at the larger sizes.

This practice disappeared...

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
12/15 PT

QUOTE
FILOSOFIA
BOLD
10/13 PT

TEXT
FILOSOFIA
REGULAR
12/15 PT

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0
[(“ ! ? : ; \$ & ”)]

FILOSOFIA BOLD

FILOSOFIA

THIS PRACTICE DISAPPEARED with the introduction of photo type since it became most efficient to simply scale a single design to the various sizes as needed. Since then, technical advancements, including improvements in the printing process itself, have made it less necessary to have size specific design variations. However, it does remain a necessity for the optimum legibility of certain designs, such as Bodoni, which were designed for different manufacturing and printing processes than those used today. In fact, the extreme contrast problem of many Bodoni revivals may be the result of choosing a display size for the model, which subsequently cause the hairlines to erode when reduced to small text sizes.

Although the computer is capable of addressing multiple size masters more readily than photo type did, optical scaling remains to be added as a standard feature to the popular type layout programs, and may never, since most contemporary typefaces which are designed for today's technology do not so critically demand such technical wizardry.*

Because Bodoni created...

* To facilitate the use of multiple size masters, Adobe introduced Multiple Master format in the early 90s, which has since been superseded by OpenType Variable fonts.

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
12/15 PT

TEXT
FILOSOFIA
REGULAR
12/15 PT

FOOTNOTE
FILOSOFIA
REGULAR
8/9 PT

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0
[(“ ! ? : ; \$ & ”)]

FILOSOFIA ITALIC

FILOSOFIA

BECAUSE BODONI CREATED so many variations, many different Bodoni revivals and interpretations are possible. However, determining which most truly reflect Bodoni's work can be eternally debated.

Filosofia* is Licko's interpretation of a Bodoni. It shows her personal preference for a geometric Bodoni, while incorporating such features as the slightly bulging round serif endings which often appeared in printed samples of Bodoni's work and reflect Bodoni's origins in letterpress technology.

The **Filosofia** family (SEE PAGES 5, 7 & 9) is designed for text applications. It is somewhat robust looking with reduced contrast to withstand the reduction to text sizes. The **Filosofia Grand** family (SEE PAGES 12 & 13) is intended for display applications and is therefore more delicate and refined. An additional variant, included in the Grand package, is a **Unicase** version (SEE PAGE 11) which uses a single height for characters that are otherwise separated into upper and lower case. This is similar to Bradbury Thompson's Alphabet Twenty Six, except that Thompson's goal was to create a text alphabet free of redundancies such as the two different forms which represent the lower case a or upper case A, whereas Filosofia Unicase does have stylistic variants to provide more flexibility for headline use.

* Filosofia is pronounced Fill-o-SO-fia. It rhymes with Monrovia. This text was first published, in a slightly different version, in 1996 as part of a promotional poster for Filosofia designed by Vignelli Associates (SEE PAGES 16 & 17).

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
12/15 PT

TEXT
FILOSOFIA
REGULAR
WITH BOLD
AND SMALL
CAPS
12/15 PT

FOOTNOTE
FILOSOFIA
REGULAR
8/9 PT

CAPTIONS >
FILOSOFIA
REGULAR
8/10 PT

A B C D E D F G H
I J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0
[(“!?:;,\$&”)]

FILOSOFIA UNICASE

Unicase uses a single height for characters that are otherwise separated into upper and lower case.

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0
[(“ ! ? : ; \$ & ”)]

FILOSOFIA GRAND

The Filosofia Grand family is intended for display applications
and is therefore more delicate and refined.

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0
[(“ ! ? : ; \$ & ”)]

FILOSOFIA GRAND BOLD

FILOSOFIA

The following text by Rudy VanderLans was published in *Emigre* #69, the final issue of *Emigre* magazine (2005). It recalls an event from Emigre's love-hate relationship with the famed New York designer Massimo Vignelli which played out during the 1990s. The text was slightly edited for clarity.

I WRITE A LETTER TO Massimo Vignelli. I invite him to design the promotional poster for Zuzana Licko's new typeface, *Filosofia*, which is an interpretation of Bodoni, one of Vignelli's five sacred typefaces. I don't expect him to respond—not after all the negative things he's said about *Emigre* over the years—but I simply can't resist the temptation. I can't imagine a better designer to test drive a Bodoni-inspired typeface. It would be such a surprise for people if he agreed to do this.

But he does respond! His letter arrives in an off-white envelope with the return address of "Vignelli Associates *Designers*" printed on the back in what looks like red thermal printing. Red thermal printing! I study it closely, and, if I'm not mistaken, it looks like the address is set in Vignelli's own version of Bodoni called "Our Bodoni." This seems like a bad omen. I tear open the envelope, take out the letter, and there, in big capital letters, it says: "Dear Rudy: THE WAR IS OVER!" I nearly faint.

Vignelli anticipates that his involvement will shock the audience and this prospect amuses him. I like the way he thinks. We pay him a fee of \$1,500, which he'll donate to the AIGA.

During the process, he insists the poster panels should be placed such that, when unfolding the poster, the reader can view the panels without rotating the poster.

The poster comes back from the printer. It looks beautiful. Vintage Vignelli. I unfold it and...I'm horrified. I screwed up the panel placement on the back of the poster! How did that happen? I hope Vignelli won't notice, but of course he does. Fortunately, no new war breaks out.

Later, people ask us whether we received permission from Vignelli to use his signature on the poster. They can't believe he actually designed it himself. They thought we copied Vignelli and then added his signature. I'm sure Massimo will be amused.

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

INTRO
FILOSOFIA
REGULAR
9/10

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
10/12 PT

TEXT
FILOSOFIA
REGULAR
10/12 PT

CAPTION >
FILOSOFIA
REGULAR
8/10 PT

Vignelli Associates Designers

475 Tenth Avenue New York, New York 10018
Telephone 212/244 1919
Telefax 212/967 4961

Rudy VanderLans
EMIGRE
4475 "D" Street
Sacramento, CA 95819

20 November 1996

Dear Rudy. THE WAR IS OVER!

Your letter and request has certainly gone beyond my wildest imagination. I did not think it would have happened in my lifetime...

But here we are, giving a chance to the first definition Webster has for your well chosen word: "Longshot"; "A venture involving great risk but promising a great reward if successful".


So while I am very curious to see your version of Bodoni competing with "our Bodoni" version, I am definitively game and delighted to design the broadsheet.

I am extremely amused by the surprise it will be for the audience. I don't think we will hear the end of it...

So send me all the input when you are ready. I would prefer to have the broadsheet printed on both sides for sequence purposes, even one color if necessary.

Looking forward to the Bodoni-Licko.

Many thanks and best regards,



Massimo Vignelli

Letter sent by Massimo Vignelli to Emigre declaring "The War is Over!" 1996.

My Favorite Typeface

Before the age of personal computers, when I used to spec typefaces out of photo typesetters' style books, my favorite typeface was Bodoni. I was attracted to its clean lines and geometric shapes, and the variety of headline style choices. However, for practical reasons, I often decided against using Bodoni for long texts, as the extreme contrast made it difficult to read at small sizes. Since then, there have been many digital font revivals and reworkings of Bodoni's typefaces, some of which

have brought to light the numerous variations in Bodoni's type designs not evident in the earlier photo types. For example, the recent ITC Bodoni was released in three variants, each optimized for a range of sizes, and each with very distinct features, reflecting the variety of Bodoni's work.

In fact, Bodoni spent his entire life building a large collection of over 400 fonts. He started with Fourrier's types as a model, and over time developed a personal style that tended toward simplicity, austerity and a greater contrast between the vertical stems and hairlines than previously seen, resulting in what we know today as the modern face.

In the preface of his "Manuale Tipografico" Bodoni stated: "It is proper here to offer the four different heads under which it seems to me are derived the beauties of type, and the first to these is regularity - conformity without ambiguity, variety without dissonance, and equality and symmetry without confusion."

This apparent development toward the geometry of Modern Face may explain the prevalence of excessively geometric Bodoni revivals which may have gone a step further in this progression than Bodoni intended.

Bodoni's many fonts also included small increments in sizes, sometimes down to half point sizes. As was common practice at the time, each size varied in design to accommodate the effects of the printing process. The characters comprising small text sizes were slightly widened to accommodate ample counters which resisted the tendency to clog up, as well as reduced contrast to ensure that the hairlines would not break up. The display sizes, in turn, were slightly narrower with more contrast, yielding graceful and delicate features which the letterpress process could only maintain at the larger sizes.

This practice disappeared with the introduction of photo type since it became most efficient to simply scale a single design to the various sizes as needed. Since then, technical advancements, including improvements in the printing process itself, have made it less necessary to have size specific design variations. However, it does remain a necessity for the optimum legibility of certain designs, such as Bodoni, which were designed for different manufacturing and printing processes

than those used today. In fact, the extreme contrast problem of many Bodoni revivals may be the result of choosing a display size for the model, which subsequently cause the hairlines to erode when reduced to small text sizes. Although the computer is capable of addressing multiple size masters more readily than photo type did, Adobe's Multiple Master format can accommodate this; optical scaling remains to be added as a standard feature to the popular font formats, and probably never will, since most contemporary typefaces which are designed for today's technology do not so critically demand such technical wizardry.

Because Bodoni created so many variations, many different Bodoni revivals and interpretations are possible. However, determining which most truly reflect Bodoni's work can be eternally debated. *Filosofia* is my interpretation of a Bodoni. It shows my personal preference for a geometric Bodoni, while incorporating such features as the slightly bulging round serif endings which often appeared in printed samples of Bodoni's work and reflect Bodoni's origins in letterpress technology. The *Filosofia Regular* family is designed for text applications. It is somewhat rugged with reduced contrast to withstand the reduction to text sizes. The *Filosofia Grand* family is intended for display applications and is therefore more delicate and refined.

An additional variant, included in the Grand package, is a Unicaise version which uses a single height for characters that are otherwise separated into upper and lower case. This is similar to Bradbury Thompson's Alphabet Twenty Six, except that Thompson's goal was to create a text alphabet free of such redundancies as the two different forms which represent the character "c" or "a," whereas *Filosofia Unicaise* does have stylistic variants to provide flexibility for headline use.

Zuzana Licko

'It's their
Bodoni'

Poster to promote the release of *Filosofia*, designed by Vignelli Associates, 1996.

FILOSOFIA

This letter was sent to Massimo Vignelli in early May 2014, weeks before he passed away. He died on May 27, 2014 in New York City.

Dear Massimo Vignelli,

We don't know if you know this or not, but we've always been great admirers of your work. That's why your public dismissal of our work in *Print* magazine at first was devastating to us. We were nobody, you were Massimo Vignelli. Never mind all our posturing afterwards; we were hurt.

But over time, we have come to realize that your critique was probably one of the most valuable replies to our work at the time. Not because we've come to agree with you, and not because your critique of our work helped us define who we were more than any other response to our work.

No, your critique was valuable because it was a serious rebuttal. You truly cared about these issues and you were not timid to speak your mind in public. You let us have it from both barrels. It was the passion, the honesty, the bite, and the eloquence of your statements that we've always admired. We can only hope to maintain that level of passion for what we do.

A few years after the *Print* affair, we buried the hatchet. We still have the letter you sent us that starts off by saying "THE WAR IS OVER." It's hanging on the wall in our office. You had sent it to us after we invited you to collaborate on the Filosofia poster.

You really surprised us with your willingness and readiness to design this poster for us. The invite was a long shot, but you were very gracious, and that gesture of acceptance of our work, in light of your earlier dislike, blew us away. It made us feel like a million bucks.

Looking back, it's funny to think of these disagreements as war. But it speaks to the heated discussions within design that existed in those days. Now we miss those days, and we long for people like yourself who hold strong opinions and wield them like swords.

While we've never met in person, you made a big difference in our lives. We will always be thankful for that.

Sincerely,

Rudy VanderLans & Zuzana Licko

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

INTRO
FILOSOFIA
REGULAR
9/10

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
12/15 PT

TEXT
FILOSOFIA
REGULAR
10/12 PT

QUOTE >
FILOSOFIA
ITALIC
32/36 PT

In the new computer age the proliferation of typefaces and type manipulations represents a new level of visual pollution threatening our culture. Out of thousands of typefaces, all we need are a few basic ones, and trash the rest.

— Massimo Vignelli, 1991

FILOSOFIA

WHEN WE SELL TYPE TO PEOPLE, we rarely get to see what they do with it. We don't expect them to let us know, and they don't feel obliged to inform us. So it's always a surprise when we run into our typefaces in use. Bookstores are always a great place for surprising encounters. These two book covers, using Filosofia Regular and Bold, are examples of standout surprises that makes designing type a very satisfying endeavour.

THE SOURCE OF SELF-REGARD

Selected Essays,
Speeches, and
Meditations

TONI MORRISON

Winner of the Nobel Prize in Literature

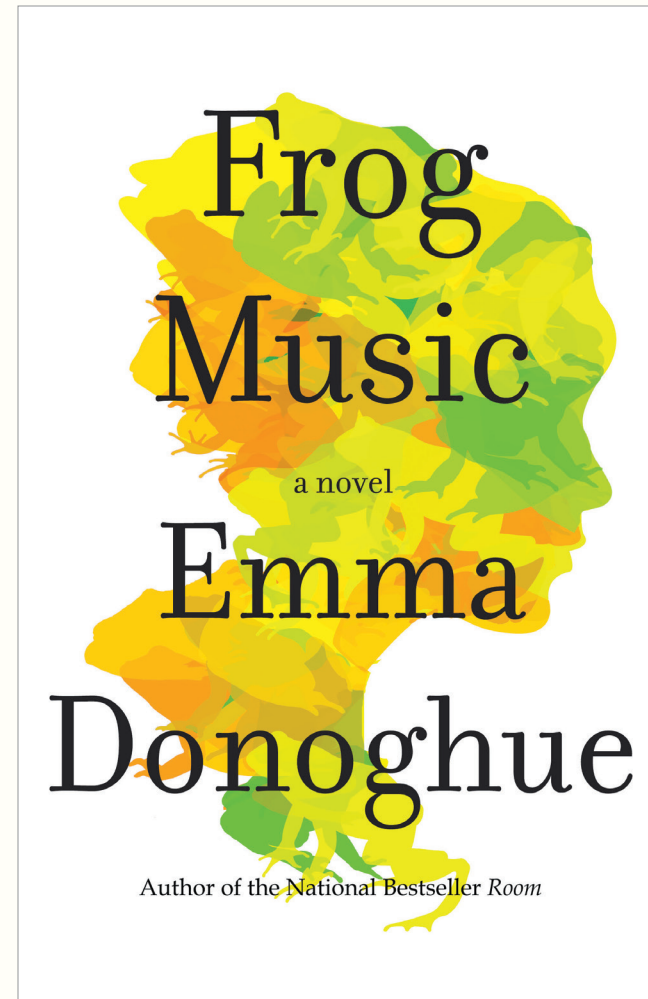
Filosofia Bold on a book cover designed by Kelly Blair for Alfred A. Knopf in 2019.

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
10/12 PT

TEXT
FILOSOFIA
REGULAR
10/12 PT

CAPTIONS
FILOSOFIA
REGULAR
8/10 PT



Filosofia Regular on a book cover designed and illustrated by Keith Hayes for Little, Brown & Company in 2014.

FILOSOFIA

THE COLOPHON, a brief statement containing information about the publication of a book, is a courtesy to the craftsmen involved in the making of books. Usually printed in the back of a book, it's an old custom that has largely disappeared from modern book publishing.

So imagine our delight when, in 2010, we were contacted by Simon Winchester, *The New York Times* best-selling author of such titles as *The Professor*, *Krakatoa*, and *The Men Who United the States*. He informed us that for his upcoming book, *Atlantic*, he had written “A note on the type,” to be placed at the end of the text.

He'd be most grateful, he wrote, if we could look briefly at it, to see if it is accurate. Not only was it accurate, it was probably the kindest, most considerate, and accurate credit ever given to one of our typefaces, or any typeface for that matter, by an author.

Here's what he wrote:

THE TYPEFACE EMPLOYED throughout this book is a modern interpretation of the classic eighteenth-century Didone serif face Bodoni, and known as Filosofia. This was created in 1996 by the Bratislava-born type designer Zuzana Licko, who with her Dutch-born partner Rudy VanderLans astonished the typographic world during the closing decades of the 20th century with a whirlwind of type design, largely occasioned by the invention of the Macintosh computer in 1984. Filosofia, with its slightly bulging serifs and lighter-than-classical-Bodoni vertical lines, clearly owes much to one of the most beloved of all Italian faces, but is more amiable and less wearing to the eyes when ranged over texts as lengthy and complex as that of *Atlantic*. I am proud that this book's designer felt able to employ this wonderful new typeface, and applaud with gratitude its most gifted creator. sw

HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
10/12 PT

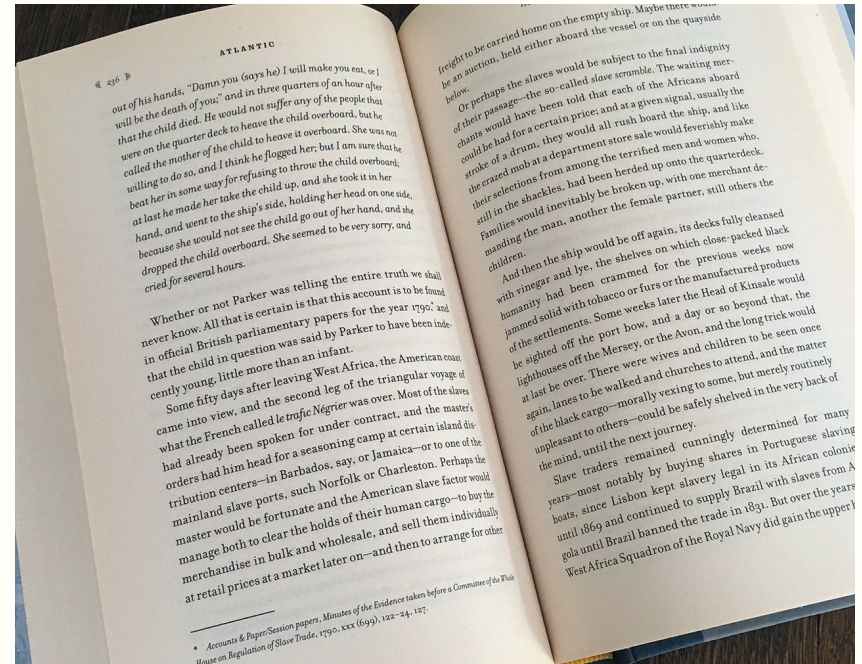
TEXT
FILOSOFIA
REGULAR
10/12

LEAD-IN
FILOSOFIA
REGULAR
SMALL CAPS
12/16 PT

TEXT
FILOSOFIA
REGULAR
12/16 PT

QUOTE >
FILOSOFIA
ITALIC
16/18 PT

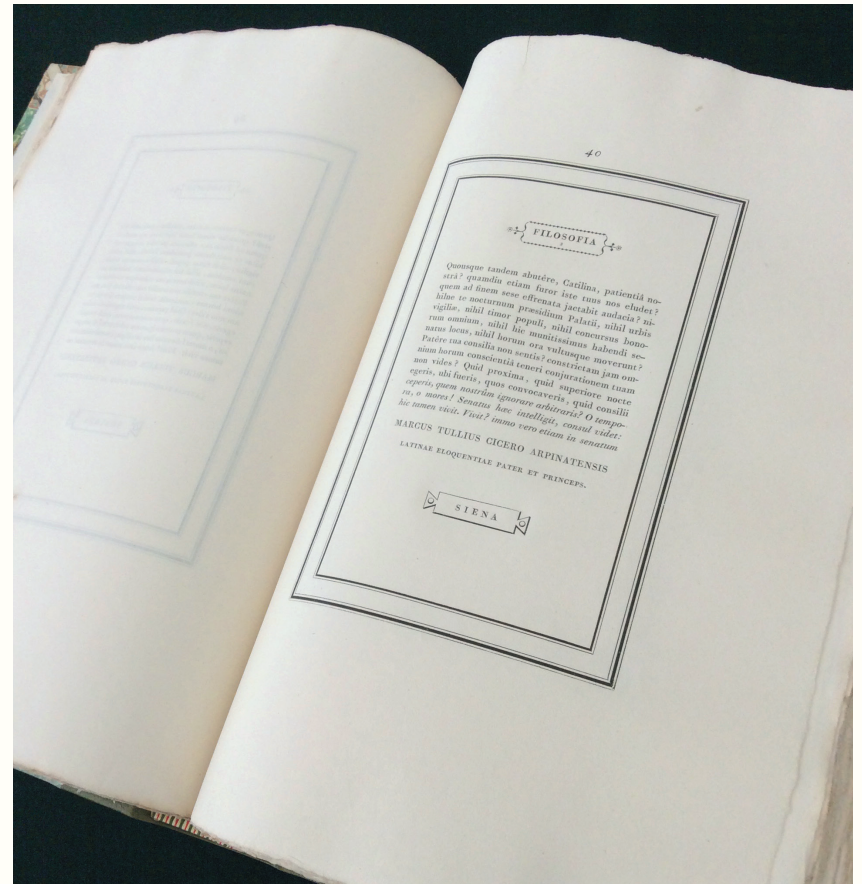
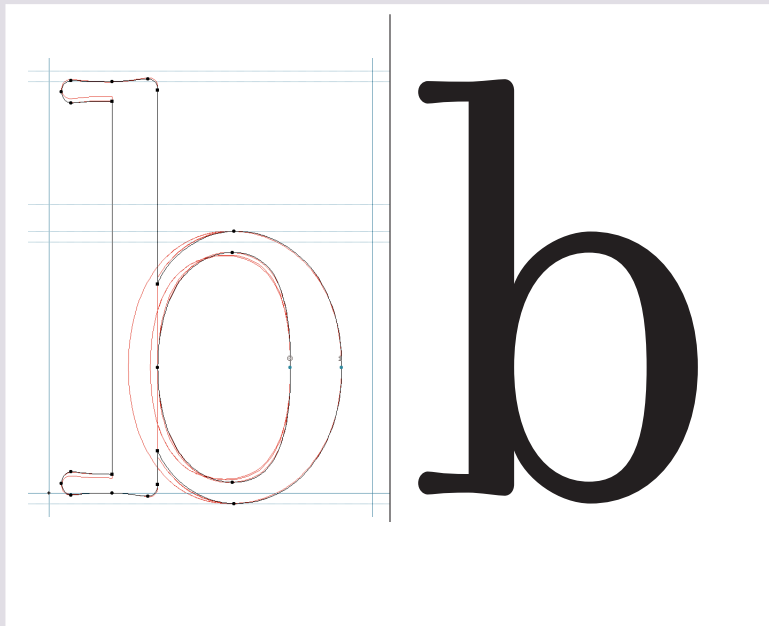
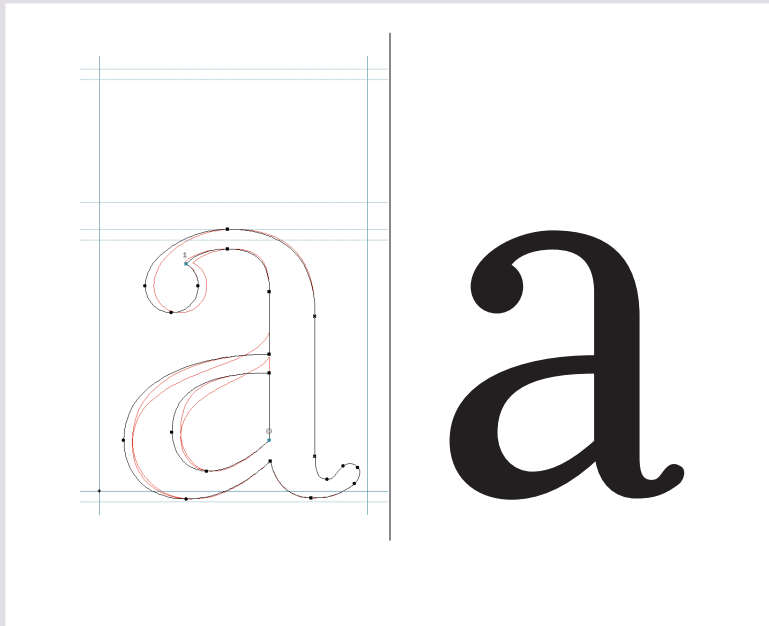
CAPTIONS >
FILOSOFIA
REGULAR
8/10 PT



Atlantic, by Simon Winchester, HarperCollins Publishers, 2010.
Typography by Leah Carlson-Stanisc. Typeset in Filosofia.

“Colophons are reminders that books are bigger than their writers alone. They are the measured exhale at the end of a satisfying experience. The sentence has end punctuation; the book has a colophon.”

— Nick Ripatrazone, *The Millions* (WEBSITE)
From the essay *Praise the Colophon: Twenty Notes on Type*, 2015.
www.emigre.com/colophon



Manuale Tipografico by Giambattista Bodoni, 1818, showing Bodoni's *Filosofia 3* (SIENA) CUT, the font version that inspired Licko's design. Licko designed *Filosofia* largely from memory. After closely studying a copy of the *Manuale Tipografico* at the Bancroft Library in Berkeley, California, she started her first sketches by drawing directly on the computer using Fontographer (SEE LEFT PAGE). You can view Licko's laser printout tests and design notes for *Filosofia* at Letterform Archive in San Francisco. *Manuale Tipografico* image photographed at Letterform Archive.



“[...] harmony without ambiguity,
variety without dissonance, and equality and
symmetry without confusion.”

— Giambattista Bodoni, *Manuale Tipografico*, 1818.

А Б В Г Д Е Ё Ж З
И Й К Л М Н О П Р
С Т У Ф Х Ц Ч Ш
Щ Ъ Ы Ь Э Ю Я
а б в г д е ё ж з
и й к л м н о п р
с т у ф х ц ч ш
щ ъ ы ь э ю я

FILOSOFIA REGULAR (CYRILLIC)

The Cyrillic characters for Filosofia Regular, Italic and Bold were drawn
in 2005 by designer Gayaneh Bagdasaryan and ParaType, Inc.
For Filosofia Cyrillic and other Cyrillic Emigre fonts go to www.emigre.com/Cyrillic

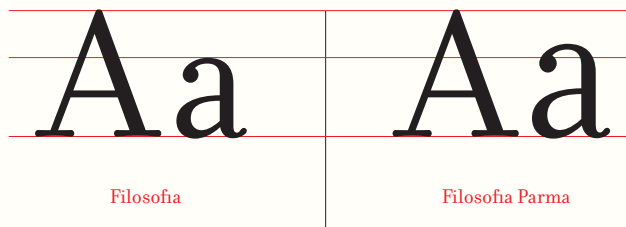
Anthropological
MODERNISM
economic indicators

monotone
KITCHENETTE
marie antoinette
Japanese film festival classics

moccasin
UNIFIED SCHOOL DISTRICT
MANIFEST DESTINY
The logical outcome of perseverance in art

FILOSOFIA PARMA

FILOSOFIA PARMA is a Filosofia spin-off, created in 2019 as part of the branding program for the city of Parma, Italy. Edenspiekermann, the agency in charge of the branding, performed the transformation by increasing Filosofia's x-height. The small caps were dropped due to the large x-height. The Filosofia Parma family is available in two roman styles of regular and bold weight, and can be used comfortably in combination with all other Filosofia fonts.



HEADLINE
FILOSOFIA
GRAND BOLD
19 PT

LEAD-IN
FILOSOFIA
BOLD
SMALL CAPS
12/15 PT

TEXT
FILOSOFIA
REGULAR
12/15 PT

CAPTIONS
FILOSOFIA
REGULAR
8/10 PT

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0
[(“ ! ? : ; \$ & ”)]

FILOSOFIA PARMA REGULAR

The Filosofia Parma family features an increased x-height, and can be used in combination with all other Filosofia fonts.

ABCDEFGHIH
IJKLMNOPQR
STUVWXYZ
abcdefghi
jklmnopqr
stuvwxyz
1234567890
[("!?:;\$&")]

FILOSOFIA PARMA BOLD

The Filosofia Parma family features an increased x-height, and can be used in combination with all other Filosofia fonts.

Anthropological
MODERNISM
Economic Model

Monotone
Japanese Film Festival Classics
Marie Antoinette
Intercontinental Hotel Suite

Milleniums
Unified School District
Immediately

www.emigre.com

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www.emigre.com/TypeSpecimens

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A few back issues of *Emigre* magazine remain available. These collectors' copies start at \$50. Visit our web site for a full showing of available issues and prices.
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FILOSOFIA



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