

Coranto2 & Coranto2 Headline

A refined newsface with distinctive character and clarity by *Gerard Unger*

ABOUT THE TYPEFACE

Coranto 2, based on Dr Gerard Unger's 1997 typeface *Paradox*, arose from a desire to transfer the elegance and refinement of that type family to newsprint. *Coranto 2* has a larger x-height and has been made more robust in many places to apply to the demands of newspaper printing. The Headline version has an even taller x-height for increased legibility and is more condensed to save space in the demanding medium.

Newspaper production has seen spectacular improvements over the past 30 years in paper and print quality, the introduction of colour printing, and more consistent and accurate register. Newspaper production still demands numerous letterforms, but advancements in printing are better able to bring out details and make typography more appealing to readers. Newspaper text no longer needs to sacrifice its compelling and unique look in order to gain functional superiority, but instead a top priority has become enjoying the reading experience.

Today, newspapers are not merely a matter of cheap grey paper, thin ink, and super-fast rotary printing; and type design no longer has to focus on surviving the mechanical technology while provid-

ing only elementary legibility. Now there is also room to create an ambience, to give an editorial a clearer identity of its own. There is scope – demand even – for precision and refinement. One consequence of this is that newspaper designers can now look beyond the traditional group of newsfaces. Conversely, a well made newsface can be used outside the newspaper – not an uncommon occurrence.

The Opentype update to the refined *Coranto 2* type family includes the addition of over 250 glyphs featuring full Latin A language support, small caps, new ligatures, four sets of numerals, arbitrary fractions, and superiors and inferiors. Furthermore, kerning was added and fine-tuned for better performance. Just as is expected, *Coranto 2* is intended for running text and *Coranto 2 Headline*, with its comparatively taller x-height and condensed width, is intended to set headlines.

The complete *Coranto 2* family comes in eight styles, speaks multiple languages, and, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES & SCRIPTS

Coranto2 Regular

Coranto 2 Italic

Coranto 2 Bold

Coranto 2 Bold Italic

Coranto 2 Headline Light

Coranto 2 Headline Regular

Coranto 2 Headline Semibold

Coranto 2 Headline Bold

typetogether

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ALBERGATI

“Don't worry about what anybody else is going to do. The best way to predict the future is to invent it.” *Alan Kay*

Oculata Secretos

MARKET evidently capable of supporting it

ho notizie

Die deutschen Maschinen- und Anlagenbauer sind schwungvoll in das Jahr 2011 gestartet.

Stáhněte výpovědi

Oyarzabal reconoce «UN HORIZONTE DE ESPERANZA»

moderner Pharao

Salman

18/22 PT (REGULAR & ITALIC)

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10/12 PT (LIGHT)

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10/12 PT (REGULAR)

To nejalterantivnější, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti. Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil

10/12 PT (SEMIBOLD)

To nejalterantivnější, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti. Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního

10/12 PT (BOLD)

To nejalterantivnější, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti. Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří

12/14 PT (LIGHT)

To nejalterantivnější, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti. Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s

12/14 PT (REGULAR)

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12/14 PT (SEMIBOLD)

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12/14 PT (BOLD)

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THE DESIGNER

Gerard Unger Born at Arnhem, Netherlands, 1942. Studied graphic design, typography and type design from 1963–'67 at the Gerrit Rietveld Academy, Amsterdam. He teaches as visiting Professor at The University of Reading, UK, Department of Typography and Graphic Communication, and he is Professor of Typography at Leiden University, the Netherlands. Free lance designer from 1972. He has designed stamps, coins, magazines, newspapers, books, logo's, corporate identities, annual reports and many other objects, and typefaces.

He has been awarded several Dutch and international prizes and honours, such as two honorary doctorates by the universities of Hasselt, Belgium and Tallinn, Estonia. He has written articles for the trade press, and several larger publications, such as *Landscape with Letters* (1989), linking the usually limited scope of type and typography with a wider cultural view. His book *Terwijl je leest* – about reading – has been translated in Italian, English, Spanish and German.

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