

MAC RHINO FONTS PROUDLY PRESENTS

A refined and elegant workhorse with one feet

BRUNNEN

in the past and the other firmly in the present



Brunnen is based on Fontana which was originally designed by Dr. Giovanni Mardersteig from a fount cut by Alexander Wilson of the Glasgow Letter Foundry about 1760 and cut by The Monotype Corporation Ltd. for exclusive use for William Collins, Sons & Co. Ltd. in 1936. After some time generally available from Monotype as typeface No. 403 in the sizes: 8, 10, 11, 12 and 14 point (composition) and 18 and 24 point (large composition). It did not survived the lead era and have rested peacefully until now.

THE BACKGROUND

PICA No 3. on an
Quousque tandem abutere,
stra? quamdiu nos etiam f
quem ad finem sese effrenat
hilne te nocturnum praesidiu

WILSON'S SPECIMEN OF ENGLISH ROMAN, 1788.

In 1935 The Monotype Corporation was asked by the House of Collins to cut a book face for the exclusive use of this great firm of printer-publishers. As stated in an introductory booklet on Fontana issued by Collins in 1936, the purpose behind the design of this new face "to set fourth printed words on book pages with the maximum clarity, dignity and typographical consistency which could be achieved by one of the greatest typographers of our time; to produce it in terms of the best modern mass-scale production; and to make it worthy of the finest traditions of English and Scottish printing and of the standards of modern book readers".

Dr. Giovanni Mardersteig, who started Officina Bodoni in 1922 and has ever since designed a number of types including 'Monotype' Dante was called in to advise on the problem. Having agreed that the new 20-century design was in the circumstances inadvisable, he chose as his model a fount cut by Alexander Wilson of the Glasgow Letter Foundry about 1760.

Wilson started his type foundry as St. Andrew's in 1742 and in 1762 moved

to the vicinity of the University of Glasgow. His work was quickly appreciated by Scottish printers, and among his foremost customer were Robert and Andrew Foulis, the University printers. According to Hansard, "the growing reputation of the University Press, conducted by these gentlemen, afforded more and more scope to Mr. Wilson to exercise his abilities in supplying their types; and being now left entirely to his own judgement and taste, his talents as an artist in the line to which he had become devoted became every year more conspicuous".

Wilson's later types reflected the influence of Baskerville. Mr. Harry Carter writes in Signature No. 4 (November 1936): "Baskerville imported into typography the flowing curves, long hair-lines and general love of symmetry of the contemporary writing-masters. Wilson took the letter-forms of Baskerville but kept to an older style of shading."

Dr. Mardersteig's adaptation of Wilson's type is fairly accurate although he has made certain changes, as for example in the height of the capitals which is slightly reduced. The broad open character of Fontana, the effective contrast between thick and thin strokes, and the absence of hair lines, make it an extremely readable type which will print well on a variety of papers, and it is equally successful in the 10-point size on a small page of a paperback as in the 14-point size on a large page of a fine edition.

TEXT FROM THE ORIGINAL MONOTYPE TYPE
SPECIMEN RELEASED IN 1961.

SURREALIST IMAGERY
Inconceivable
Hello waffle in iron No. 6

Wait, I know how this ends, it's so predictable

1987-2026

WRITE WHAT YOU KNOW

I haven't left

the living room since February

MINISERIES

ENTERTAINMENT

I went to the kitchen in 1948



Fontana has the large face, with spacing and breadth that make Baskerville so useful, and a pleasing contrast of thick and thin strokes, a “brilliance” of cutting that Baskerville lacks. There is not much hairline in the design, so that it is by no means hard on the eyes. The design is not original: it is taken from a fount cut for Wilson’s foundry, near Glasgow, about 1760. Fontana may, I hope without offence, fairly be called an accurate reproduction of Wilson’s type; it is a near the original as ‘Monotype’ Bell, and nearer than the previously cut Baskerville or Bodoni. Dr. Mardersteig has reduced the capitals in relation to the lower-case, I think with good effect, and has had in many cases to choose between alternative letters and variations in design between the Wilson founts of various sizes: in general he seems to have taken the one on English body as his model. The Fontana letters are essentially hand-cut in the sense that the drilling machine has faithfully rendered the characteristics of work done with a file, and the success in the smaller sizes of this type and others as accurately re-cut shows that the irregularities of hand-cutting, if not too gross, are not impediment to easy and pleasurable reading.



AN EXTRACT FROM T. C. HANSARD’S “TYPOGRAPHICA” ON

ALEXANDER WILSON

Mr. Alexander Wilson was born at St. Andrew’s, in Fifeshire, in 1714. Being designed for a medical profession, and having consequently received a liberal education, he left Scotland for London in the year 1737, in order to seek for employment. Soon after his arrival in the British metropolis he engaged himself with a surgeon and apothecary of good character, who was a native of France. He had the entire charge of the shop, and also the care of some of the patients, for which services he received a small annual salary, besides his board and lodging in the house. While he was thus passing his time in a manner which he considered comfortable for one at this first entrance upon the world, a circumstance accidentally occurred which gave a new direction to his genius, and which, in the end, led to an entire change of his profession. This was a chance visit made one day to the letter-foundry with a friend who wanted to purchase some printing-types. Having seen the im-

plements and common operations of the workmen usually shown to strangers, he was much captivated by the curious contrivances made use of in prosecuting that art. Shortly afterwards, when reflecting upon what had been shown him in the letter-foundry, he was led to imagine that a certain great improvement in the progress might be effected; and of a kind, too, that, if successfully accomplished, promised to reward the inventor with considerable emolument. He presently imparted his ideas upon the subject to a friend named Bain, who had also come from St. Andrew’s; and who possessed a considerable share of ingenuity, constancy, and enterprise. The consequence of this was, the resolution of both these young adventurers to relinquish, as soon as it could be done with propriety, all other pursuits, and to unite their exertions in prosecuting the business of letter-founding according to the plan which had been contemplated with a view to improvements.

A B C D E F G H I J ſ K L M N O P Q R S T U V W X
Y Z À Á Â Ã Ä Å Ą Ā Ă Ḃ Æ É Ç Ê Ë Ě Ė Ĝ Ğ Ġ Ĥ Ħ Ì Í Î Ĭ ĭ İ Į Ĳ Ĵ Ķ Ĺ Ł ℒ ℔ Ń
Ň Ņ Ŋ Ŏ Ò Ó Ô Õ Ö Ő Œ Ø œ Š š ſ Ş Š ř Ţ ŧ
ı ꝛ ꝛ ꝛ ꝛ Ù Ú Û Ü Õ Ū Ů Ű Ų Ŵ ŵ Ŷ ŷ Ý Þ à á â ã ä å æ ç è é ê ë ē ė ğ ġ ĥ ĩ ĳ Ľ ļ ł ľ ů ž ž ž þ 1 2 3 4 5 6 7 8 9 0 \$ ¢ ₣ € £ ¥ # % ‰ ! ; ? &

Font Bundles Ltd

For polite society bases itself upon exclusions. In this it partly appeals to that antagonism of our nature through which the desire to possess something is greatly exaggerated by the difficulty of becoming possessed of it. **If every one can come to your house, no one, you think, will consider it a great object of desire to go there.** *Theories of supply and demand come in here. People would gladly destroy things that give pleasure, in order to enhance their value in the hands of the few. I once heard a lady, herself quite new in society, say of a Parisian dame who had shown*

{BRUNNEN REGULAR, BOLD AND ITALIC 34/38 POINTS}

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{BRUNNEN REGULAR, BOLD AND ITALIC 24/30 POINTS}

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{BRUNNEN REGULAR, BOLD AND ITALIC 18/22 POINTS}

BRUNNEN REGULAR,
BOLD AND ITALIC
14/16 POINTS

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BRUNNEN REGULAR,
BOLD AND ITALIC
13/15 POINTS

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BRUNNEN REGULAR,
BOLD AND ITALIC
12/14 POINTS

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BRUNNEN REGULAR,
BOLD AND ITALIC
11/13 POINTS

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BRUNNEN REGULAR,
BOLD AND ITALIC
10/12 POINTS

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BRUNNEN REGULAR,
BOLD AND ITALIC
9/11 POINTS

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BRUNNEN REGULAR,
BOLD AND ITALIC
8/10 POINTS

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BRUNNEN REGULAR,
BOLD AND ITALIC
7/9 POINTS

For polite society bases itself upon exclusions. In this it partly appeals to that antagonism of our nature through which the desire to possess something is greatly exaggerated by the difficulty of becoming possessed of it. If every one can come to your house, no one, you think, will consider it a great object of desire to go there. **Theories of supply and demand come in here. People would gladly destroy things that give pleasure, in order to enhance their value in the hands of the few. I once heard a lady, herself quite new in society, say of a Parisian dame who had shown her some attention: "Ah! the trouble with Madame is that she is too good-natured. She entertains everybody." "Indeed," thought I, "if she had been less good-natured, is it certain that she would have entertained you?" But of course the justifiable side of exclusion is choice, selection of one's associates. No society can confer the absolute right or power to make this selection. Tiresome and unacceptable people are everywhere entangled in relations with wise and agreeable ones. There is no bore nor torment who has not the right to incommode some fireside or assembly with his or her presence. You cannot keep wicked, foolish, tiresome, ugly people out of society, however you and your set may delight in good conduct, grace, and beauty. You cannot keep poor people out of the society of the rich. Those whom you consider your inferiors feed your cherished stomach, and drape your sacred person, and stand behind your**

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{FULL CHARACTER SET OF BRUNNEN ORNAMENTS}



THE TEXT USED FOR PAGES 10–13 IS ORIGINALLY FROM
»IS POLITE SOCIETY POLITE? AND OTHER ESSAYS«
BY JULIA WARD HOWE (2010).



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