

Silentium Pro



An Adobe® Original

Silentium™ Pro

*A Contemporary Calligraphic Typeface Family
Based on Carolingian Book Hands*

For more information about OpenType®, please refer to Adobe's web site at "www.adobe.com/type/opentype". This PDF document was designed to be viewed on-screen or printed duplex and assembled as a booklet.



ADOBE ORIGINALS

Adobe Systems Incorporated introduces *Silentium Pro*, a new OpenType® font software package in the growing library of Adobe Originals typefaces, designed specifically for today's digital technology. Since the inception of the Adobe Originals program in 1989, Adobe Originals typefaces have been consistently recognized throughout the world for their quality, originality, and practicality. They combine the power of PostScript® language software technology and the most sophisticated electronic design tools with the spirit of craftsmanship that has inspired type designers since Gutenberg. Comprising both new designs and revivals of classic typefaces, Adobe Originals font software has set a standard for typographic excellence.

WHAT IS OPENTYPE?

Developed jointly by Adobe and Microsoft, OpenType is a highly versatile new font file format that represents a significant advance in type functionality on Windows® and Mac OS computers. Perhaps most exciting for designers and typographers is that OpenType fonts offer extended "layout features" that bring an unprecedented level of control and sophistication to contemporary typography.

Because an OpenType typeface can incorporate all glyphs for a specific style and weight into a single font, the need for separate expert, alternate, swash, non-Latin, and other related sets is eliminated. In OpenType savvy applications such as Adobe's InDesign™, OpenType layout features organize groups of glyphs according to their use. Activating these features enables typographic refinements such as ligatures, small capitals, and oldstyle figures, streamlining the process of setting and fine-tuning text. In addition, all glyphs in an OpenType font can be accessed in InDesign, whether or not they are covered by a layout feature. OpenType fonts, coupled with the enhanced typographic control offered by a program such as InDesign, let type-users take advantage of advanced justification, optical margin alignment, hanging punctuation, and optically sized masters (for fonts with two or more optical masters). Adobe OpenType fonts are some of the most sophisticated typefaces ever offered, allowing designers to more effectively take advantage of the power of the computer for digital design and typesetting.



ʒabcdefghijklmnopqrstuvwxyzʒ

ABCDEFGHIJKLM

ABCDEFGHIJKLM



SILENTIUM

ABCDEFGHI



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NOPQRSTUVWXYZ

NOPQRSTUVWXYZ



abcdefghijklmnopqrstuvwxyz



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SILENTIUM PRO

Silentium is an attractive and sturdy new OpenType family designed by Jovica Veljović, acclaimed calligrapher and type designer. Based on 10th century Carolingian minuscule scripts, *Silentium* captures the subtle energy and surprising versatility of this courtly manuscript form. As a multi-featured OpenType family, *Silentium Pro* includes a myriad of alternate forms, ligatures, and titling characters that add an air of tasteful liveliness to contemporary graphic design and typography. It is designed for use at display sizes, and will also work well in text setting as small as 8 points.

Silentium is the Latin word for silence, a discipline commonly practiced in the medieval European monasteries and court scriptoria where the Carolingian script flourished. For scribal monks, who produced some of the most beautiful manuscripts of all time, silence was an ascetic discipline that complemented their refinement of the written symbols of language. Now, more than ten centuries later, *Silentium Pro* brings the fluid energy of their work to contemporary design and typography. *Silentium* sparkles, with a quiet but ebullient sense of the human hand.

The Carolingian period is seen as an aesthetic high point by both scholars and practitioners of what we now call roman bookhands and type design. Though the Carolingian minuscule has served as the basis for other contemporary type designs, *Silentium Pro* is Veljović's unique interpretation. It captures the energy and legibility of the original manuscripts in a useful, contemporary type design. The lowercase forms for *Silentium Pro* draw directly on the Carolingian minuscule found in 9th and 10th century manuscripts from the High Period. Because there was no rigid system of a dual alphabet (capital letters stylistically matching lowercase) during this period, the capital forms in *Silentium Pro* are from Veljović's own calligraphic work, as well as being inspired by the titles, chapter openings, and initial capital letters in Carolingian manuscripts.

This specimen book provides background on the design, development, and use of *Silentium Pro*, and its historical context. It also includes text specimens at a full range of sizes, as well as sample artwork showing *Silentium Pro* in use.

THE CAROLINGIAN MINUSCULE

Charlemagne, or Charles the Great (742–814 A.D.), became king of the Franks in Northwestern Europe in 768. On Christmas Day in 800, he was crowned Holy Roman Emperor of the West by Pope Leo III, assuming a title that had lapsed in 476, and thus became the successor to Constantine and to all Roman emperors. Charlemagne built a splendid palace and founded a great cathedral in Aachen, supported education reform, and founded an academy at his court, where scholars and theologians from all over Europe gathered, most notably Alcuin of York.



Charlemagne also supported important scriptoria in the monasteries of Lyon, Autun, Tours, Luxeuil, and Corbie. These scriptoria flourished in the effort to copy classical Latin literature and thereby propagate knowledge of Antiquity and the early Christian era. In fact, ninety percent of such classical literature is only known to us today because of the manuscript copies made in Charlemagne's era. It is likely there were many different original sources of writing in the scriptoria, and it is believed the copyists attempted to bring order to their new documents by slowly developing the script known as Carolingian minuscule. Though this change in lettering is dramatic in retrospect, it came about gradually, and it symbolizes the return to order and tradition that characterized Charlemagne's stable empire. And though Charlemagne did not invent the Carolingian minuscule, his role as head of a stable Empire helped to ensure that this writing was disseminated throughout Western Europe.

The roots of the Carolingian minuscule include Roman half-uncial, insular writing, and regional cursive styles. In the 8th century, early forms of the script intermingled with the peculiarities of contemporary regional forms. The high period of the Carolingian minuscule—from the 9th until the late 11th century—was characterized by soft, rounded, slightly-sloped and well-formed letters with a high degree of legibility, spacious x-heights, and regulated interlinear and interword spacing. In the 12th to 13th centuries, it provided the basis from which medieval blackletter bookhands developed. During the Italian Renaissance in the 15th century, the Carolingian minuscule became a model for the writing of the Humanists, which in turn became the model for early Roman typefaces.

FROM PEN TO TYPE

To begin the design process, Veljović studied manuscripts from the Carolingian period, and spent months creating page after page of quick but clear and focused calligraphy using quills, brushes, and pens. From these fluidly handwritten pages he chose letters that were legible, balanced, and well-formed as the basis for his design.

After scanning and digitizing the selected letterforms, the work of sculpting the shapes continued on the computer. Veljović enhanced and refined typographic elements of color, alignment, and letterfit, without losing the distinctive handwritten urgency of the historical model. The lowercase has the slight lean of historical models, and certain characteristic forms are included, such as the short t, the spiking y, and the curvaceous 2-story g. Lowercase alternates and ligatures were designed to allow for smooth flow of text as well as occasional variation of form, such as the clubbed ascenders, the double-letter ligatures, and the connecting long-f forms. The serif angles, the punctuation shapes, and the tenacious figures all contribute to a confident appearance and asymmetric rhythm.

Designing the capital forms provided Veljović with an opportunity for prolific interpretation and invention. In the 9th and 10th centuries, many different styles of capital letters could be found on a single manuscript page. Veljović took advantage of this liberal precedent by designing four distinct sets of capitals with letterforms in each set that are stylistically linked. Roman I has capitals based on the flat-pen or built-up Roman forms found in the Carolingian manuscripts. Roman II has capitals based on Veljović's contemporary angled-pen forms, where an axis similar to that of the lowercase makes the capitals integrate well with the lowercase. He also designed a full set of inline titling capitals based on the Roman I capitals, a set of reversed initials, and several alternates based on other historic initial forms, such as the uncial. The Carolingian scribes were adroit craftsmen when it came to using capitals in their page layouts, and Veljović included several uncommon and cleverly connected capitals and capitals-within-capitals.

Finally, Veljović created a set of unusual ornaments that harmonize with the alphabetic characters, and can also be combined with each other to make contemporary and unique arrangements.

SILENTIUM PRO GLYPHS

Silentium Pro's large glyph complement was designed to meet the exacting requirements of graphic arts professionals throughout the world. Its diverse international character set encompasses most Latin-based languages, and includes such typographic niceties as oldstyle figures, ornaments, alternate capital and lowercase forms, ligatures, international monetary symbols, an expanded set of mathematical symbols, as well as titling and reversed capital letters.

ROMAN I CAPITALS WITH ALTERNATES These capitals were designed with the vertical axis that results from using a square-edged pen in a flat position, or by building up the letterforms in an additive drawing process. This style, which is ubiquitous in Carolingian manuscripts, is especially attractive in all-capital settings. When used with the lowercase it provides a stimulating but subtle contrast.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ACEGMMPQRT

ROMAN II CAPITALS WITH ALTERNATES These capitals, which reflect an angled axis of pen stroke, are based on Veljović's freely and quickly written roman capitals. A similar axis and color to the lowercase forms helps these capitals blend harmoniously in text. When used in all capital settings, the playful pen-made forms of such characters as A, N, Q, and T add an expressive quality to titles or signage.

ABCDEFGHIJKLMNOPQRSTUVWXYZCNR

LOWERCASE Roman I and II have the same basic lowercase forms. They are open, round, and clear, and combine well to make elegantly legible text. In addition, Roman II has historically accurate clubbed ascending strokes.

abbcefgghijkkllmnopqrstuvwxyz
aaeeгииorrfttvwx

F-LIGATURES Both *Silentium Pro Roman I* and *Roman II* include a set of f-ligatures that are designed to correct awkward combinations where letters may collide. These ligatures can be used easily in Adobe's InDesign.

ff fi fl ffi ffl

ALTERNATE AND LIGATED LOWERCASE These forms give words and phrases a slightly more animated and informal appearance. Many of them have been designed to provide an alternative to awkward letter combinations.

et ex fa fb fh fj ffi fk fr ft fe fd gg
ra rt sh sp st ta tt ty tz zz

ROMAN I LIGATED CAPITALS *Silentium Pro* includes versatile and creative capital alternates, capitals within capitals and ligatured forms. Frequently seen in medieval manuscripts, these glyphs can be added sparingly to contemporary typography to impart a subtle look of liveliness.

A A E H I C C U B D H E R L M N K O E I O T E T I T O T T V E

ROMAN II LIGATED CAPITALS These alternate capital letters in *Roman II* provide a creative substitute for solving slight fit problems in all-capital settings, as well as being useful for adding an air of controlled momentum.

A C T M E N E N S T T T V T W T Y V R W R T h T l

OLDSTYLE FIGURES Designed with ascenders and descenders, these letterforms have features and proportions that are compatible with the lowercase characters of the typeface. Oldstyle figures, also known as hanging figures, are typically used for text setting because they are designed to blend in well with the lowercase letterforms. In *Silentium Pro*, oldstyle figures are available in both fitted and tabular versions.

1234567890

REGULAR FIGURES These figures are designed to be compatible with the capital letters in height, weight, and alignment. In *Silentium Pro* they are available in fitted and tabular versions.

1234567890

MATHEMATICAL AND MONETARY SYMBOLS *Silentium Pro* includes some of the more common mathematical symbols designed especially for the family. The monetary symbols include common forms used for contemporary currency. Both the mathematical and monetary symbols are available in oldstyle and regular height versions.

∂ℓΠΣμπε√∠^#ΔΩ=÷×+−±><≈≠≥≤∞−
\$¢£€¥ƒ€£¥ƒ€α

TITLING AND REVERSED CAPITALS The titling capitals are inline or white-stroked versions of the Roman I capitals. They are designed for all capital settings or to be used as initial capitals, and the set also includes figures, monetary symbols, related punctuation, and accented characters. The reversed capitals can be used as initial forms in book chapters or related paragraphs.

ABCDEF FGH IJKLMN OPQRST UVWXYZ
ÆŁŒØĐƆFIFLSS0123456789\$£¥€0!;?¿&

A B C D E E F G G H I J K L M M N O P Q
R R S T U V W X Y Z

ACCENTED GLYPHS The large number of accented glyphs in *Silentium Pro* help support a broad range of Latin-based languages from around the world. The fonts in *Silentium Pro* include accented glyphs for both sets of capitals, as well as lowercase, and titling.

ÁĀÂÄÀĀĀĀĀãääääääãą
ÁĀÂÄÀĀĀĀĀãääääääãą

ORNAMENTS Throughout typographic history type designers have created printer's ornaments to accompany their typefaces. In Carolingian manuscripts, scribes occasionally added illustrative elements that ranged from stylized doodles to full-blown illuminated pages. The ornaments in *Silentium Pro* add a personal signature to the type family and can be used as title page decoration, paragraph markers, dividers for blocks of text or graphic elements, as well as repeated borders and constructed decorations. *Silentium Pro* has ornaments designed to be used singly or with each other.



Text Settings

8/10 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES OF the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains to all eternity: if then, having uttered this, they also be then silent, and if he speak alone; not by them but by himself, that we many hear his own word: not pronounced by any tongue of flesh, nor by the voice of the angels, nor by the sound of thunder, nor in the dark riddle of a resemblance; but that we many hear him whom we love in

9/11 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains to all eternity: if then, having uttered this, they also be then silent, and if he speak alone; not by them but by himself, that we many hear his own word: not pronounced by any tongue of flesh, nor by the voice

10/12 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains to all eternity: if then, having uttered this, they also be then silent, and if he speak alone;

8/10 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES OF the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains to all eternity: if then, having uttered this, they also be then silent, and if he speak alone; not by them but by himself, that we many hear his own word: not pronounced by any tongue of flesh, nor by the voice of the angels, nor by the sound of thunder, nor in the dark riddle of a resemblance; but that we many hear him whom we love in these creatures,

9/11 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains to all eternity: if then, having uttered this, they also be then silent, and if he speak alone; not by them but by himself, that we many hear his own word: not pronounced by any tongue of flesh, nor by the

10/12 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one--since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains to all eternity: if then, having uttered this, they also be then silent, and if he speak alone;

We said therefore: If to any man

11/13 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains

12/14 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE silenced, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto

13/15 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF flesh be silenced, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever

11/13 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all these say unto him, We created not ourselves, but he that remains to all eternity: if then, having

12/14 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE silenced, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be silent to any one since if any man could hearken unto them, all

13/15 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE silenced, if fancies of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient be si-

the tumults of flesh be silenced

14/16 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES OF THE EARTH, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever

14/16 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES OF THE EARTH, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever

16/18 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES OF the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced, every tongue, and every sign, if whatsoever is transient

16/18 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES OF the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon self surmount self: if all dreams and imaginary revelations be silenced,

if fancies of the earth and

18/20 ROMAN I

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon

18/20 ROMAN II

WE SAID THEREFORE: IF TO ANY MAN THE TUMULTS OF FLESH BE SILENCED, IF FANCIES of the earth, and waters, and air be silenced also: if the poles of heaven be silent also: if the very soul be silent to herself, and by not thinking upon

24/28 ROMAN I

WE SAID THEREFORE: IF TO ANY man the tumults of flesh be silenced, if fancies of the earth, and waters, and air be silenced also: if the poles of heav-

24/28 ROMAN I

WE SAID THEREFORE: IF TO ANY man the tumults of flesh be silenced, if fancies of the earth, and waters, and air be silenced also: if the poles of heav-

and waters and air be silenced

INCOMMUNICABLE



SANCTITY

MAJESTIC

THE TEMPERED LIGHT OF THE WOODS IS LIKE A
PERPETUAL MORNING • AND IS STIMULATING AND
HEROIC • THE ANCIENTLY REPORTED SPELLS OF

STIMULATING

TEMPERED

PERPETUAL

Sample Art

THE
MERRY ADVENTURES
OF
ROBIN HOOD
of
Great Renown
in Nottinghamshire



BY HOWARD PYLE

I**N** MERRY ENGLAND in the time of old, when good King Henry the Second ruled the land, there lived within the green glades of Sherwood Forest, near Nottingham Town, a famous outlaw whose name was Robin Hood. No archer ever lived that could speed a gray goose shaft with such skill and cunning as his, nor were there ever such yeomen as the sevenscore merry men that roamed with him through the greenwood shades. Right merrily they dwelled within the depths of Sherwood Forest, suffering neither care nor want, but passing the time in merry games of archery or bouts of cudgel play, living up on the King's venison, washed down with draughts of ale of October brewing.

Not only Robin himself but all the band were outlaws and dwelled apart from other men, yet they were beloved by the country people round about, for no one ever came to jolly Robin for help in time of need and went away again with an empty fist.

And now I will tell how it came about that Robin Hood fell afoul of the law. When Robin was a youth of eighteen, stout of sinew and bold of heart, the Sheriff of Nottingham proclaimed a shooting match and offered a prize of a butt of ale to whosoever should shoot the best shaft in Nottinghamshire. "Now," quoth Robin, "will I go too, for fain would I draw a string for the bright



You are invited to
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10:00 a.m.

the 14th of August 2000
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Cloverdale

ELSA DEVON ∩ IAN HOLMES

Picnic following



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Viola Odorata



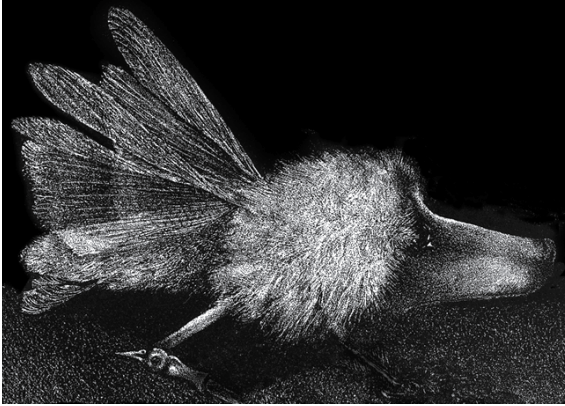
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THE
SPURIOUS FORCE



OF
HUMAN NATURE

*A series in three parts
by Gertrude Drucker*

MC Press, Paris 2000

TYPE DEVELOPMENT AT ADOBE

Type is developed at Adobe by a full-time staff of type design professionals. Each member of this group has specialized skills in type design and the use of tools needed to create digital type. The Adobe type staff has a working relationship with many other professionals worldwide, whose expertise represents a broad spectrum of historical, scholarly, and practical knowledge of typography and the modern graphic arts.

Yugoslavian type designer Jovica Veljović is a long-time student and teacher of calligraphy; he is well-versed in historical Latin forms as well as a modern explorer of the alphabetic line as a basis for art. Veljović received his master's degree in calligraphy and lettering at the Academy of Applied Arts in Belgrade. He now lives in Germany where he teaches type design and calligraphy at the Fachhochschule Hamburg, and presents workshops throughout Europe and the United States.

In addition to designing the type family Ex Ponto® for Adobe in 1995, Veljović has designed typefaces for the International Typeface Corporation (ITC Veljović®, ITC Esprit®, and ITC Gamma®); in 1998, he created a type family for exclusive use of the German newspaper Die Zeit. He has also served as a consultant on Cyrillic type designs for Apple Computer, Inc., Linotype-Hell AG, and URW Software & Type. In 1985, he received the Charles Peignot Award from the Association Typographique Internationale for excellence in calligraphy and type design.

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Further Reading

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