2 NEW FONTS

DESIGNED BY JOHN DOWNER

BROTHERS

REGULAR, BOLD, *SUPER SLANT* & 87 WORD LOGOS $140

{COUNCIL}

REGULAR AND 182 WORD LOGOS $75

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COUNCIL

COUNCIL WAS INSPIRED by some capital letters, planographically printed, on a candy tin I bought at an antique store. The tin is the size and shape of a hat box, and it was made in the early 1900s for **JOHN G. WOODWARD & Cº** of **COUNCIL BLUFFS, IOWA.** The lettering is interesting to me both for its skillful design and because of its strong resemblance to wood type. The lettering is neither perfectly consistent nor slavishly executed, but it has the general look of being composed rather than drawn. Curiously, though, while this lettering style has many of the display attributes of wood type, it appears not to have been copied from any one known wood type font of its day. It is a meticulous synthesis of typographic and lithographic sensibilities. In my estimation, its dense, compact appearance seems to be the result of a commercial lettering artist's unabashed admiration of xylographic poster types. I regard it as an example of mimicry in the best sense of the word.

MY WORK ON COUNCIL began in 1996 and concluded this year. I tried to develop the main font with as much fidelity to the proportions of the characters on the candy tin as was reasonable, while adhering to certain established typeface production standards of today. (This typeface is kerned, for instance.) Of the full-size capitals in the face, only those I found in the name and location on the candy tin owe their shapes to one particular source. Thus, the **A, B, C, D, F, G, H, I, J, L, N, O, R, S, U, W,** and **&** all have models. I should mention that the **D** is unusual because it is the only letter with a convex side in my alphabet. This inconsistency exists in the original and is one I decided to preserve. The **S,** by comparison, had a squarish form I did not favor, so I deviated from it in my font. The balance of the upper case and small caps, plus the figures, punctuation, monetary symbols and miscellaneous reference signs represent my attempt to fill out the font.

THE WORD LOGOS were added later. There are no stacked letters to be seen on the candy tin, and just one raised letter, but given the narrowness of the characters in my font, I thought that short stacks or other arrangements of characters would be useful as a companion set. Zuzana Licko arranged them into two volumes.

BROTHERS

THIS SERIES OF FACES, like Council, began as a font of capital letters in 1996 and was finished in 1999. The Bold weight was the first to be designed. Its inspiration came from a bright chromolithographed letterhead designed around the turn of the century for the **COLE BROTHERS** traveling shows, an extravaganza of acrobatic and circus acts that included trained horses with bareback riders. There is a quality of boldness and daring in the letters that I think accurately reflects the directness and bravado of circus performers.

THE COLE BROTHERS STATIONERY has quite a bit of variation in the letterform proportions, unlike the uniformity of the lettering on which Council is based. The letters are not very typographic, nor are they very consistent. They were drawn on a lithography stone and were "cut-in," meaning that the lettering artist filled the panel background and left the letters showing in reverse. A notable feature of work done in this manner is that it is relatively easy to get sharp outer edges, such as the bevels on the corners of the octagonal **O,** but it is difficult (often, impractical) to try for sharp corners on the counters, even where they should appear square, as on the inside of an **H.** Thus, many of the the capitals are bracketed inside. There are some exceptions, however, where strokes join at acute angles, as in **A, K, M, N, V, W, X, Y, Z** and **Æ.** The crotches of these letters contain "traps" that deepen the negative space for the sake of keeping the letterforms crisp. Also, because the lower case characters are expected to be used in a smaller range of sizes than the capitals, most of the bracketing has been eliminated.

AS THE BROTHERS FONT SERIES GREW, I made several alternate capitals for the Bold, then designed a Regular weight to match in style. Next came a lower case for the Regular and a set of slightly smaller (about 90%) caps to serve the full-size Bold Caps. These have the same alternate forms found in the companion font.
Finally, I created a pseudo-italic version of the Regular. It is actually more an extreme oblique than it is a legitimate italic (having fewer cursive-inspired forms than normal). I call it a "Super Slant." It has alternates that match those in the Brothers Regular Alternates fonts, and a few extras as well.
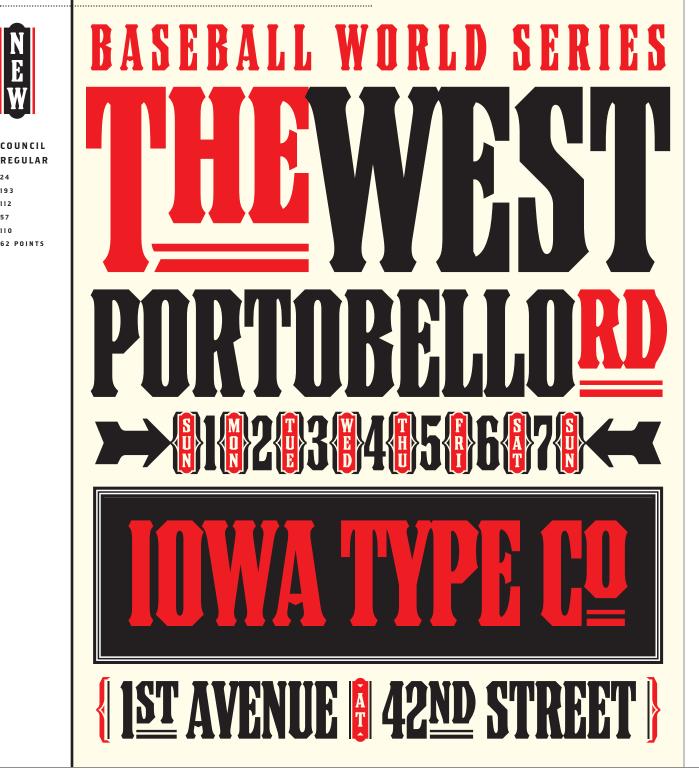
BROTHERS WORD LOGOS are a hodge podge. They come in various forms and from various sources – mainly from lithography, typography, and commercial lettering. These Word Logos were not inspired by the **COLE BROTHERS** stationery. Rather, they have grown as a collection of devices that I think will add nostalgia and utility to the digital repertoire of typographers and sign makers alike.

NEW

COUNCIL
REGULAR

24
193
112
57
110
62 POINTS

BASEBALL WORLD SERIES

THE WEST

PORTOBELLO RD

SUN 1 MON 2 TUE 3 WED 4 THU 5 FRI 6 SAT 7 SUN

IOWA TYPE CO

{ 1ST AVENUE AT 42ND STREET }

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZzZ!?¿¡"#°$1234567890¢£¥€
%‰&'()*+,-./:;⬅=➤@[\]{}~†‡§¶•®©™«»...–—""''ʼøØſẞÆœŒßssﬁﬂﬂíÁÀÂÄÃÅÇÉÈÊËÍÌÎÏÑ
óòôöõúùûüÿÁÀÂÄÃÅÇÉÈÊËÍÌÎÏÑÓÒÔÖÕÚÙÛÜŸ

NEW

COUNCIL 182 WORD LOGOS

90

55 POINTS

SM   MED   {LG}   XL   XXL

BUY

Any of the stacked word logos can be framed by typing the bar,

BUY

or the brace characters,

{BUY}

before and after the word logo.

& · 100 · AM · AND · **AND** · APR · APT · APY · ASK · AT · **AT** · AUG · AUS · AVE · AYE · BAR · BBQ · BED · BIG · BOX · BOY

BUT · BUY · **BY** · CAB · CAN · CC · CD · CM · CO · **CO** · DAD · DAY · DBL · DEC · DEP · DPT · DRY · EA · EAT · END · ESQ · ETC

EUR · EYE · EXP · FAX · FEB · FLY · FOR · **FOR** · FRI · FT · FUN · FWD · FWY · GAL · GAS · GET · GIG · GUY · HEY · HIT · HT · HOT

HWY · ICE · IN · **IN** · INC · **INC** · INT · JAN · JUL · JUN · KEY · LB · LG · LTD · MAC · MAR · MAY · MED · MET · MFG · MFR · MGR

MGT · MI · MM · MOM · MON · MR · MS · MUM · NAY · **ND** · NET · NEW · NL · NO · NOV · NOW · NZ · OCT · OF · **OF** · OFF · OLD

ON · **ON** · ONE · OUR · OUT · OZ · PAK · PAR · PC · PER · PKG · PM · POP · PS · PTY · **R** · RAM · **RD** · REC · REG · REV · ROM

RTE · **S** · SAT · SEE · SEP · SM · SQ · ST · **ST** · **ST** · SUN · TAX · TEA · TEL · **TH** · THE · **THE**

THE · THU · TIL · **TO** · TON · TOP · TUE · TV · TWO · UK · UP · URL · US · USA · YS · **VS** · WAS · WC · WEB

WED · WET · WIN · **WITH** · WOW · WT · WWW · XL · XXL · YDS · YEN · YES · ZIP

NEW

BROTHERS
REGULAR
BOLD &
SUPER
SLANT

80

90

138 & 50

18

72

30 POINT

NATIONAL

WEND AV

GAS | ONLY 19⁹⁹

FOOD AND LODGING

MELROSE

AMERICAN EAGLE CO

NEW

**BROTHERS
87 WORD
LOGOS &
GRAPHICS
24 POINTS**

AND	AND	CO	◀	◀■	←	
AT	AT	CO	▶	■■▶▶▶	→	
FOR	FOR	CO	■			✔
IN	IN	CO	◀	◀■■▶	↔	✔
NEW	NEW	IN	▶	■▶▶	→	
OF	OF	INC	◀	◀■■■◀	←	☞
ON	ON	INC	▶	▶▶▶▶■▶	➡	☞
OR	OR	LTD	■	▶■☞	☞	☞
THE	THE	LTD				
TO	TO	NO	◀	▶ ◀	▦	
WITH	WITH	NO	▷			
VS	VS	NO	✦		◀▦✦▦▶	
NO	NO	ON	◀	◀■■■▶	▬	
ST	ST	TO	▮			
ND	ND		◀	◀■■▶	⬣	
RD	RD		▮			
TH	TH		◀	◀■■▶	✦	
CT	CT		▮			
AV	AV		▪		■	
LN	LN					
PL	PL					
DR	DR					
P.O.						

BROTHERS REGULAR & ALTERNATES

18 POINTS

aAAbBcCCdDeEEfFFgGGhHHiIlJJkK
KlLmMnNNoOpPqQQrRRsSStTuUvVw
WWxXyYzZ!?¿¡"#&&$1234567890¢£¥
€ $1234567890£¥€%‰'()*+,-./:;☜〚=〛☞@
[\]{}~†‡§¶•®©™«»…–—""''øØƒ æÆœŒ
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ÀÂÄÃÅÇÉÈÊËÍÌÎÏÑÓÒÔÖÕÚÙÛÜŸ

BROTHERS BOLD & ALTERNATES

18 POINTS

AAAABBCCCCDDEEEFFFFGGGGGHHHI
IJJJKKKKLLLMMNNNNOOPPPQQQRR
RSSSTTUVVWWWWXXYYZZ!?¿¡"#&&
$1234567890¢£¥€ $1234567890£¥€%‰
'()*+,-./:;☜〚=〛☞@[\]{}~†§¶•®©™«»
…–—""''øØƒ ÆÆŒŒSSFIFLIÁÀÂÄÃÅÇ
ÉÈÊËÍÌÎÏÑÓÒÔÖÕÚÙÛÜŸÁÀÂÄÃÅÇÉÈÊË
ÍÌÎÏÑÓÒÔÖÕÚÙÛÜŸ

BROTHERS SUPER SLANT & ALTERNATES

18 POINTS

aAAbBccCCdDeEEffFFgGGhHHiIlJJk
kKKlLmMnNNoOpPqQQrRRsSStTuUv
VwWWxXyYzZ!?¿¡"#&&$1234567890¢
£¥€ $1234567890£¥€%‰'()*+,-./:;<=>@
[\]{}~†‡§¶•®©™«»…–—""''øØƒ æÆœŒ
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ÀÂÄÃÅÇÉÈÊËÍÌÎÏÑÓÒÔÖÕÚÙÛÜŸ

THE CYMA BETWEEN L AND A

"WHAT IS THAT SQUIGGLE?"

L'A

If you have ever seen an old 20th century sign showing what appeared to be an unidentifiable piece of punctuation between letters, it was probably a cyma. Sign painters and scholars of sign history have a vocabulary not common to the world of printing and typography. In fact, the literature of the sign trade is not widely known to outsiders, either. Finding the name of an element is sometimes difficult, but thanks to sign painter and sign historian Mark Oatis of Studio Arts & Letters in Denver, we can pass along the following information about the cyma. It is an excerpt from an instructional manual published by The Detroit School of Lettering shortly after the turn of the century.

"… we wish to call the students' attention to a very useful detail called the *cyma*, meaning 'a wave.' Its purpose, in most instances, is to fill up, or equalize, the space between letters."