Bona *Nova*

MATEUSZ MACHALSKI

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Letters are everywhere – they create messages, they have their own stories and authors. They can be nice and friendly or opposite – mean and unpleasant. They can communicate border political stances or invite to wedding industry fair in Zgorzelec. Before we understand the message, the character and form of letters define a context. It is difficult to read a Bible set in *Helvetica*. A same dissonance vibe can be felt when a left-wing political party starts using *Trajan Pro* in their visual communication. Without a doubt – letters have power that most of the people rarely notice. Letters are what this book is about.

This publication is a summary of a year-long process focused on digitising a typeface called *Bona*, consisting of design work, corrections, and meetings with multiple people that are specialised in the field of design and typography. The book besides presenting the final project aims to showcase the work that stands behind finalising *Bona Nova*.

My first attempt to digitise *Bona* took place in 2011, when I was on my second year of studies at the ACADEMY OF FINE ARTS IN WARSAW. I lacked knowledge and practical skills, which forced the project to wait in my drawer a few more years. In September of 2016, during a meeting related to *Warsaw Types project*, Leszek Bielski and I decided that it is the right time to get back to the work that I abandoned 5 years earlier.

I often heard, that in the it in the XXI century instead of digitising another typeface it is better to focus on original work of my own. On the contrary – whole type design domain is a constant rework of schemes developed earlier. Roman old face is still the basis for capital letters and in that matter not much can be changed. Thanks to it we know how the capitals should look like. It is frequent to find treasures in old projects, that are worthy of receiving modern quality. One of those treasures is the typeface designed by Andrzej Heidrich. *Bona* definitely stands out among the output of polish type design heritage. It is a design that breaks classic ideas, made by a man that did not use literature related to the subject and experimented with the form to achieve satisfaction. There I found common ground with Andrzej Heidrich, as I also learned type design by the method of trial and error, not through traditional academic courses. Most of the revivals created today focus on redrawing the original and reflecting the idea of originals author, who cannot participate in the redesign process in most cases. In our *Bona* project the author was actively engaged from the beginning to the final stage. It made me realise that in case of design age has no significance – the only things that matters are the will and need to create. Typefaces are usually released for sale and from that point they live their own life. With *Bona Nova* most interesting things happened during the design work. I uploaded photographs and info about the progress to the website created for showcase and promotion purposes. *Bona Nova* fanpage became the stage for a typographic debate on many levels.

Working on the project was a great learning opportunity and it allowed me to organise my knowledge. I met a great number of wonderful people and I had a chance to work with one of the best polish graphic designer artists.

Mateusz Machalski
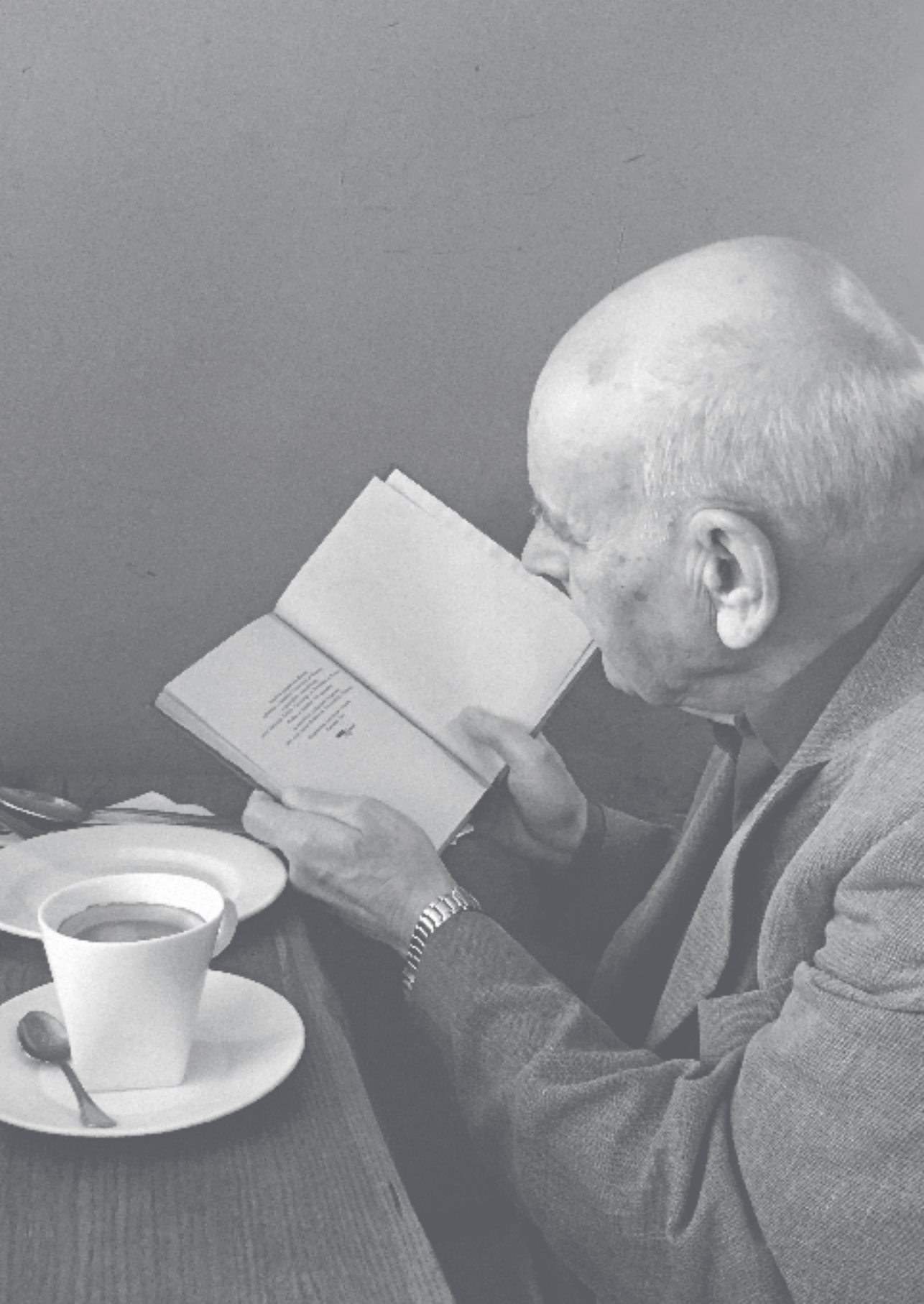
☛ During our meetings we covered
a variety of subjects. Besides *Bona* we
looked at banknotes of various origin
and many interesting publications.
On the photo Andrzej Heidrich is
browsing through *New Polish Character*,
book by Jan Januszowski,
Jan Kochanowski and Lukasz Górnicki.
I am very fond of this picture. I believe
that it perfectly reflects the vibe of our
meetings – coffee, cake, and endless
talks related to graphic design.

Bona Nova ☞ *Interview*

Nulla dies sin linea. No day without a line.
I tried to make it at least two.

The interview with Andrzej Heidrich was done by Leszek Bielski and Mateusz Machalski. Edited by Sonia Jaszczyńska.

✐ **Andrzej Heidrich**
◉ **Mateusz Machalski**
♣ **Leszek Bielski**

◉ **I always believed that typography is closer to music than graphic design – we have rhythm, trail, composition, and time which makes the letter work. Which music do you like to listen to?**
✐ I like classical music the most – Bach and Haydn. And, for instance, I am not very fond of Mozart.

◉ **Bach could be easily named mathematician among composers. With his work everything is logical and consistent. Is the music that you enjoy reflecting your design work?**
✐ Yes, in Bach's compositions everything is built from top to bottom, with utmost consistency. Every detail is designed and is a result of the former. I sense great coherence in this music. It gives a sense of harmony which occurs also in good design. Definitely Bach gets to me the most and I feel his music deeply.

◉ **Do you have your favourite part of the design process?**
✐ I know that some people like the sketching stage, other the part of perfecting the details. I, on the other hand, always thought of design as a whole and enjoyed each stage. Regarding the creative process itself – first a good idea has to exist, then comes the drawing. I started with drawing on translucent paper and then transferred it to a decent Italian bristol paper. I painted the whole thing afterwards. I bought a set of paintbrushes in Italy. Exquisite – I still keep one of them unopened to this day. While painting I put the paint with the tip of the brush dot after dot – a meticulous job (laugh).

☛ **Janusz Stanny** – (b. February 29, 1932 in Warsaw, d. February 13, 2014 in Warsaw) – graphic artist, poster designer, illustrator, cartoonist, Academy of Fine Arts in Warsaw Professor 1986-2005

☛ **Józef Wilkoń** – (b. February 12, 1930 Bogucice near Wieliczka) – illustrator, painter, art historian.

❀ **I apologize (laugh) crazy wild...**

❧ My design process was different from the way most of my colleagues worked. I always envied for instance Stanny or Wilkoń. They were able to work spontaneously. They grabbed a paintbrush and worked as painters like to say *alla prima*. I was never able to be this way. I even tried it at some point, but I ended up discarding all that work (laugh). Apparently I am of different construction.

◉ **Where did you find the knowledge of how the letters should be drawn? Type design is taught with utmost respect at the art academies nowadays on various courses. How did it work during your student time?**

❧ My typographic career, if you can call it that way (laugh), started at the graphic school located on Konwiktorska street in Warsaw, during the occupation time. I finished my primary school and had to attend secondary school afterwards. There were no normal secondary schools – just so-called craft schools. You could have chosen either a trade school or carpentry. I happened to live in Żoliborz district close to Konwiktorska street. And so, I chose the graphic arts secondary school. I passed the exams, even though I had never anything to do with this domain. I didn't really know what polygraphy is.

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☛ **Aleksander Sołtan** – (b. 1903, d. 1994) – graphic artist, illustrator.

❀ **And it all ended up with more than 60 years of work (laugh)...**

❧ The head of the school was Bolesław Penciak, graphic arts – including lettering – was taught by Aleksander Sołtan. He told us how to properly trace the letters, what kind of light it should have – all the basics. But most of all he taught us the printing techniques. We had to get familiar with all the stages of the process: starting with the typesetting room, typographic machinery with lithography at the end. Everybody had to learn both about the machine and how to operate it. This knowledge proved itself very useful during my time at the publishing house. As a graphic artist with little experience in machine operation I was not a complete "newbie" so to say. I also studied lithography, that unfortunately was not of much use later on. But I knew how to polish the stones smoothly or roughly. Then the revolution begun in the print industry and the stones remained only in the graphic arts.

◉ **Could you tell us more about one of your teachers? It was in fact Adam Półtawski.**

✍ Yes, Półtawski taught us as well and he led the typesetting studio. He was a delightful elderly man. But definitely tough and demanding of honest work. He never let go. Well, just a good teacher all in all... You would typeset a page of text and he took a pencil and found with it: "Oh! Here is a channel, here is a wrong word division, this has to be eliminated". I have fond memories of him. I definitely learnt a lot of precision and care for detail from him.

♣ **Did Półtawski also teach typography and how to draw lettershapes?**

✍ No, his class was about designing simple prints and typesetting. However, still in my secondary school time, Półtawski was planning to design a sans typeface. It did not work out in the end, but he asked me sometimes, well not really asked, he said "Do this and that...". He sketched and I was supposed to perfect the drawings and correct them in a way, that everything looked cohesive. Półtawski was just approaching to start working on this project. He made a variety of sketches and corrections, but the Warsaw uprising started, so the project from understandable reasons was never finished. Nothing remained of it, as it never got to the stage of casting the type.

◉ **Have you noticed his way of drawing or work in general?**

✍ Półtawski designed and sketched on translucent paper. First, second, third sheet. When the drawing was ready you transferred it by smudging soft pencil on the back of the sheet. Afterwards you would press it through on paper with a sharp tool, a needle of some sort, and that was supposed to be the final medium. On top of that you would start pulling it out in ink. Pulling it out is a different way to say precise perfecting of the final glyphs form with a thin brush. The colours had to be designed beforehand, but that was a separate matter. Półtawski's designs were purely typographic, so black and white. Professor asked me to help him in such drawings. This way I could learn a bit how to prepare that kind of projects.

◉ **To what extend you would say that you owe your type design skills to Półtawski?**

✍ While I worked with the professor I never thought that this will ever be something I would do, that I will design scripts. I had never planned for it to happen back then. Later on, while I studied at

☛ **Adam Półtawski** – (b. May 15 or 17, 1881 in Warsaw; d. September 19, 1952 in Cracow) – graphic artist, securities designer, typographer, professor at the printing industry schools. He is the author of: *Polish Antiqua* (further known as *Półtawskis Antiqua*; 1924-1928) and *Polish Medieval* (only design stage) typefaces.

the Academy, after finishing my secondary school on Konwiktorska, I thought that why shouldn't I try creating something of that sort. But *Bona* had nothing to do with Półtawski, as at that time we were not in touch anymore. And all the technicalities related to typesetting and how to form a column I learnt at the graphic school.

⊕ **Półtawski was the author of the first polish banknotes – Polish Marks. While studying with him did you know that he did that?** ✿ **He also designed postal stamps – tiny art pieces.**
✾ I did not know that. I found out about it while I started working with the Polish National Bank.

While working on a book one needs to pay great attention to precision and that the glue does not come out!

⊕ **Than it is just a giggle of history.** ✿ **You learnt precision and attention to detail that are required in the type design process, not only from Półtawski, but also professor Lenart, who led the bookbinding classes...**
✾ While working on a book one needs to pay great attention to precision and that the glue does not come out! But gluing in those stripes was a horror... First you had to cut the blotting paper. Of course, there was no discussion about using a ruler or measuring tape. One had to cut at face value and glue it right away. It gave a chance to get into precise work.

✿ **It is not a task for impatient people!** ⊕ **Or in fact it is for them to get toned down!** ✿ **Did you have a wide selection of type available at school?**
✾ For the time being it was pretty decent. It was a secondary school that existed even before the war so it had well equipped. We could not complain.

✿ **How do you reminisce your time of studying at the Academy of Fine Arts in Warsaw?**
✾ Wonderful! My whole pack from High School of Art in Warsaw decided to attend the same school – Jan Lebenstein, Jacek Sienicki, Marek Oberländer, and my future wife Maria Wieczorek. I really liked the time of studies. It was a different era. Today we can meet people engaged in graphic design without any obstacles, there is

➤ **Bonawentura Lenart** – (b. August 8, 1881 in Oświęcim, d. April 9, 1973 in Warsaw) – graphic artist, conservator, lettering artist, professor of the Academy of Fine Arts in Warsaw. Designer of Book covers, co-founder of the Cracow Workshops.

➤ **Jan Lebenstein** – (b. January 5, 1930 in Brześć upon Bug, d. May 28, 1999 in Cracow) – painter, graphic artist.

➤ **Jacek Sienicki** – (b. February 29, 1928 in Warsaw, d. December 14, 2000 in Warsaw) – painter, teacher, professor of the Academy of Fine Arts in Warsaw.

➤ **Marek Oberländer** – (b. 1922 in Szczerzec next to Lviv, d. 1978 in Nice) – painter, graphic artist.
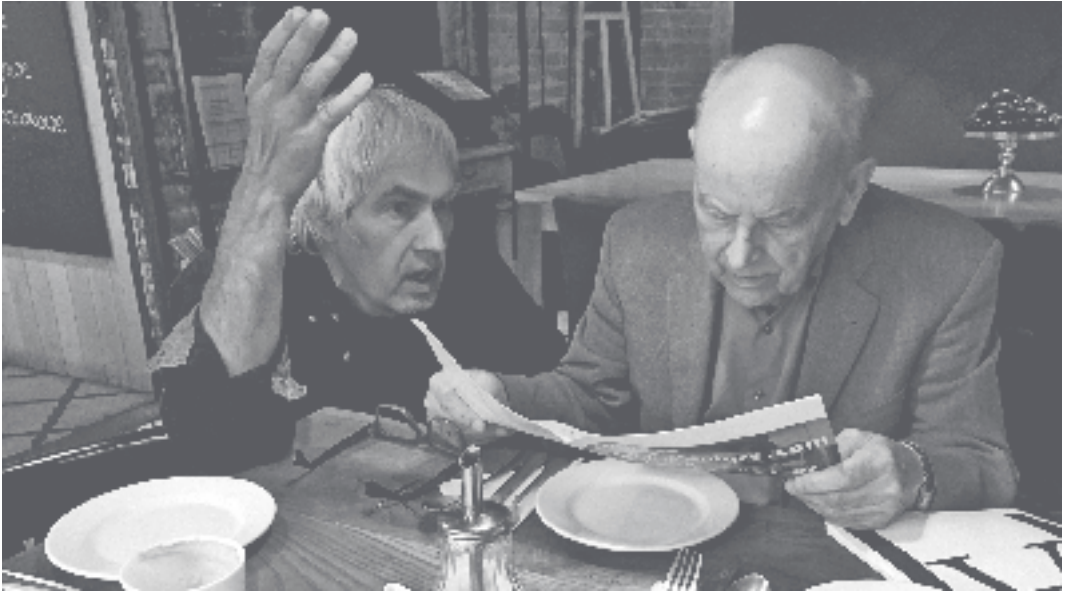
➣ **Jan Marcin Szancer** – (b. November 12, 1902 in Cracow, d. March 21, 1973 in Warsaw) – graphic artist, children books illustrator, friend and co-worker of Jan Brzechwa (famous polish poet).

➣ CZYTELNIK **Publishing Cooperative** – founded in 1944 it is the oldest post war publishing house in Poland and praiseworthy in every way.

➣ **Jan Samuel Miklaszewski** – (b. June 16, 1907, d. February 28, 1982) – studied at the Academy of Fine Arts in Warsaw (1933-1939); graphic artist, sculptor, Head of the graphic studio of The Reader Publishing Cooperative.

➣ **Jan Młodożeniec** – (b. November 8, 1929 in Warsaw, d. December 12, 2000 in Warsaw) – poster designer, painter, graphic artist.

➣ **Jerzy Jaworowski** – (b. September 11, 1919 in Augustów, d. 1975 in Warsaw) – graphic artist, poster designer, author of postal stamps.

➣ **Marian Stachurski** – (b. 1931, d. 1980) – graphic artist, illustrator.

internet, special press. At that time, the Art Academy was this kind of window to the world – someone had gone somewhere, came back and told about what they found out on their foreign trip. I really enjoyed spending time at that place.

❧ **Was typography part of the curriculum of the Academy of Fine Arts in Warsaw at that time?**

❧ I attended the classes in Jan Marcin Szancer's studio, who mainly focused on illustration, so typography was important, but not the most important. The professor graded the whole project – illustration plus the letter, without judging them separately. He did not impose his way of designing, but he said that one must think about the whole project. Not the way that, let's say, now I design the cover, and later on we shall see. It is really important while composing children's books. There was no student who would learn solely typography or calligraphy. Every one of us had to study how to properly draw letters and adjust them so they fit a certain project on their own and getting better learning on their own mistakes.

❂ **Was there a special community formed around Szancers studio?**

❧ It was not that we really stuck together, but I had a few friends. It happened that while I was already working at CZYTELNIK. it happened that a few employees left the graphic studio and just the two of us remained. Jan Samuel Miklaszewski asked me: "We will not be able to make it on our own, maybe you have some friends from

☞ **Henryk Tomaszewski** – (b. June 10, 1914 in Warsaw, d. September 11, 2005 in Warsaw) – graphic artist, illustrator, poster designer. One of the polish poster school creators.

☞ **Roman Tomaszewski** – (b. February 21, 1921 in Poznan, d. December 30, 1992 in Warsaw) – editor, printer, typographer, bibliophile. Head of production and director further on in CZYTELNIK, where he organized the production of approximately 6 thousand books in joint volume of 100 million copies. Professor at the Academy of Fine Arts in Warsaw. Editor of Litera (Letter) magazine. Polish delegate of the *Association Typographique International* (ATypI), in which, as the first "man from the East", he became the board member in 1974. He organized the *ATypI Conference* of 1975 in Warsaw and Cracow.

☞ **CZYTELNIK** – the first institution devoted to complex research and development of printed scripts. An independent studio in the structure of Central Polygraphy Lab (CPL), transformed into The Research and Development Unity of the Printing Industry (RnDUoPI).

☞ **Leon Urbański** – (b. September 11, 1926, d. April 16, 1998) – graphic artist, typographer. He designed approx. 250 books, 5000 prints, many collectible books and graphic symbols.

☞ **Maria Wieczorek-Heidrich** – (b. February 22, 1929, d. July 20, 2016) – she completed her college education at the Graphic Arts Deparment of the Academy of Fine Arts in Warsaw. She designed books, posters, stamps, logos and other forms of visual communication.

the Academy who would like to come and join us?". I proposed Jan Młodożeniec, Jurek Jaworowski and Marian Stachurski, who came and worked there for a few solid years.

◉ **So all of them graduated from Szancers studio?**

❦ I am not sure if they did their diploma with Szancer or Henryk Tomaszewski, but all of them were my yearmates.

◉ **How did your work at CZYTELNIK look like?**
❦ There were five of us in the publishing house. Each of us did their part – specialised in certain domain or part of the process. Of course, for the projects each of us designed their own letters. For instance I really liked the lettershapes of Jan Młodożeniec. It is true though that he had very loose and art nouveau brush strokes, but I was always fond of it.

◉ **Did the fact that your wife was a graphic designer and illustrator impact your design creativity? Did you exchange ideas?**
❦ We studied in the same studio with Szancer, we had common interests. In the end, each of us worked separately, but of course, we discussed and critiqued each other's work. There were some disagreements and harsh remarks, but we never argued about it. Besides, my wife designed posters which I avoided, as it was too big of a format for me. I remember her design for a movie called *Awantura o Basię* (Argument about Basia). I really liked it. During our studies we knew what the teacher said about each other's work as everyone was present during the critique. After graduation we designed separately, however my wife made some designs for CZYTELNIK Apart from that she collaborated with many other publishing houses, for instance ISKRY or Poznan Publishing House.

❧ **Was Bona your only attempt to design a printing script? Have you had any previous experiences in designing typefaces?**
❦ If you ask about designing a complete typeface, *Bona* was the only project of that sort.

❧ **But you have drawn plenty of letters – for all those projects, from banknotes to stamps.**
❦ Yes, of course. Indeed, I have drawn some letters. But those were only single words or phrases for a particular project, not typefaces in today's meaning. Just a set of characters to write a title for example, or to define a value of a banknote and name the person shown on it.

❧ **You worked with Roman Tomaszewski at CZYTELNIK. An idea related to the Printing Scripts Centre came up to create new polish typefaces for multipurpose use. Were those two strands related to one another?**

❧ Roman Tomaszewski was the head of production at CZYTELNIK. I was a graphic designer, then head of the graphic design studio. We collaborated. Roman led the Printinng Scripts Centre where we often met with Leon Urbański. A variety of discussion regarding graphic design took place in there. We also discussed the limited collections of type. We always worked with 12pt *Times* or *Garamond*

Bona was a kind of a safe haven and it allowed to get away from daily projects. Finally, I did not have to rush. I cannot accurately tell how long the process was. I worked on Bona for pure pleasure.

– to the point of boredom. Each book looked the same inside. There was a deep need for new typefaces. For each cover or other design the lettering was custom made. It had to be drawn or painted, as there was not enough time to create and cast new letters.

⊕ **Designing a typeface is a strenuous process. Sometimes you can sit for several hours, perfecting a detail and dissolve into black and white world of lines and arcs. Bona was published in 1971, but as I understand the work took place earlier than that?**

❧ If you can say so no one rushed me (laugh). There were no dead-lines. *Bona* was a kind of a safe haven and it allowed to get away from daily projects. I worked on *Bona* from time to time, which positively affected the quality of the final project. I drew a little bit, left it and looked at it with a fresh glance. Finally, I did not have to rush. I cannot accurately tell how long the process was. I worked on *Bona* for pure pleasure. I worked on it when I had a spare moment, but I was mostly busy with current designs at the CZYTELNIK and projects commissioned by friends, who worked for the publishing house.

❧ **What was the purpose of designing Bona? Have you created it with some kind of design guidelines in mind?**

❧ To tell you the truth, I never thought about it. As I mentioned, I did it for my own pleasure. Just for myself, without thinking if there will be any use for it. Later on, Roman Tomaszewski took

interest in that project. He said "Then we will cast that *Bona* of yours as metal type. So I gave everything I had to the Printing Scripts Centre and they prepared a few heights of type – 12, 14, 16 point and so on. After that Bona was cast in Grafmasz on Rejtana street. As far as I know, a full set of *Bona* was used for variety of prints at the typesetting studio of Academy of Fine Arts in Warsaw.

❧ **Did you have insight on what happened to it during that process? Into how the punchcutter prepared the stamps etc.?**
❧ No, I only gave the drawings and photographs.

❧ **We ask, as Mateusz compared the source material of your drawings with the metal type. It turned out that they differ in thickness and some details – but it is rather a matter of optical correction, so that the ink spread after printing is as close to the original as possible.**
❧ Yes, it is possible, that the person, who prepared the matrices slightly modified some details so that it looks better in print afterwards.

❧ **What about the characters that we found in the typesetting studio of the Book Art Museum of Lodz? We came across several glyphs that were not drawn by you, but added later on.**
❧ I outlined the basic character set: "A-Z", "a-z", numbers, basic punctuation, mathematical signs and diacritics. New glyphs, such as "&", "oe", "ae", as well as "fl", "ffi", "ß", and one ornament were designed by someone else, based on my project.

◉ **What about the impact of typography on broadly interpreted common design so to say? When I started to work with letters, I suddenly started being aware of things that I had never noticed in ordinary designs. It is like my eye started seeing more sharply, I started trusting it, stopped holding on to modules.**
❧ Hmm... In my case it did the opposite. Firstly, the knowledge of type design came from my recollections of Półtawskis work, how his drawings looked like and how he organized his work. Before that I worked on books and book covers. Those typographic experiences affected my approach to type design. I knew how a letter should look like for it to work.

❧ **You went for banknote training to Milano. To what extent was it an influence for your Italian inspirations? Perhaps they came before that? What did you do during those workshops?**

✎ Yes indeed, I visited Milano. When the Polish Security Printing Works bought new machines, together with Stanislaw Töpfer we had to attend a training on which the Italians showed us how the design should look like for this kind of process. The Italians hand painted their guilloches. We both thought with Töpfer, that we will not be able to repeat that. Although, somehow we manage to push ourselves and do it in the end. Regarding the inspirations – I simply always liked classics. Simple as that. The trips to Milano came later. It was possible sometimes to get hold of an album or a different editorial. However, in the times of my youth, access to such materials was very limited. Thankfully my wife had a great interest in art related publications, and as she was a type of a browser, she often found all sorts of interesting things. She bought multiple books, and now I do not know what to do with all of them (laugh).

Of course, one can notice a cohesive character or interest in a particular style in my work, however, with Bona everything was created in a natural way. In that case a renaissance serif antiqua was my inspiration.

♣ **You call yourself a traditionalist, in the sense of being attached to history. Perhaps it is related to a certain mindset, on how a letter can look like or function. At one point Mateusz started to design a new, vertical variant of Bona. We gathered hundreds of examples of your lettering. All projects have consistent character and your finishing touch is noticeable as well. One can also see clear inspirations with the Italian renaissance – proportions, refined details. With Bona just the name suggests the origin.**

✎ I never approached it in such a professional way – to make such assumptions before drawing (laugh). Of course, one can notice a cohesive character or interest in a particular style in my work, however, with *Bona* everything was created in a natural way. In that case a renaissance serif antiqua was my inspiration.

♣ **Treated very loosely and whimsically on multiple occasions.**
✎ Well but of course!

◉ **Please tell us, have you used any kind of a grid to draw Bona? Or was everything based on optics? In Bona there are multiple irregularities, however, everything is astoundingly coherent.**

The first thing was the project. Each letter had to be drawn with black ink on papers. Of course, each glyph had a couple of versions. Then they were put aside one another, so I could see which version works best. A letter was completely designed.

❧ *Bona* came to life on small pieces of paper, but without any work on a module. I only drew the lines marking the baseline, cap height, descenders, ascenders, x-height, plus the vertical line that was the point of reference to the slant of the letter. The rest of the work depended on my eyes. Of course I helped myself with translucent paper – however, when I knew that something just looks better, that was a bit different and inconsequential, I had no problem with dropping the module and going away from the translucent paper. It definitely was not a mechanical process – "copy, paste". It was rather a constant verification, if everything looks well.

♣ **Time has already passed from the moment of creating the drawings up to casting the type. Today everything also starts with paper sketches. Paper is also present while printing. However, 90% of the work is done on the computer. Then a digital font file is released. With your case, we had handmade drawings, preparation of final versions for each glyph on identical pieces of paper – what happened next?**

❧ The first thing was the project. Each letter had to be drawn with black ink on papers. Of course, each glyph had a couple of versions. Then they were put aside one another, so I could see which version works best. A letter was completely designed. It means that her form and light on each side, which was defined by edges of paper, corresponded to the placement of the face of the type on its body. After that each paper was carefully photographed. I took the set of final photographic prints to The Printed Scripts Centre and gave it to them.

◉ **We always laugh with Leszek, that this typeface is thoroughly modern. It has a lot of expressive vibrations – lower loop of "g", pulsing "z", or the "S" with energetic cuts. Even today this kind of project would be considered bold and experimental.**

✎ I always looked at it in different categories. For instance, a certain letter, despite its eccentric form, fits the rest of the typeface and builds its character. It has to be remembered that some letters are more expressive than others. For example, in "g", "z", "S" one can prove themselves much more creative than in "I". It was often that when I designed a cover or other graphical form, a typeface that I liked did not fit the text. As well as the opposite: a typeface that I was not very fond of, corresponded the book, and it had to be accepted. It was the same with *Bona* – as a whole it had to work as a typeface, not properly drawn standalone letters.

◉ **Well, in fact it is difficult to read a longer text set with Bona. It is not the typeface itself but the fact that italics is not meant for reading but for distinction.**
✎ Yes, definitely, but there was always a use for cursive scripture, for instance various prints.

✤ **What are other possible applications for Bona Nova?**
✎ I think it fits classical literature. I would see it in more sophisticated, low volume prints. Obviously, I am aware that after the premiere of *Bona Nova* project, the way the typeface will be used is fully dependent on the designers.

◉ **You once brought a sketch for a semibold version for our meeting. Did the idea to develop Bona further exist before?**
✎ Yes, in fact there was an idea to expand Bona, however, after preparation of a few glyphs, the whole project fell apart and was not completed.

◉ **Have you valued any typographers or type designers of that time?**
✎ It is difficult to talk about inspirations, as only typographers/type designers that I knew, were Adam Półtawski and Leon Urbański, that I befriended. We often tried convincing Leon to get into type design, but he insisted not to. It is not that he did not feel confident, but he preferred to focus strictly on designing typographic systems. He specialised in the anatomy of a book, he basically never worked with illustrations and such. I also knew Hermann Zapf's designs, which at that time were quite popular. Access to information was much more limited then than it is now. It was hard to be up to date with what was going on in graphic design in other countries. Of course, there were people who participated in all sorts of conferences, and spoke about what they saw, but the world was much smaller then.

☛ **Hermann Zapf** – (b. November 8, 1918 in Nuremberg, d. June 4, 2015 in Darmstadt) – German type designer, typography teacher, calligrapher, bookbinder.

◉ **Today the number of designers is growing exponentially. The conscience is much higher, we have technology and knowledge.**

❧ Of course, it is something wonderful. It was once impossible to think, to do one thing today and another tomorrow. Prepare two, three, four versions, and then throw it all away. The process was much more laborious. Each new thing that I came up with, required to start the work over. When I changed the concept of the letter "e" or "C", I had to simply draw it from scratch, retouch etc. The computer gives endless design possibilities. Unfortunately, I never learnt how to use it.

◉ **Yes, it is a definite upside of a computer, that it diminishes the time, that one had to devote to mechanical activities, and many of those actions happen automatically. Thanks to the computer the process sped up, and the work itself is not like working in a mine (laugh).**

❧ Yes, indeed. Once it used to be an extraordinarily laborious work. You know, back in the day a designer had to do a colour split of a book cover by hand while working in a publishing house. It was done by our technical drawer. Today all this work can be done in a single moment on a computer. There is no comparison!

◉ **The workshop of a type designer changed in the same way, as the tools – we work on computers. But when I look at the sketches of Andrzej, I see similar things on my computer – several versions of one letter. ❧ Pulling out still exists today! ◉ Simply the shovel has slightly changed. Before it had a handle at least. Today it is simply more pleasant! You have to dig the same way, without a change. Thank you very much for the conversation Mr. Heidrich!**

❧ Thank you!

Pulling out still exists today! Simply the shovel has slightly changed. Before it had a handle at least. Today it is simply more pleasant! You have to dig the same way without a change.

Bona Nova ☞ Story

☛ Most of the meetings with Andrzej Heidrich took place in *Sofra* restaurant on Emily Plater Street. The photo was taken after the meeting during which we presented complete *Bona Nova* family variants.

"Wonderful!" – I claimed and ran to prof. Wieczorek to tell him about my idea.

☞ Copy sheets of full character set of original *Bona*. This a4 paper was the starting point to the first attempt on digitising *Bona*.

Bona is a name of a typeface designed by Andrzej Heidrich in 1971. The project existed only in metal type form for many years, available in the typesetting room of the Academy of Fine Arts in Warsaw among other places. The typeface is a classical roman style design with delicate contrast and Italian background. The classical proportions constructed with great feeling are accompanied by bold solutions, such as expressive form of "S", characteristic double story "g", and soft and highly set horizontal lines of "A", "H", "E", "F". There were never as many typefaces created in Poland as there were in Germany or Netherlands which makes the design of Andrzej Heidrich unique. *Bona* stands out among the polish typographic heritage, being in opposition to designs by such as Półtawski, Otto or the work of Zelek. It is a very subtle, delicate letter, designed with exquisite intuition, so distinctive for Heidrich.

My first encounter with *Bona* happened in the typesetting studio of the Academy of Fine Arts in Warsaw. It coincided with the publication of Artur Frankowski's article in 2+3d "About Andrzej Heidrich – the master of small graphics". From the very first moment I was fascinated with this character. Heidrich designed numerous covers, a few series of banknotes, many postal stamps. He did the adjustments to the Polish Eagle, he was the author of the polish passports, not to mention a countless amount of self-publishing projects, such

as the set of polish rulers. Each of those designs amazes with the amount of details and precision of the form. They are a permanent record of a tremendous amount of time spend on work and precision that today would be considered unprecedented.

During a conversation with Łukasz Radziszewski, we wondered what can shock today in the domain of visual arts. We decided that there is a single answer. In the time when everything happens quickly and is done without care, a shock is Andrzej Heidrich, who spends four months drawing a portrait of one of the polish rulers in 5x5cm format. He shocks with assiduousness, precision and modesty. He is definitely an extraordinary character, while his gigantic body of work remains unknown to the general public.

During the second year of my studies at the Academy of Fine Arts in Warsaw I found interest in typography. I started with digitising woodtype. Maybe it sounds funny, but I did not think to look into appropriate literature and learn from the basics how to design typefaces. I simply scanned a few letters from incomplete drawers and I put together missing glyphs based on what was available. At the same time I started working on my own designs drawn from scratch. I was still drawn to the typesetting room though. I do not know if the reason was that the work on the woodtype progressed rather quickly, or was it that being in that place among thousands of led blocks…

While I browsed through lettercases I came across *Bona* once again. That was the first time when an idea came to me: "Maybe after the woodtype it is time for something more serious." *Półtawskis Antiqua*, *Torunian* and Zeleks designs were already digitised, and *Bona*, surprisingly, was not. "Wonderful!" – I claimed and ran to prof. Wieczorek to tell him about my idea. Wieczorek, as usual, took out his famous notebook where he probably keeps a phone number of every meaningful person on this planet, and called straight away. After a moment, he informed me: "Mateusz, you have a meeting with Andrzej Heidrich on Friday at 13:00 in *Batida* coffeehouse next to the Constitution Square." A bit confused and scared, I thanked him for this quick, as usual, help of my professor and started to wonder: "Who is this Heidrich, that even Wieczorek addresses him as *Mr.*?" On Friday morning before our meeting I went to the print house to prepare some projects to have with me for Heidrich. Those were both letters, signs, as well as visual identities and books.

I don't think I need to mention how stressed I was before the meeting with a man of such tremendous body of work. At 13:00 sharp Mr. Heidrich arrived at the café. We ordered some cake and coffee, and went straight down to business. I was surprised that he
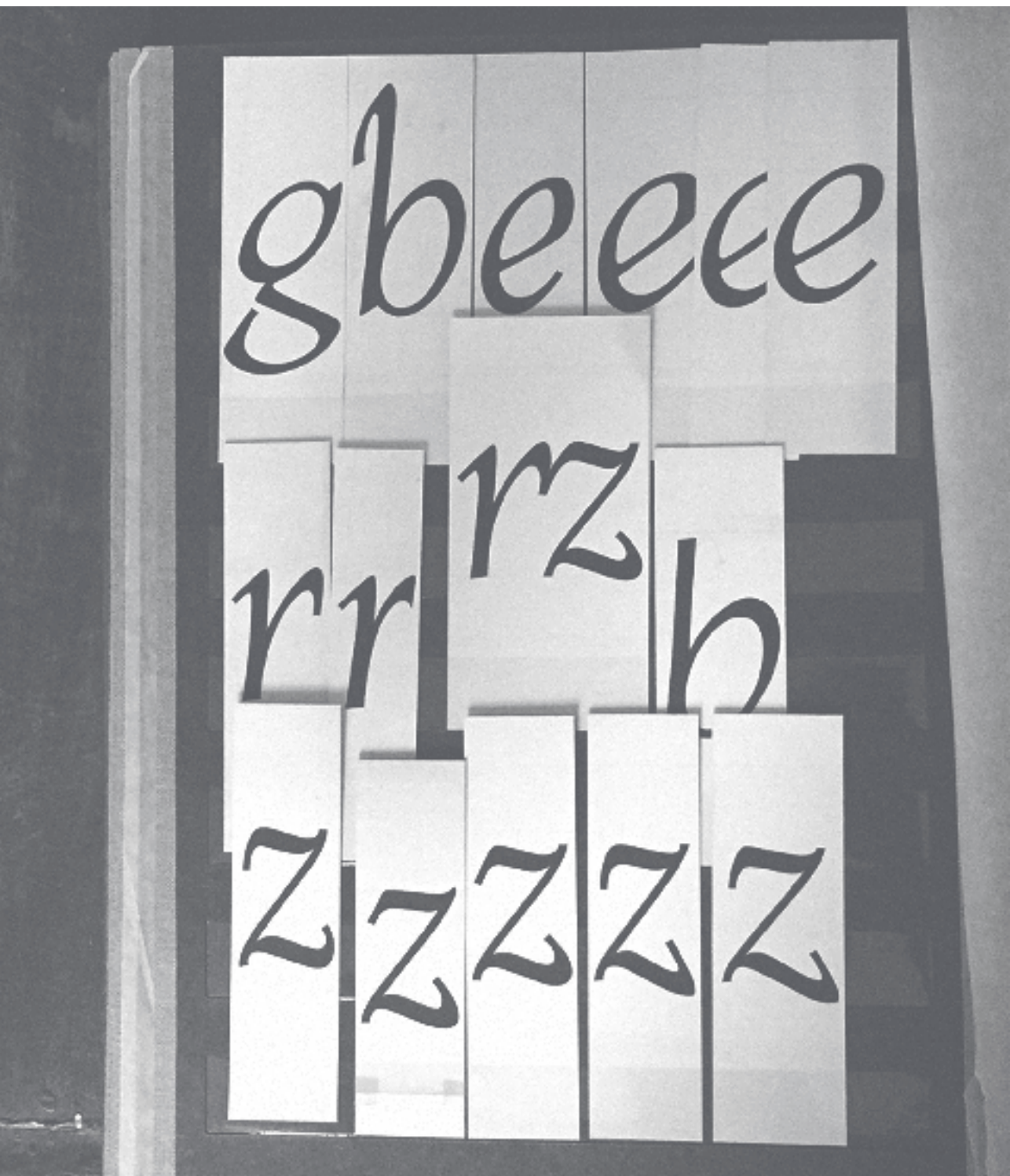
☞ Binder with original Bona sketches. Some of the letters were drawn in multiple versions.

did not laugh at my projects. It made me more confident and I told him about my idea. He reacted with real enthusiasm. He took out a binder with different prints, and gave me a piece of paper with the specifics of *Bona* which was supposed to be the base of our work. I started to ask him about the backstage of the project creation period and details regarding drawing glyphs. Then we went over his time at the Academy of Fine Arts in Warsaw. At that point, I have completely fell of the chair. "Jan Liebenstien, Jan Młodożeniec, Jacek Sienicki are the guys from my school pack..". "Cosmos!" – I thought. Unfortunately, the meeting ended quickly as Mr. Heidrich had to go home to attend his wife.

I sat to redraw *Bona* right away. I outlined most of the characters in one sitting. I drew my curves in Illustrator and copied them to Fontlab which of course took its toll on their quality. Even at that early stage I had some trouble with interpreting certain details. I did not know whether to unify them or not, make sharp cuts or soften them... It quickly turned out that my type design workshop leaves much to be desired. It is worth to mention, that Bona is an organic and expressive design. Definitely difficult, when it comes to drawing it accurately.

First works on *Bona* coincided with *Targi Wiedzy Graficznej* (Graphic Design Knowledge Fair – an event dedicated to graphic design), that took place in a club that does not exist anymore – *1500m2 To Rent*. During the type critique, it was possible to consult the design with Marian Misiak among others. At that point, I was quite familiar with his work and it was, in fact, the only person in Poland, besides Łukasz Dziedzic, that worked strictly as a type designer. Thus, without hesitation, I signed up for the critique. I showed him the digitised woodtype and other typefaces that I worked on, including the sketches for *Bona*. Marian really liked the idea of making a digital version of Bona, and probably wanting to be nice, he did not laugh at my awkward sketches. He also suggested an interesting idea: "Despite only a delicate slant, *Bona* is an italic version. Perhaps you should add the upright one?". I really liked the idea, and it only reassured me that I still have a lot to learn to do it right. After Marians remarks I drew a few more characters and abandoned the work...

The sketches for *Bona* remained in a folder for a few years. In the meantime I managed to design a dozen of font families and definitely improved my skills and workshop. In September 2016, I attended a meeting for *Warsaw Types project*. It was led by Jan Francis Cieślak, Rene Wawrzkiewicz and Michał Jarociński. After the lectures, during a cigarette brake with Andrzej Ludwik Włoszczyński

I met Leszek Bielski. We started discussing government visual identities and other projects. Someone mentioned the name of Andrzej Heidrich. At that point, I mentioned a few words about the project that I attempted to do almost five years before that. Leszek seemed to be very interested. He said that he recently consulted something with Mr. Heidrich and that maybe it would be worth it to revise the project. Without thinking we decided that we need to set a meeting with Mr. Heidrich. Not even a week has passed and the three of us were sitting in the buffet of CZYTELNIK publishing house drinking compote and eating cauliflower. It turned out that for a few years we are neighbours with Mr. Heidrich. I finally found out why we ran into each other so often on the street.

This time we made a solid plan. Discussing it with Leszek earlier we agreed that a simple digitisation of *Bona* is too modest of a project and it needs expanding with and upright version, mentioned by Marian Misiak. We came to a conclusion that an ideal base for typesetting a book is a classic triad family (regular, italic and bold variants). This kind of options will make it possible to typeset a project of any kind. Again, Mr. Heidrich reacted with plenty of enthusiasm to my proposals. We decided that we will meet at least two, three times a month, in order to consult and criticise the work, present the progress etc.

We set the next meeting in the *Sofra* restaurant on the corner of Emily Plater and Wilcza streets. Mr. Heidrich came and showed us a green a4 binder containing all *Bona* characters he designed on old yellowed papers. Both Leszek and I had to pick up our jaws from the floor, as the precision of the drawings was unbelievable. Each letter appeared to be a high-quality laser print. Only in few places sketch outlines were noticeable. What was interesting is that each paper was a matrix design for typecasting. The outer lights of the letter on the paper corresponded to the placement of the face on the body of type. Of course, Mr. Heidrich lent us the binder so we were able to make high quality scans. Up until the next meeting I scanned the glyphs and cleaned the images in *Photoshop*, so I was able to get an enlarged reflection of each letter. I did a side by side comparison with the prints from the typesetting studio of the Academy of Fine Arts in Warsaw that I prepared. Then a bafflement came. The design of *Bona* existing on the papers and the prints – those were two completely different realms. Different thickness, details, serif proportions... It turned out that the person that prepared the matrices had to cut the lines thinner, so that the print would be closer to the original idea. If that was not enough, the matrices differed from each other between point sizes – different contrast was visible
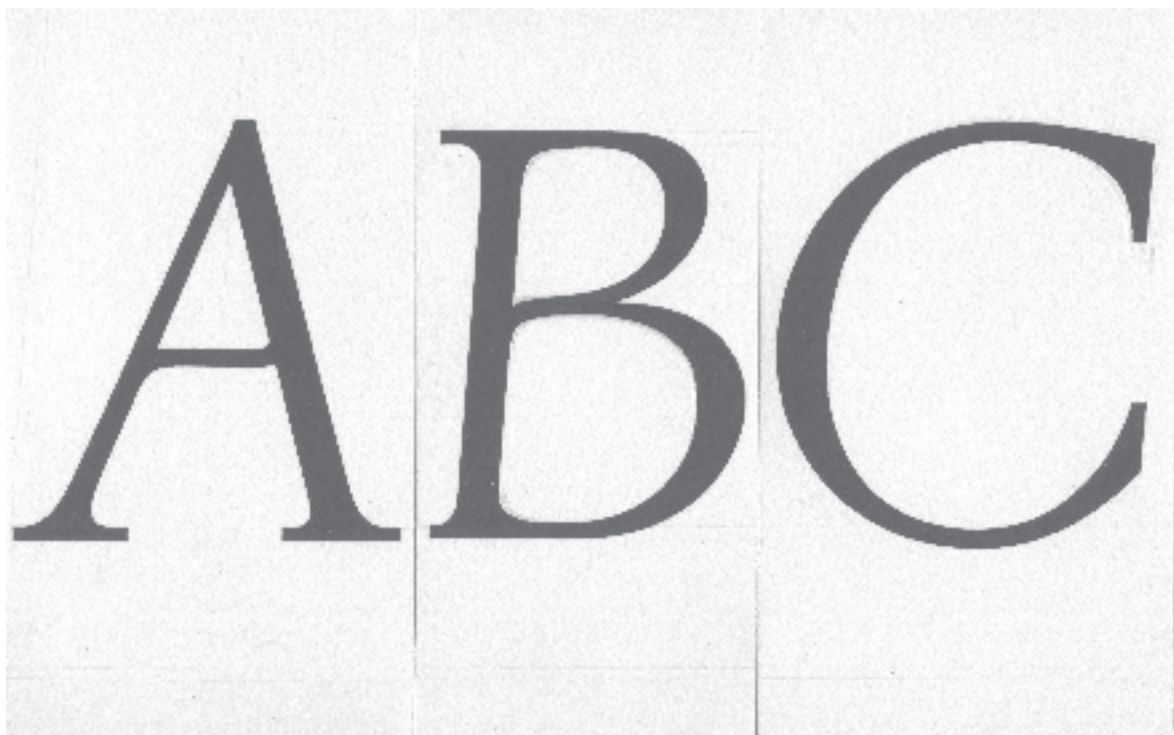
in 6 pt compared to 18 pt. At that time, we started to wonder – what should be the starting point for our work? The drawings made by Mr. Heidrich, or their type version? We postponed the decision making for later. At first everything had to be drawn and tested, the decision would follow.

During a conversation with Leszek we instantaneously agreed, that *Bona* is a common wealth, so a number of design decisions should be up for public debate. This is how *Bona Nova* Facebook page came to life. The idea was simple – we present the progress of the digitisation and development of *Bona*, as well as showcase the work of Andrzej Heidrich alongside interesting facts. I also wished
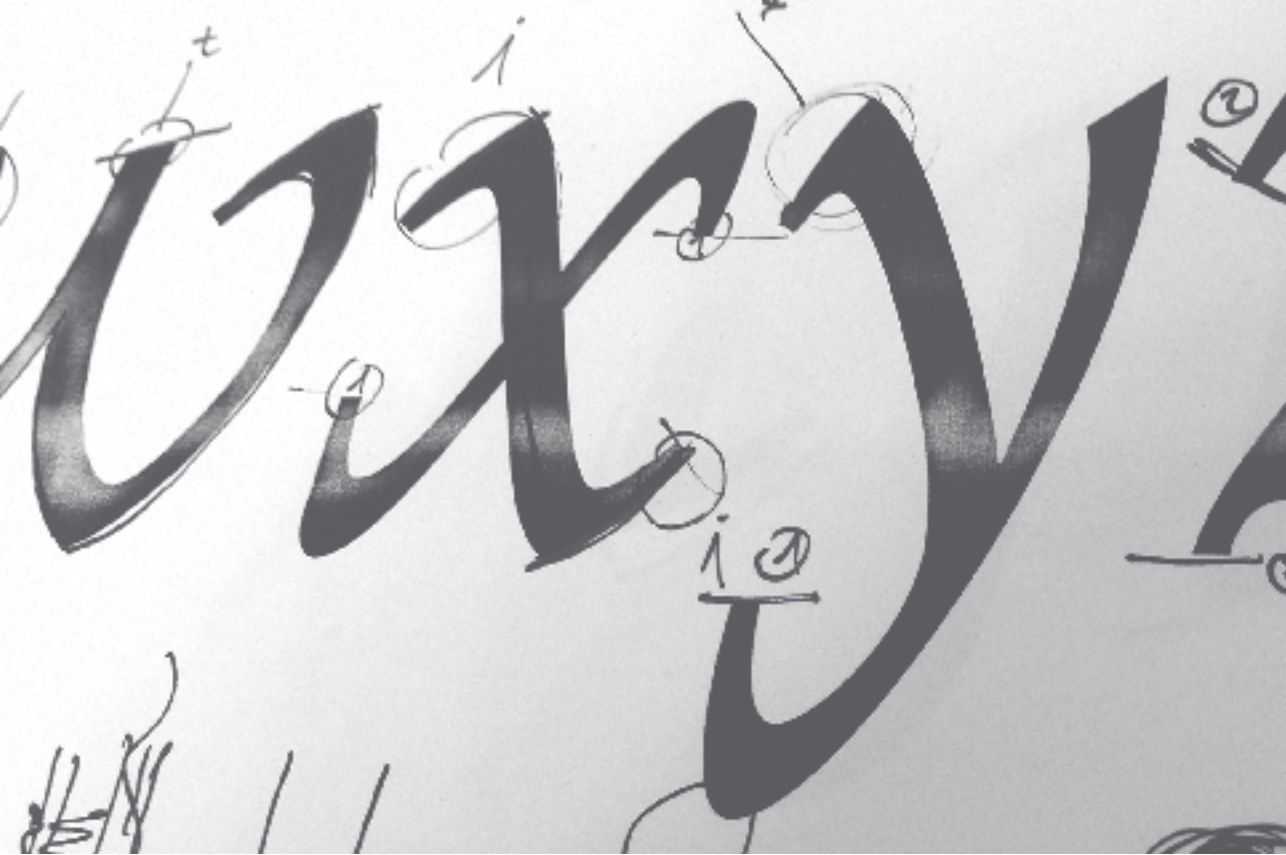
☛ The attempt to unify the design of *Bona*. I used numbers to mark the serifs that are hereditary to others. Despite the irregularities in Bona, it allowed to define what was the concept of the original design.

to show to the interested crowd our way of working and the process itself. Many people thought that as everything is already drawn on paper it is as simple as redrawing the characters in the digital environment, and that digitising is an imitative work. Of course, there is nothing further from the truth. In my opinion digitisation is like a musical piece interpretation. Chopin composed *f-minor Concert*, but there is plenty of space for interpretation of his notes. It would be played differently by Rubinstein than by Simon Nehring. Obviously, in case of type face, there is less room for interpretation and personal expression, but it most definitely should not be called imitative. Especially as *Bona Nova* project assumed that besides the basic

character set the typeface would be expanded with two new variants co-created with the original author. It opened the field for creative work, as there are so many ways to develop those new versions. More about this will follow.

During the next stage I described my doubts about how to interpret different details of the typeface, and there were a few. We quickly came to the conclusion that the cuts in Bona (for example the endings in "i", "l" etc.) should have a sharp corner, which would give the design more of a contemporary character. I also had a few remarks regarding some other parts, for instance the horizontal bar in "E" and "F" was on the same height. In "F" the bar has to be set slightly lower and needs to be shorter, to balance more light in the bottom part of the glyph compared to "E". Mr. Heidrich definitely supported the idea of sharp cuts and accepted the suggested corrections. However, we agreed that I would firstly redraw everything in 1:1 size with all the "imperfections", and only then we will work on the optical corrections, glyph construction and consult everything with the original. Having received a green light from the author, I could finally start the work.

In the next phase, all the characters were automatically outlined to *Bézier* curves in *Illustrator*. Next, letter by letter I copied them into *Glyphs*. Of course, I kept the original side bearings, so that rough drought could function as a font. With this I could check how it works for longer text and list the concerns for further adjustments. What interested me the most, was deciding what thickness should the Italic version have so it could work properly in text. After the first glimpse, I knew that everything would have to be thickened with lowered contrast.

That stage was crucial for the entire project. I realize that interpreting the serifs in "l" could be a crazy thing to do for many designers. When you are deep into your work, you can postpone going out for food with your friends, up to the point when you get up and have a feeling of a properly drawn curve. I often laugh that type design is a job for mad people. Leaving all the world's problems behind, you can lose yourself in searching for the connector in "g" or the serif shape for "z". I think that this is the hidden magic of type design...

Comparing the process of typeface creation before and now, I see many common features. The way of working did not change much. Everything starts from impressionist sketches that ought to determine the character of the design. The second stage is defining the details, drawing final forms and perfecting the basic character set. However, the tools that we use today automated many laborious parts of work, speeding it up as a result. When Andrzej Heidrich

☛ Red line shows the final version
of *Bona Nova*, grey is the original by
Andrzej Heidrich.

drew *Bona*, he had to redraw all related glyphs, each time he changed the idea for a lettershape. It was practically impossible to check how the letter works among others in text. Drawing letters on separate pieces of paper allowed to simulate short phrases, but it was time consuming. Computer software makes it possible to check in three seconds how the typeface works in 6, 10, 48 and 1023432 points. Control of the project is much greater. I only wonder if computer type design did not polish the modern typefaces too much. The imperfections in old letters have a unique charm...

Parallel to the design work I started to post more pictures and information about the progress of the project to the *Bona Nova* fanpage. At that point first discussions started to rise up regarding contrast, details etc. Because of the lightness of *Bona* I decided to thicken the design slightly, so that the typeface could work in 10 to 12 points. Leszek and I often prepared posts about various projects by Andrzej Heidrich. We presented banknotes, stamps, decorative orders designed years ago. It raised plenty of interest as people did not know Heidrich produced such a great variety of designs throughout his career.

I wanted to redraw and correct the "A-Z", "a-z" characters and numbers before our next meeting. It all went rather smoothly. I unified the vertical stems, and after the first attempt to equalize the serif design I realised that this was pointless. Letters "i" and "j" have much wider serifs than "k", "l", "h", "b", "d", "n", "m", "u"... which is a result of light setting for those glyphs. Mr. Heidrich designed them in a way that they expanded the narrower letters which equalized the light in a block of text. The delicate elements of round shapes in comparison to square shaped letters were also problematic as being too light.

From the very beginning I consulted *Bona* design with Michał Jarociński, who rid me of my doubts on every stage of the project. I rely on his opinion, as he has a tremendous knowledge and great aesthetic sense for letters. We met on a regular basis. He pointed out typical mistakes related to bad kerning and suggested changes of the form itself. It provided great comfort in my work. Mr. Heidrich emphasised multiple times that he could only rely on himself while working on *Bona*. There were no experts who could explain the rules of type design or provide constructive criticism for the project.

I presented my observations and explained their origin on the next meeting. Mr. Heidrich accepted the changes seeing that they positively affect the project. I had some doubts about the slant of some characters. While testing I was able to check the optimal angles for the characters, which allowed me to unify the design. The

☛ There were couple of versions of serifs in original *Bona*, depending on the purpose. The longest ones were used mostly in narrow glyphs. In the original regular typeface, the distinction between upper and lower serifs was interesting. Their angles differ drastically, but optically they work very well.
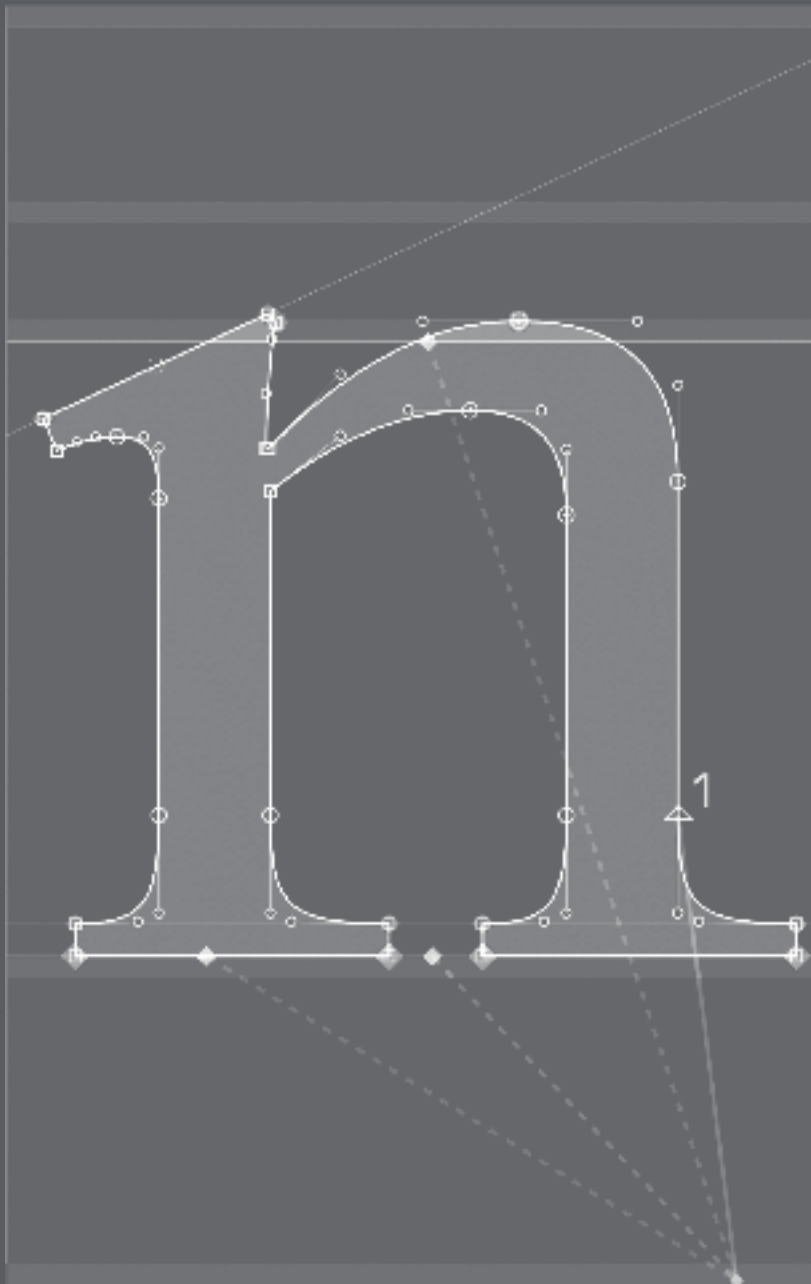
admnq

Szeryf krótki – dolny

ijlt

Szeryf długi – górny i dolny

lbdhkd

Szeryf długi – górny

rmnpv

Szeryf krótki – górny

two characters that were mostly affected were "g" and "z". Quick work pace, possible thanks to modern technology, completely changed the design technique, of drawing everything by hand.

Next stage was focused on perfecting the forms and details of the design, although, I still had problems with spacing the letters. It took a while to prepare a properly spaced basic character set, as *Bona* is an irregular, organic typeface.

After finishing the basic glyphs for the italic version, it was time to make an attempt on the upright. It was a kind of a puzzle, as there were multiple ways to build a regular version from the original italic. Leszek proved himself very helpful at that point, as he prepared a set of moodboards with Heidrichs lettering. We noticed a few characteristic features for the letters designed on the banknotes, stamps and covers. After studying the material, it was time to start sketching. I knew right away that what defined the character of *Bona* are the asymmetrical serifs, high horizontal stem in "H", "B", "A", "E", "F", and organic connection between the horizontal and vertical elements of letters. I prepared a set of a few characters from the regular version to discuss with Mr. Heidrich during our next meeting in *Sofra*. He approved them, but expressed his doubts about "a", "s", "g", "k" and the width of "H". After the meeting and noting the remarks I could get to designing the whole character set. The thing that remained unresolved was the width of the upright version. In the renaissance typefaces italics that were much different from the uprights were dominating. Besides the form itself they had a big width difference between italics and regular. It allowed the cursive in text to be clearly different from the rest of the text, visually emphasising the highlighted words. The first version of regular *Bona* had the same width as the italic. However, I quickly decided that it is too thin optically, so everything was slightly thickened. Robert Oleś helped at that point, as he suggested from the very beginning that the proposed letters are too thin for offset print technology.

Next, I started working on small caps. Original *Bona* had a limited set of characters. It is hard to imagine a text typeface that has no small caps designed nowadays.

One of the design concepts was to draw by hand all characters in three versions, so there was no need for interpolation. I wanted to know how it felt, when it was not possible to generate even rough version of small caps or superscript with few lines of code.

The next step, after base character set for regular and italic, was to start the work on bold. Here the problem was contrast. Should the letter gain weights only on vertical elements like in *Didot*, or

☛ The drawing and construction of "n" in new *regular* version with the *Bézier* curves outlined.

should it be scaled. Printing the text for testing solved our problem. On vertical lines *Bona* gains around 120% and on the horizontal 50%.

Further work focused on expanding the character set. Firs I focused on diacritics. While *caron*, *circumflex* and *breve* are not problematic, *ogonek* can be. The original design was too light and small. When I uploaded the first attempt of diacritics to *Bona Nova* fanpage it instantaneously sparked a discussion that engaged Robert Oleś, Adam Twardoch and Andrzej Tomaszewski among others. Great testing begun. Robert suggested that the tails in ogonek should be much longer and almost reach the descender line. Adam and Andrzej focused on the form of the shape. They suggested that the original character of the tails was too far from the form of the letters. It turned out to be true, as the more calligraphic solution was definitely a better fit. A dozen of versions later I managed to find the right one along with the diagonal line in letter "Ł".

When the diacritics were completed we met with Andrzej Heidrich again to discuss the progress again. He admitted that in the time when he drew *Bona* he had no access to information on how to design diacritics. He based his knowledge only on what he saw in other typefaces and happily agreed on the corrections, asking why they should look this way. Opposite to the diacritics he had many objections regarding the bold concept, which as he said was too thick. A similar opinion was expressed by Robert Oleś. In case of a very classical design the contrast between bold and regular should be delicate – barely noticeable. I redrew bold version again and thinned it by around 20% and in fact, it started looking much better.

However, the most interesting discussion revolved around the capital „ß". With my former experiences, coming from work on my other typeface – *Nocturn* and the remarks by Adam Twardoch related to this particular glyph, I thought I know how it should be drawn. When I uploaded the concept presenting „ß" in single words an avalanche came. The first to comment was Robert Oleś, who suggested that connecting letters "F" and "S" makes completely no sense and that the capital „ß" should have a form closer to "B" with the top left corner smooth. Adam Twardoch claimed that the „ß" is a combination of inverted „L" with a form of a modernist „3". At that point, I agreed with both of those approaches, but "F" and "S" combination seemed more logical to me, as the natural minuscule form of "ß" is partially "f" and "s". Over the following days I uploaded multiple versions of this character. *Bona Nova* fanpage became the stage for the debate on how the sharp s glyph should be drawn. It was an interesting experience, as well as a great deal of information from the type design realm.

☛ Final (red) and original (pink) version of the ogonek in "Ę" glyph. It is clearly visible, that the ogonek was extended and gained more dynamics. Due to the long lower bar in the letter "E" ogonek is placed more to the middle.
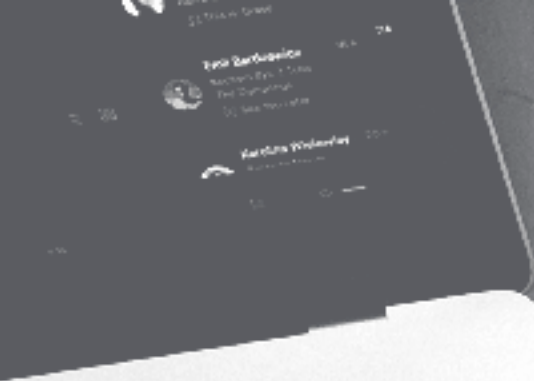
He
Szc
in C

Według
w pobli
w jednej z
mieszkała
nowskich.
deryk Fra
zapewne d
nej z koscio
nieja Francis
z panna Anna
Woli. Sami Ch
czajowo rakow
Skarbka oraz je
Jesienia Mikoła
niesli sie do War
kali w nieistnieja
do Jana B.hma prz
Wedlug Chopin uro
ojciec Mikolaj gral n
oficyn Kaspra Skarbk
Mikolaja i Tekli Justy
nadano mu imiona F.

☛ Sketches, sketches, sketches…
conceptual work for the master of the
third text version – *bold*.

GROISESTADT

GROßESTADT

GROISESTADT

GROßESTADT

GROßESTADT

GROISESTADT

GROSSESTADT

GROßESTADT

„ẞ" was one of the last glyphs to be drawn, so it was possible to lock down a similar set of characters in all three variants. At that time, I posted screenshots showing the progress of the work a few times a week. They often caused discussion about sidebearings, thickness etc. In parallel, we presented more images of Mr. Heidrich's design, including an amazing series of covers for Kapuściński's that he prepared for CZYTELNIK Publishing House.

On the next meeting, we showed the complete set of diacritics in all three versions. We also showed him the discussions from the fanpage. He was really impressed with the possibilities of Internet and fascinated with the ease of communication nowadays.

Winter months are my travelling time, which is why I disappeared for 3-4 weeks few times while working on *Bona*. It had its positive side, as each of my trips allowed me to bring a set of banknotes from the visited country for Mr. Heidrich. Each time after I came back we met in *Sofra* and browsed through my growing collection: Vietnamese dongs, Morroccan dirhamas, Kazakh tengas, kiats from Myanma or Jordanian dinars used in the Palestinian Autonomy. It was really great. We looked at the beautiful guilloches with a magnifying glass while sipping a small espresso at the same time. We also discussed the design tendencies, Vietnam, for example, has Ho Chi Minh, while in Suazi, regardless the amount on the note, on the reverse there is the king of this small, south African kingdom. It was interesting to look at them aside of banknotes from South and Central America, for instance Brasil, where there were no politicians or famous people, but characteristic, local animals.

The same week I want for another visit to the Book Arts Museum of Lodz. I scheduled a meeting with Borys Kosmynka to browse through the type cases. It turned out, that when Janusz Tryzno (owner of the Museum) bought the inventory of a collapsed type foundry from Warsaw, included in the inventory, he found a set of the original *Bona* matrices in different sizes. What's interesting we found a few glyphs that were not drawn by Heidrich – ligatures "ff", "fl", "oe", "ae", as well as "&" and one ornament. On our next meeting we showed him the photo of the matrices. He was really happy as he did not suspect that they are stored anywhere.

During that time, the project was in full speed. Every day I spent a few hours working on *Bona*. Despite having a quite wide character set already (around 600 per variant), I still had plenty to do. I started with polishing the punctuation and parentheses. For most of them I prepared a case sensitive version which fits the small caps and all caps.

☙ Multiple versions of "ẞ" – from classical solutions up to an "SS" ligature attempt..

I enjoy almost whole process of type design, but the thing that always frightens me is designing the digits. Bona had a set of non-lining figures in the italic version, that only needed redrawing and correcting. Having this set I was able to draw new figures for regular and bold versions. However, it is not sufficient to have only one set of digits in a typeface. This is why a set of lining figures was designed (all caps proportions) and small caps followed. Finally, for each of those versions the tabular version was introduced which is very helpful in typesetting tables. After posting the fruits of my labour online it occurred that a lot of people had issues with the way "o" was drawn. In the original the non-lining zero was the same as "o". It was again that Robert Oleś was helpful. He suggested multiple solutions for this problem. This way in the main non-lining set "o" has inverted contrast, in oldstyle in changes into monolinear and under the 3rd stylistic set there is a normal contrast o, but with a different slant axis compared to the "o".

The next important matter was the ligatures design. As I mentioned, Bona originally had three ligatures – "fi", "fl", and "ff", so the first step was creating the ligatures of letter "f" with all glyphs containing ascenders – "fb", "fh", "fk", "fl". They were then expanded with more configurations – "ffb", "ffh", "ffk", "ffl" and of course "ffi".

Studying different typefaces with a clear historic inspiration, for instance Garald by Xavier Dupré, I came to a conclusion that the ligature set needs to be expanded with a variety of options for "t", "f", "w", "y", "v", etc. That resulted with around fifty extra glyphs. It is worth to mention that one of them was an "AH" monogram as Mr. Heidrich used to sign his designs this way.

When I was finishing the ligatures, Ania Wieluńska was finishing her masters diploma project revolving around the revival of *New Polish Character* by Jan Januszowski, Jan Kochanowski and Łukasz Górnicki. The old concept contained many interesting ligatures such as "cz", "rz", "dz" etc. that are specific for Polish language. I felt a little bit envious and started to plan out expanding the ligature set even further for *Bona*. Yet again, the binder with the sketches from Mr. Heidrich proved itself helpful. It turned out that he attempted to add the "rz" ligature himself and solved this task with great style. With similar concept, I added a decorative ligature that can be turned on with one of the stylistic sets.

The last phase of the ligature work was preparing decorative sets for dual and triple letter groups: "st", "sp", "ct", "stu", "stv", "stw", "sty". While regular ligatures are really useful for text typesetting, the last group has a purely decorative purpose. Designing them

☞ Orginal *Bona* type matrices. Part of the collection of the Book Art Museum in Lodz.

was a great fun and so I started to play with alternative characters such as "zz" combination.

In the original *Bona* there were a few letters with tails – kind of an automatic swash. Since the beginning of the project I knew, that it will need expanding. In the first version that was uploaded to Bona Nova the tails did not gain positive feedback. Robert suggested to seek the character of the swash in handwriting, while Adam claimed that mechanical tails are cute and they should remain in the project as they are an interesting testimony of times passed. During a consultation session with Michal we decided that maybe we can find a solution that would address both concepts – enlarge the swash and rework the upper part of the capital letters, so that the tail would gain a bit more dynamics. The most fun letter to work with was "Q". I always adored the decorative version of this glyph, so I took the opportunity to add a very expressive variation to the set. Of course, there were voices stating that this form is too different from the other decorative versions of letters. While I was looking for an answer, I based my decision on what Mr. Heidrich told me – that sometimes, an element that does not fit at first glance, can affect the character of the whole design, and maybe it is not a necessity to hold on tightly to the rules. The expressive "Q" remained in the end.

For the very end I left the part that I dislike the most – superscript, subscript, ordinals, fractions and the rest of the tiring, craft work. But in has to be done so the typeface is complete. Preparing slanted ordinals caused the most trouble of all. They are 50% smaller than the rest, so the thickness needed to be adjusted, which meant that they had to be hand drawn as a bold italic master never came to life. I asked Mr. Heidrich to lend me a sketch that he prepared with a bold italic concept, but the proposed solution was not to my liking. A few solid days had to pass before I managed to find a proper thickness and contrast for this set of characters.

After all variants were complete, I decided to form a special testing group that was open to anyone. We had graphic designers, editors, DTP experts, theorists, as well as linguists and mathematicians! One hundred and sixty pairs of eyes will catch more than one of my own, tired by months of looking at the same design. This team of specialists provided an astounding amount of information. I uploaded a testing set of fonts every week. The members described all problems that they found. The most active person was definitely Robert Oleś. He is an experienced designer, whose books are always perfectly set – clear but with character. I gratefully took his substantial comments.

☛ "sp" ligature with *Bézier* curves visible.

B » B

While designing a typeface it is often that we are not sure what is a proper use of a certain glyph. For instance, while designing a root glyph, it might be treated as just a duty to be completed without thinking about it. While working on *Bona* I learnt more about typography than over the last five years.

Robert added more and more comments, starting with kerning errors, through the construction of particular glyphs, to end with proper positioning of ordinals or punctuation. This impressive knowledge commanded plenty of respect among the group. Some people even joked "Is it now? I'm getting popcorn!", when he started a new update of the review. I received a few private messages, that the closed group became a mini-school for them, where they learnt plenty.

Łukasz Dziedzic focused on the optical imperfections. He suggested to correct most of the round elements, which, as he claimed, were to light. He also advised to work on the thickness of the diagonals, that did not fit the rest of the design.

Another discussion was raised by the diacritics. Marcin Dybaś, Robert Oleś, Zbyszek Czapnik and Adam Twardoch previously suggested that the diacritics throughout the whole family are too delicate, and that it would cause problems in lower size of text.

Apart from that, a great deal of members reported missing characters in the design, that they would use. Those were such symbols as sophisticated mathematical signs with multiple line parentheses, or basic musical notation set – full note, half note, treble clef etc.

Those were often obvious matters, which can be illustrated with percent and per mill glyphs. I always drew those characters with optical match to the digits. It was Robert who enlightened me, that the percent should be identical with a fraction entered with a keyboard

☛ (left)Comparison of the original swash version of "B" with the final version after all corrections.
☛ (right) Swash version of letter "Q" with *Bézier* curves visible.
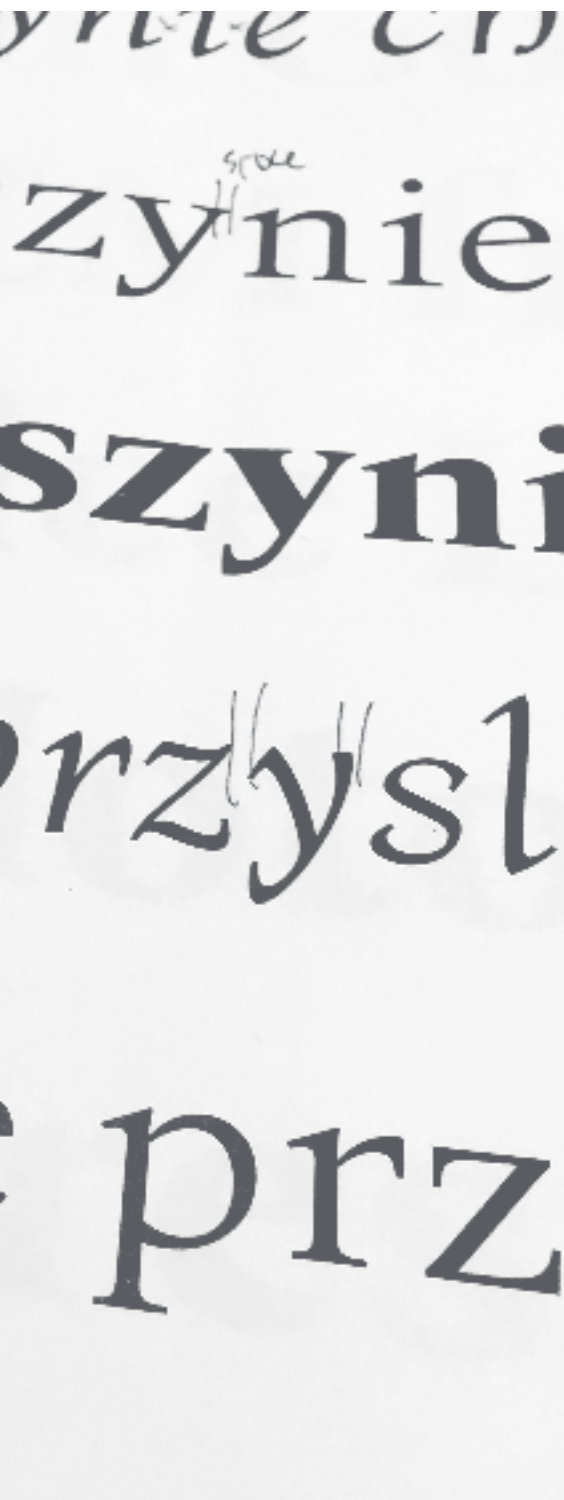
☛ Side bearings corrections on test
prints, in *regular*, **bold** and *italic* versions.

(superscript zero, slash, subscript zero). It seems obvious, but a lot of people, including myself, did not realise that.

Thanks to those daily reviews I realised that *Bona Nova* project is more than just a revival project, looking on how many people are involved in the process. In the breaks between addressing the remarks I worked on another set of characters – ornaments. In the original *Bona* Andrzej Heidrich designed a few versions of a fleuron glyph (ivy leaf or aldus leaf) – a leaf that was formerly used to divide paragraphs. I decided to expand this set with a few more options.

When I uploaded the ornaments, some of the testers suggested that a typeface with historical inspirations could also include a set of hand pointers. I tried for a week to sketch something I would like, tried multiple solutions, but I did not like any of them... I was unable to come up with a form of hands that would fit *Bona*'s character. Ania Wieluńska, who is much more capable when it comes to illustration, took a few days and brought a great set of hands, that perfectly corresponded with the calligraphic character of the typeface. At that point, the stage of drawing glyphs came to an end. *Bona* had more than 1200 characters in each variant.

At one point, the notifications on Facebook stopped and I realised that it meant a temporary lack of further reviews. I decided that it is time to give the typeface a visual identity for promotional purposes. I prepared some minimalistic layouts that used royal red *pantone* 805 and cool grey *pantone* 10C. I always liked type specimens where the paper is not ideally white and black is not entirely black. It must be that the lower contrast favours the readability – everything is not too sharp.

After preparing the initial identity designs I started to prepare stylish posts presenting the typeface. There were single characters and longer phrases such as poems by Zbigniew Herbert, Jan Kochanowski, Cyprian Kamil Norwid, or fragments of old interviews with Andrzej Heidrich. That gave more personality to the presented images – they were not merely plain letters.

Then, Robert Oleś contacted sent another comment. Even earlier he had mentioned that he never uses bold versions of a typeface, but he would be happy to see a contour option. At first, I was not too convinced about this idea. Three-dimensional letter always looked cheap and too decorative to me. Besides, I only knew the display versions of such typefaces as FF Scala by Martin Majoor and variants of one of Xavier Dupré's fonts. The rest of designs that I remembered always seemed as part of the package and typographic outskirts, that I never wanted to reach myself. Luckily, I was wrong, as it turned out soon enough...

Sforza

linini

lilieni

HOLI

I started to consider expanding the family with display versions of the typeface. Firstly, I reached to the bold version that was rejected for being too thick. After a few sketches it became ready to be a basis for a full variant. I only skipped the fractions, mathematical notation and ordinals, as they would be useless in titling anyway.

When I visited the Book Art Museum of Lodz again, as I participated in a typesetting letterpress workshop organized by Borys Kosmynka, Przemek Hoffer and Ola Ilkiewicz, while smoking a cigarette, Janusz Tryzno and I browsed through old type specimens. I mentioned to him the idea to create some display variants of *Bona*, and he showed me a couple of pre-war examples of ways to lighten the letter. It turned out that even Heidrich on one of his banknote series used the contour lettering. It was at that moment, when I felt convinced to the idea, and thought that it might actually be interesting. I knew that I wanted to avoid the baroque style at all cost. I attempted to give each variation a subtle and characteristic inline. The first option was to add a simple "engraving". Even after first few sketches I liked how the letter was working. The second version received a tri-linear scratch, following the form of the letter. It appeared much darker than the first one, but I thought that the all three planned options do not need to have identical light, and actually it might be interesting to make them different. Thus, the third version landed in between, with a simple single line following the light of the letter. When I started drawing the final versions for all the display versions, I was in a creative rage. I set all my other projects aside. For a full week, I spent 14-18 hours every day adding six contour versions for each of over 800 characters. Madness...

I think that the single inline version caused the most problems. Drawing and correcting it haunted me in my dreams. While for simple letters such as "H" or "I" it was simply a matter of cutting a white line in the middle, for such characters as "g", numbers, currency symbols, looking for the right cut slowly became a nightmare. Everything done by hand, letter by letter – crazy. I promised myself that if I ever wanted to design contour variants, I would learn to code so the work would appear more like in the beautiful Obsidian by Hoefler.

When I uploaded everything, the new display versions met with very positive feedback. I kept thinking about a right name for them: *"Bona Title? Bona Display?* Hmmm..." Then, Adam Twardoch suggested the name *Bona Sforza*. "Perfect!" – I thought. Simple and ideal. Especially that Andrzej Heidrich really liked queen *Bona* and he used the snake motif (symbol of the Milano Sforza family) in his work on many occasions. With that kind of a name, I thought it

☛ Contour and title versions sketches for *Bona* with corrections.

would be useful to have another variant... I still felt unsatisfied. I remembered a sketch that I did during one of the first meetings that we had with Mr. Heidrich. I changed the contrast using a white marker, so in the places where the letters are thinnest the black line would dissolve completely. It was a sort of a stencil, but with a very sharp, calligraphic character. Everything started to fall in place. We have *Bona Nova* – three text variants, *Bona Sforza* – three contour options, and two variants of *Bona Title* for display purposes.

During a conversation Robert Oleś suggested that the family is still missing one variant based on the regular version, but for titles – with similar optical weight as the text set with regular *Bona Nova*. I understood that what he meant, was to create a regular with highly increased contrast. As it was late at night, Robert did not respond to my last message with some sketches, that I sent around 2:00 am. As I was really excited, I got straight to it. I stayed up all night, slept for a moment and did another sitting until the evening. I had another variant ready. Then suddenly I received a response from Robert, explaining that he meant something different. He did not mean a title version, but a set of initial characters. Well, I just had another extra title version! Finally, there are nine of them – three text variants, three inline options, and three displays. "Enough is enough!" – I decided and sent everything to Michał Jarociński as editable files for final review. When I was in Poland we met on weekly basis. Michal reviewed everything thoroughly and sent me back feedback with minor adjustments such as the thickness of the horizontal bar in "t" and "f", as well as more major issues like tight kerning, that I am still struggling now, as I am writing this text.

What is interesting, the work on *Bona* coincided with the digitisation of the Polish Eagle designed by prof. Kaminsky, and which received heraldic corrections by Andrzej Heidrich. Leszek, who was responsible for preparing the final digital version, told me that he had trouble finding the right typeface for the design. Trajan Sans, used by the senate, did not fit at all... I asked him to send me the eagle with the shield behind it, and started to work on a concept. *Bona* was a perfect fit right away, but we decided that there should be additional changes made. Perhaps getting rid of the serifs? No... That would be to radical. But a modified contrast, and opening on the end of stems like in *Optima* by Hermann Zapf was the way to go. For the following days, I was deeply engaged in drawing different variations. Now, when I reach back to the sketches, I wonder if I should not prepare a sans serif version at some point. I already

☛ Polish White Eagle with the special sans-serif version based on the character and proportions of *Bona*.

SENAT RZECZYPOSPOLITEJ POLSKIEJ

One of the first attempts to drawing the title version of *Bona*. On the photo – tests with contrast increase using the correction fluid.

Bona Nova Regular

Bona Nova Italic

Bona Nova Bold

Bona Sforza Light

Bona Sforza Regular

Bona Sforza Bold

Bona Title Regular

Bona Title Italic

Bona Title Bold

have the name! – *Sigmund* (coming from the husband of queen Bona). The idea came from Leszek.

The *Bona Nova* project was interesting for me for multiple reasons. Nowadays everything happens fast, it is seldom to have an opportunity to do something out of pure pleasure and curiosity. *Bona* was that kind of project, and I do not mean just regarding the digitization part, but the micro-environment that emerged around the project, the testing group, mentors, fellow designers, but also people that found out about the type design domain thanks to our work.

The project connected three generations of the Academy of Fine Arts in Warsaw students. All of us – Andrzej Heidrich, Leszek Bielski, Ania Wieluńska and I graduated the Graphic Arts Department, and I believe it was one of the reasons why our meetings were an interesting exchange of memories and observations about the school, graphic design, and simply everyday life. I consider those meetings and the opportunity to spend time with Andrzej Heidrich the most valuable lesson that I had a chance to learn during the *Bona Nova* project. Thanks to prof. Wieczorek, even at the beginning of my studies, I had a chance to meet Wojtek Freudenreich, Stefan Gierowski, Karol Śliwka, Henryk Chyliński, Wojciech Fangor and Waldemar Świerzy. All of them made a huge impression on me as a young student. However, even among such group, Andrzej Heidrich remains an extraordinary persona. While interacting with him I felt small, I chose every word carefully, I even stopped cursing – it was simply a *faux pas*.

Andrzej Heidrich can be characterised with exquisite manners, sense of humour, modesty, and openness to the world, that many youngsters could be envious of. He never tries too hard when telling stories about his work and the process, without boasting. He also has one more quality that I really admire – he never judged and juried. If something was not to his liking, he just cut the conversation, as he saw no sense in further disputing on something that was bad...

Every meeting with him is unusual – family anecdotes about the grandfather who fought on the manjurian front, stories about a spelling mistake on a banknote, or discussing Garald by Xavier Dupré, that he really liked. An amazing person, that prefers to stay off the spotlight. He does not care about fame and a status of "design star", although, his work is sufficient for hundreds of other artists.

Bona Nova will not end on finishing those few typefaces. I want it to be further developed. There are some plans – perhaps Cyrillic script? Maybe sans serif version *Sigmund*, that I mentioned earlier? Time will only tell.

☛ Full set of 9 variants of *Bona* Nova family: 3 text versions, 3 contour versions, and 3 display versions.

Bona Nova ☞ *Specimen*

...bo w Holandii, co czyni p...
...ka. Jest literą bardzo subtelną, delikatną i za...
...n w Warszawie. Zbiegło się to w czasie z publikacją artyku...
...ch zaprojektował niezliczoną ilość okładek, kilka serii banknotó...
...w, nie wspominając o olbrzymiej ilości projektów robionych na...
...isem olbrzymiej ilości czasu spędzonego na pracy oraz niespoty...
...k wizualnych może jeszcze dzisiaj zszokować. Stwierdziliśmy, że j...
...polskich władców w formacie 5×5 cm przez cztery miesiące. Szo...
...aje nierozpoznany.Na II roku studiów na ASP w Warszawie bard...
...zło mi do głowy sięgnąć do fachowej literatury i nauczyć się od p...
...piłem" na podstawie tych, przygotowanych już w formie wektoro...
...cerni. Nie wiem, czy to kwestia tego, że prace nad digitalizacją dr...
...klocków...Podczas przeczesywania zecernianych szuflad, ponow...
...ego?". Antykwa Półtawskiego, Toruńska i projekty Zelka były już...
...czorek, jak to Wieczorek, wyjął od razu swój słynny kajecik, w któ...
...usz, widzicie się z panem Andrzejem w piątek o 13:00, kawiarnia...
...ząłem się zastanawiać: „Kim jest ten Heidrich, że nawet Wieczo...
...ów, żeby pokazać je panu Andrzejowi. Były to zarówno litery, zn...
...kiem o tak wielkim projektowym dorobku. Punktualnie o 13:00...
...iał moich projektów. Mało tego, powiedział, że bardzo mu się po...
...ągnął z teczki klaser z różnymi drukami i dał mi starą kartkę ze s...
...e z rysowaniem znaków. Później rozmawialiśmy o czasach jego stu...
...z mojej szkolnej paczki...". „Kosmos!" – pomyślałem. Niestety spot...
...wania Bony. Z marszu rozrysowałem większą część znaków. Wte...
...em duże problemy z interpretacją niektórych detali. Nie wiedzia...
...ele do życzenia. Warto wspomnieć, że Bona jest literą organiczn...
...nizowanymi przez stgu Targami Wiedzy Graficznej, odbywającym...
...z Marianem Misiakiem. Już wtedy dobrze znałem jego prace i...
...szego namysłu, zapisałem się do niego na konsultacje. Pokazałe...
...ej wersji Bony bardzo się spodobał i chyba chcąc być miłym, ni...
...wa może doprojektuj do niej odmianę pionową". Pomysł ...
...ykreśliłem jeszcze kilka znaków i porzuci...
...olić swój warsztat. We wrz...

w, nieznacz...

użytek własny, takich jak...

kanej dziś precyzji wykonania. Kiedyś, po...

est tylko jedna taka rzecz. W czasach, gdy wszystko dzieje się...

okuje pieczołowitością, precyzją ręki oraz skromnością. Jest to zd...

zo zainteresowałem się typografią. Zacząłem od digitalizacji dre...

odstaw zasad projektowania kroju pisma. Zeskanowałem po pros...

owej. W tym samym czasie pracowałem również nad własnymi k...

ewniaków postępowały stosunkowo szybko, czy też chodziło o sa...

nie zajrzałem do Bony. Wtedy pierwszy raz zaświtał mi w głowie...

z zdigitalizowane, a Bona, o dziwo, nie.„Świetnie!" – stwierdziłem...

órym ma numer prawdopodobnie do każdej ważnej osoby na świ...

Batida przy placu Konstytucji. Trochę skonsternowany i przeraż...

rek jest z nim na pan?". W piątek rano, przed spotkaniem, posze...

aki, jak i identyfikacje wizualne oraz książki. Chyba nie muszę w...

do kawiarni przyszedł pan Andrzej. Zamówiliśmy po ciastku, kaw...

odobają. Dzięki temu nabrałem trochę pewności i opowiedziałem...

pecyfikacją Bony, która miała stać się podstawą do pracy. Zaczął...

udiów na ASP w Warszawie. Wtedy już zupełnie spadłem z krzesła...

kanie szybko się skończyło, ponieważ pan Andrzej musiał wraca...

dy wszystko kreśliłem w Illustratorze i kopiowałem do Fontlaba...

ałem, czy ujednolicać je czy nie, ścinać na ostro czy zmiękczać...

ą i ekspresyjną. Zdecydowanie trudną, jeśli chodzi o jej poprawn...

mi się w nieistniejącym już klubie 1500m2 do wynajęcia. Podczas...

yła to, tak naprawdę, jedyna osoba, oprócz Łukasza Dziedzica, k...

m digitalizowane drewniaki i kroje nad którymi pracowałem, w...

e wyśmiał moich nieudolnych szkiców. Zasugerował też ciekawą...

bardzo mi się spodobał, jednak utwierdził mnie w przekonaniu, ż...

łem prace nad projektem...Szkice do Bony przeleżały w folderze...

eśniu 2016 r., miało miejsce spotkanie w sprawie projektu Warsz...

rosa z Andrzejem Ludwikiem Włoszczyńskim, poznałem Leszka...

wtrąciłem parę słów o projekcie, który próbowałem zreali...

że warto byłoby powrócić do projektu d...
ydawnictwa czytelnik popr...
winać ja...

Bona Nova Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!

Bona Nova Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!

Bona Nova Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!**

Bona Sforza Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!

Bona Sforza Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!

Bona Sforza Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!

Bona Title Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!

Bona Title Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!

Bona Title Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 0123456789?!**

AÁĂĂÂÄẠÀĀĄÅÃBBCĆČÇĈĊDĐĎEÉĔĚĘÊËĖĘÈĒĘÊ
FGĞĠĠĠHĦIIJÍĬĬĴÏIĮÌĪĮĨĴĴKĶLĹĽĻĿŁMMNŃŇŅÑŅŊÑOÓÓ
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Trochę historii... na dobry początek

☞ Bona to nazwa kroju pisma zaprojektowanego przez Andrzeja Heidricha w 1971 roku. Projekt przez lata istniał jedynie w formie ołowianej czcionki, dostępnej w kilku rozmiarach m.in. w zecerni ASP w Warszawie. *Sam krój jest antykwą z delikatnym kontrastem oraz włoską proweniencją.* Klasyczne i z wyczuciem skonstruowane proporcje znaków przełamane są w wielu momentach odważnymi rozwiązaniami, takimi jak ekspresyjna forma **s**, charakterystyczne podwójne **g** oraz miękkie i wysoko osadzone linie łączące w literach **a**, **h**, **e**, **f**.

Bona to nazwa kroju pisma zaprojektowanego przez pana Andrzeja Heidricha w 1971 roku. Projekt przez lata istniał jedynie w formie ołowianej czcionki, dostępnej w kilku rozmiarach m.in. w zecerni ASP w Warszawie. *Sam krój jest antykwą z delikatnym kontrastem oraz włoską proweniencją.* Klasyczne i z wyczuciem skonstruowane proporcje znaków przełamane są w wielu momentach odważnymi rozwiązaniami, takimi jak ekspresyjna forma **s**, charakterystyczne podwójne **g** oraz miękkie i wysoko osadzone linie łączące w literach **a**, **h**, **e**, **f**. W Polsce nigdy nie powstawało tyle projektów krojów pism, co w Niemczech albo w Holandii, co czyni projekt pana Andrzeja Heidricha wyjątkowym. *Bona* odstaje od polskiego dziedzictwa typograficznego, pozostając w opozycji do projektów Półtawskiego, Otto oraz prac Zelka. Jest literą bardzo subtelną, delikatną i zaprojektowaną z wyjątkowym wyczuciem, tak charakterystycznym dla tego autora. Pierwszy raz z *Boną* zetknąłem się w zecerni ASP w Warszawie. Zbiegło się to w czasie z publikacją artykułu Artura Frankowskiego w magazynie 2+3D o Andrzeju Heidrichu – mistrzu małej grafiki. Od razu zafascynowała mnie ta postać. Pan Heidrich zaprojektował setki okładek, kilka serii banknotów, niezliczoną liczbę znaczków pocztowych, wprowadzał poprawki heraldyczne do Polskiego Orła, był autorem polskich paszportów, nie wspominając o olbrzymiej ilości projektów robionych na użytek własny, takich jak np. poczet władców polskich. Każdy z nich zdumiewa liczbą detali oraz dopracowaniem formy. Jest zapisem olbrzymiej ilości czasu spędzonego na pracy oraz niespotykanej dziś precyzji.

Kiedyś podczas rozmowy z Łukaszem Radziszewskim zastanawialiśmy się, co w dziedzinie sztuk wizualnych może jeszcze dzisiaj szokować. Stwierdziliśmy, że jest tylko jedna taka rzecz. W czasach, gdy wszystko dzieje się szybko i byle jak, szokuje Andrzej Heidrich, rysują-

> *W czasach, gdy wszystko dzieje się szybko i byle jak, szokuje Andrzej Heidrich, rysujący portret jednego z polskich władców w formacie 5×5 cm przez cztery miesiące. Szokuje pieczołowitością, precyzją ręki oraz olbrzymią skromnością...*

cy portret jednego z polskich władców w formacie 5×5 cm przez cztery miesiące. Szokuje pieczołowitością, precyzją ręki oraz skromnością. Jest to zdecydowanie postać niezwykła, zaś jego gigantyczny dorobek pozostaje nieznany szerszej publiczności. Na II roku studiów na ASP w Warszawie bardzo zainteresowałem się typografią. Zacząłem od digitalizacji drewnianych czcionek. Być może śmiesznie to zabrzmi, ale nie przyszło mi do głowy sięgnąć do fachowej literatury i nauczyć się od podstaw zasad projektowania kroju pisma. Zeskanowałem po prostu kilka liter z wybrakowanych szuflad, a te, których nie było, „zlepiłem" na podstawie tych, przygotowanych... ☞ *czytaj więcej...*

Rzeczpospolita

12.03.1994 czy 12.03.1994

W «*Szczebrzeszynie*» CHRZĄSZCZ brzmi w trzcinie i *Szczebrzeszyn* z tego słynie…

Mezzo Quiz

Cýpriãn Kamił Ňorwiđ

¶Trzecia Sesja **Ogólnego Zgromadzenia** ONZ, *obradująca w Paryżu*, uchwaliła 10 grudnia 1948 roku jednomyślnie *Powszechną Deklarację Praw Człowieka* ☛ Ten dokument ONZ stanowi niewątpliwie jedno z największych i najtrwalszych osiągnięć onz. Przetłumaczona na większość języków świata *Powszechna Deklaracja Praw Człowieka* [...]

Pøľọñąïşê ♪ Nǒcţūŗñę

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

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

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

Aprés la mort du CRÉATEUR de la typographie, les enfants de Gutenberg *(comme on nommait alors les ouvriers imprimeurs)* se dispersérent sur toute l'Europe, nouveaux disciples du progrés. A Paris notamment, qui disait imprimeur disait érudit, & les preßes des Gillaume Fichet, Ulrich Gering, Michael Friburger, Simon Vostre & tant d'autres, dont M. Arthur Christian nous résume ici les travaux, firent merveille dans cette œuvre nouvelle. Encouragée par plusieurs monarques. L'imprimerie n'avait, jusqu'au commencement du...

Bona Nova Regular & Italic, Bona Sforza Light 20/30 pt

UNIQUE

Bona Regular 17/24 pt Það ber að VIÐURKENNA, að hver maður sé jafnborinn til virðingar og réttinda, er eigi verði af honum tekin, og er þetta undirstaða frelsis, réttlætis og friðar í heiminum.Hafi mannréttindi verið fyrir borð borin...

Bona Regular 9/14 pt Den 10. desember 1948 vedtok og kunngjorde De Forente Nasjoners tredje Generalforsamling Verdenserklæringen om Menneskerettighetene. Erklæringen ble vedtatt med 48 lands ja-stemmer. Ingen land stemte mot. 8 land avsto. Umiddelbart etter denne historiske begivenhet henstilte Generalforsamlingen til alle medlemsstater å bekjentgjøre Erklæringens tekst og "sørge for at den blir distribuert, framvist, lest og forklart spesielt i skoler og andre læreinstitusjoner, uten hensyn til de forskjellige lands eller områders politiske status". Erklæringens offisielle tekst foreligger på FNs seks arbeidsspråk: arabisk engelsk, fransk, kinesisk, russisk og spansk lang...

Bona Regular 6/9pt Den 10. desember 1948 vedtok og kunngjorde De Forente Nasjoners tredje Generalforsamling Verdenserklæringen om Menneskerettighetene. Erklæringen ble vedtatt med 48 lands ja-stemmer. Ingen land stemte mot. 8 land avsto. Umiddelbart etter denne historiske Den 10. desember 1948 vedtok og kunngjorde De Forente Nasjoners tredje Generalforsamling Verdenserklæringen om Menneskerettighetene. Erklæringen ble vedtatt med 48 lands ja-stemmer. Ingen land stemte mot. 8 land avsto. Umiddelbart etter denne historiske Den 10. desember 1948 vedtok og kunngjorde De Forente Nasjoners tredje Generalforsamling Verdenserklæringen om Menneskerettighetene. Erklæringen ble vedtatt med 48 lands ja-stemmer. Ingen land stemte mot. 8 land avsto. Umiddelbart etter denne historiske Den 10. desember 1948 vedtok og kunngjorde De Forente Nasjoners tredje Generalforsamling Verdenserklæringen om Menneskerettighetene. Erklæringen ble vedtatt med 48 lands ja-stemmer. Ingen land stemte mot. 8 land avsto. Umiddelbart etter denne historiske Den 10. desember 1948 vedtok og kunngjorde De Forente Nasjoners tredje Generalforsamling Verdenserklæringen om Menneskerettighetene. Erklæringen ble vedtatt med 48 lands ja-stemmer. Ingen land stemte mot. 8 land avsto. Umiddelbart etter denne historiske Den 10. desember 1948 vedtok og kunngjorde...

GALEAZZO

AKADEMIA SZTUK

Sprężystość treści

BONA SFORZA

Typografia

WIADOMOŚCI

Aa

Bona Nova Regular

Aa

Bona Nova Italic

Aa

Bona Nova Bold

Aa

Bona Sforza Light

Aa

Bona Sforza Regular

Aa

Bona Sforza Bold

Aa

Bona Title Regular

Aa

Bona Title Italic

Aa

Bona Title Bold

Bona Regular 10/13 pt

Lining Figures

Standard Ligatures
Small Caps

Superscript

Bold & Italic

Discretionary ligatures

Pointing hands

Proportional oldstyle

Bona Sforza d'Aragona (ur. 2 lutego 1494 w Vigevano, zm. 19 listopada 1557 w Bari) – od 1518 królowa Polski i wielka księżna litewska, księżna Rusi, Prus i Mazowsza itd., księżna Bari i Rosano, spadkobierczyni pretensji do Królestwa Jerozolimy od 1524. Żona Zygmunta Starego, matka królów Polski Zygmunta Augusta i Anny Jagiellonki, królowej Węgier Izabeli Jagiellonki – żony Jana Zápolyi, królowej Szwecji Katarzyny Jagiellonki – żony Jana Wazy, Zofii Jagiellonki (zw. Brunszwicką) – żony księcia brunszwickiego Henryka II oraz Olbrachta Jagiellończyka (którego poroniła podczas polowania w Niepołomicach).

Pełna tytulatura królowej: *Bona Dei gratia regina Poloniae, magna dux Lithuaniae, Barique princeps Rossani, Russiae, Prussiae, Masoviae etc. domina.* (Bona, z Bożej łaski królowa Polski, wielka księżna Litwy, księżna Bari i Rossano, pani Rusi, Prus, Mazowsza itd.)[2].

Tytulatura skrócona: *Bona Sfortia Dei gratia regina Poloniae* (Bona Sforza, z Bożej łaski królowa Polski). Pochodziła z możnego włoskiego rodu książąt Mediolanu – *Sforzów*. Była córką Giana Galeazza Sforzy i Izabeli Aragońskiej. Mimo iż jej ojcu należała się władza w Księstwie Mediolanu, został on odsunięty przez Ludovica il Moro. Sprawował on władzę w imieniu młodego księcia aż do jego śmierci w 1494 na zamku w Pawii. Wkrótce po tym księżna Izabela wraz z córkami wyjechała do Bari. ☞ Chcąc odzyskać znaczenie polityczne i swe dawne posiadłości, dążyła do jak najkorzystniejszego wydania za mąż *Bony* (jej siostra Ippolita zmarła wcześniej podczas rocznego pobytu na wyspie Ischia). Pierwsze próby zakończyły się niepowodzeniem ze względu na niekorzystne położenie polityczne Izabeli, ale dzięki wsparciu Habsburgów udało się doprowadzić do jej małżeństwa z owdowiałym królem polskim Zygmuntem Starym. Uroczystości zaślubin i koronacji Bony odbyły się w Krakowie 18 kwietnia 1518. Bazylika kolegiacka Grobu Bożego w Miechowie-Kaplica Grobu Chrystusa, herb królowej Bony (Sforzów) z 1530 r.

W młodości Bona zdobyła staranne wykształcenie. Jej nauczycielem był Crisostomo Colonna, członek Akademii Pontana, a nad jej wychowaniem czuwał również Antonio Galateo. Bona poznała dzięki nim dzieła Wergiliusza, Cycerona i Ojców Kościoła, nauczyła się wypowiadać w uczony sposób, posiadła również wiedzę z zakresu historii, prawa, administracji i teologii. Była osobą gospodarną, oszczędną, a jednocześnie potrafiącą wywierać wpływ na ludzi. Wykazywała przy tym ambicję we wszystkich swoich działaniach. Niemal od początku swego pobytu w Polsce królowa Bona starała się zdobyć silną pozycję polityczną. Zaczęła tworzyć własne stronnictwo i jednocześnie…

Nulla dies sine linea.
Ani dnia bez kreski.
Starałem się, by były
co najmniej dwie.

Bona Regular & Italic 36/44pt

Andrzej Heidrich

fifka officina » fifka officina

Ligatures

ostylowanie » ostylowanie

Discretionary Ligatures

08.03.1989 » 08.03.1989

Lining Figures

Renesans 24 » Renesans 24

Small Caps

6 11/12 » 6 ¹¹⁄₁₂

Fractions

Qugidiane » Qugidiane

Contextual Alternates

Mezzo Quality » *Mezzo Quality*

Historical Swashes & Ligatures

CO9 H2O5ab » CO_9 $H_2O_5^{ab}$

Subscript & Superscript

Extended Hands Set

Șacțo » Şacțo

Romanian / Moldovan

Historical Ornaments

¢ $ đ € ₵ £ ₤ ₧ ₹ £ ¥

Extended Currency

{A – Z} » {A – Z}

Case Sensitive

And Much More...

Bona Nova 4 pt *(diament)*

Considerato che il riconoscimento della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costituisce il fondamento della libertà, della giustizia e della pace nel mondo; Considerato che il disconoscimento e il disprezzo dei diritti umani hanno portato ad atti di barbarie che offendono la coscienza dell'umanità, e che l'avvento di un mondo in cui gli esseri umani godano della libertà di parola e di credo e della libertà dal timore e dal bisogno è stato proclamato come la più alta aspirazione dell'uomo; Considerato che è indispensabile che i diritti umani siano protetti da norme giuridiche, se si vuole evitare che l'uomo sia costretto a ricorrere, come ultima istanza, alla ribellione contro la tirannia e l'oppressione; Considerato che è indispensabile promuovere lo sviluppo di rapporti amichevoli tra le Nazioni; Considerato che i popoli delle Nazioni Unite hanno riaffermato nello Statuto la loro fede nei diritti umani fondamentali, nella dignità e nel valore della persona umana, nell'uguaglianza dei diritti dell'uomo e della donna, ed hanno deciso di promuovere il progresso sociale e un miglior tenore di vita in una maggiore libertà; Considerato che gli Stati membri si sono impegnati a perseguire, in cooperazione con le Nazioni Unite, il rispetto e l'osservanza universale dei diritti umani e delle libertà fondamentali; Considerato che una concezione comune di questi diritti e di questa libertà è della massima importanza per la piena realizzazione di questi impegni; L'ASSEMBLEA GENERALE proclama la presente dichiarazione universale dei diritti umani come ideale comune da raggiungersi da tutti i popoli e da tutte le Nazioni, al fine che ogni individuo ed ogni organo della società, avendo costantemente presente questa Dichiarazione, si sforzi di promuovere, con l'insegnamento e l'educazione, il rispetto di questi diritti e di queste libertà e di garantirne, mediante misure progressive di carattere nazionale e internazionale, l'universale ed effettivo riconoscimento e rispetto tanto fra i popoli degli stessi Stati membri, quanto fra quelli dei territori sottoposti alla loro giurisdizione. Considerato che il riconoscimento della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costituisce il fondamento della libertà, della giustizia e della pace nel mondo; Considerato che il disconoscimento e il disprezzo dei diritti umani hanno portato ad atti di barbarie che offendono la coscienza dell'umanità

Bona Nova 6 pt *(nonparel)*

Considerato che il riconoscimento della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costituisce il fondamento della libertà, della giustizia e della pace nel mondo; Considerato che il disconoscimento e il disprezzo dei diritti umani hanno portato ad atti di barbarie che offendono la coscienza dell'umanità, e che l'avvento di un mondo in cui gli esseri umani godano della libertà di parola e di credo e della libertà dal timore dal bisogno è stato proclamato come la più alta aspirazione dell'uomo; Considerato che è indispensabile che i diritti umani siano protetti da norme giuridiche, se si vuole evitare che l'uomo sia costretto a ricorrere, come ultima istanza, alla ribellione contro la tirannia e l'oppressione; Considerato che è indispensabile promuovere lo sviluppo di rapporti amichevoli tra le Nazioni; Considerato che i popoli delle Nazioni Unite hanno riaffermato nello Statuto la loro fede nei diritti umani fondamentali, nella dignità e nel valore della persona umana, nell'uguaglianza dei diritti dell'uomo e della donna, ed hanno deciso di promuovere il progresso sociale e un miglior tenore di vita in una maggiore libertà; Conside

Bona Nova 9 pt *(borgis)*

Considerato che il riconoscimento della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costituisce il fondamento della libertà, della giustizia e della pace nel mondo; Considerato che il disconoscimento e il disprezzo dei diritti umani hanno portato ad atti di barbarie che offendono la coscienza dell'umanità, e che l'avvento di un mondo in cui gli esseri umani godano della libertà di parola e di credo e della libertà dal timore dal bisogno è stato proclamato come la più alta aspirazione dell'uomo;

Bona Nova 12 pt *(cycero)*

Considerato che il riconoscimento della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costituisce il fondamento della libertà, della giustizia e della pace nel mondo; Considerato che il disconoscimento e il disprezzo dei diritti umani hanno portato ad atti di barbarie che offendono la coscienza dell'umanità,

Bona Nova 20 pt *(dwugarmont)*

Considerato che il riconoscimento della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costit-

☜ **Zażółć gęślą jaźń** ☞

$\langle H \rangle_2 S\frac{1}{5} + (x^{\{1 \div 24 \times 7\}}) + \sqrt{6} \neq 11 \rightarrow \pi r^2 O_{(3est)}$

CHOPINOWSKIE

👍 Lędźwica – Nerka 👎 W Biblii Królowej Zofii z 1455 czytamy: *Dwie lędźwicy z łojem swym zakadzi na ołtarzu…*

Ostylowanie

DØLÇE & GÃBÄNŇĄ

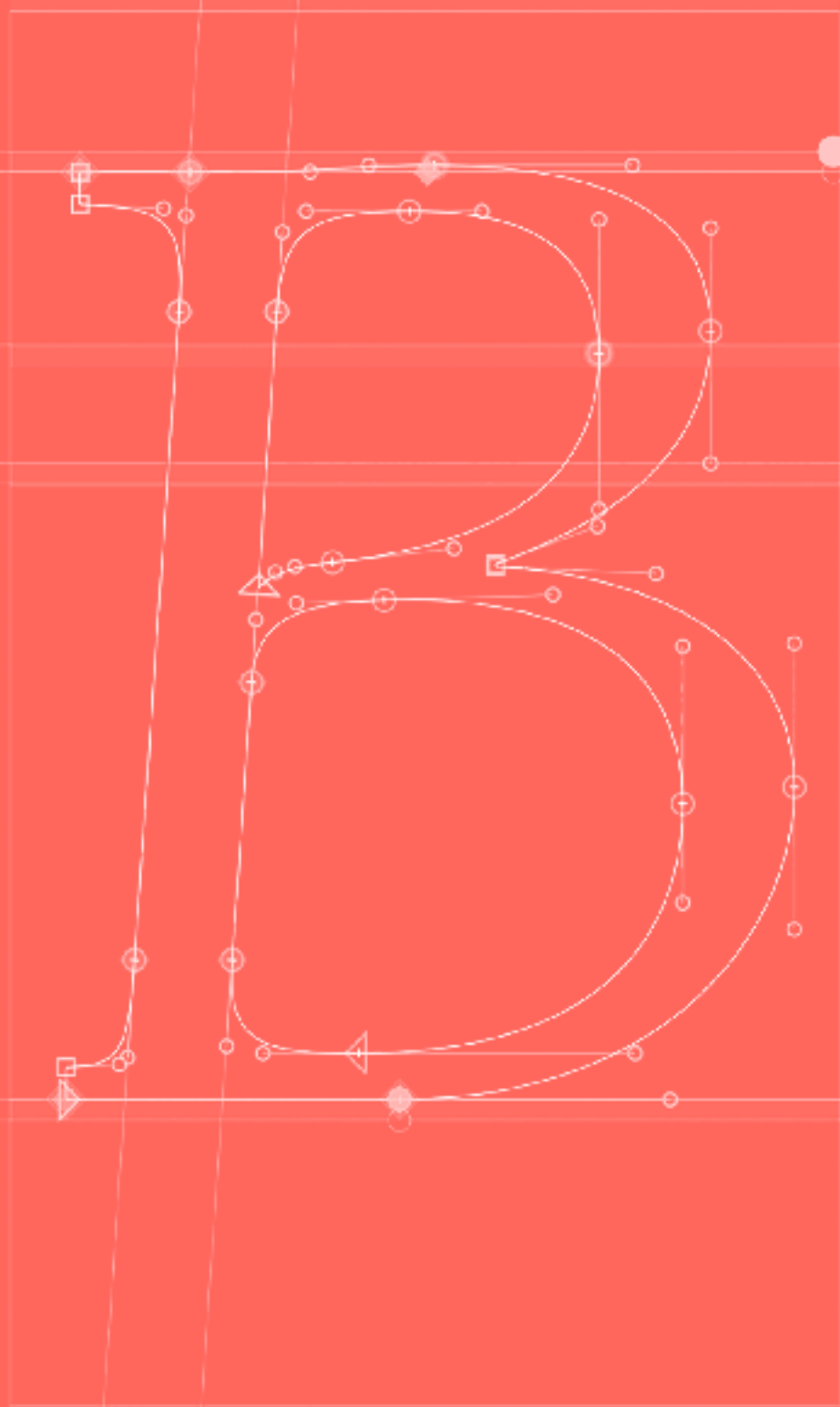*To, czego nie przeżyłeś, nie jest prawdziwe*

Mordo, jak tam zdrowie?

Große kreisangehörige

PETRIDIVÆI

LOVANIENSIS

DE GALLIAE BELGICAE
ANTIQVITATIBVS LIB. I.
STATVM *eius* QVEM SVB
ROMANORVM IMPERIO
HABVIT COMPLECTENS.

❧

ANTVERPIÆ
Ex officina *Christophori* Plantini
M.D.LXVI.
CVM PRIVILEGIO.

Renaissance Flavour

Babizna – w dawn. polszczyźnie: *dziedzictwo po babce*

Bona Sforza d'Aragona ☞ od 1518 królowa Polski i wielka księżna litewska, księżna Rusi, Prus i Mazowsza itd., księżna Bari i Rosano, spadkobierczyni pretensji do Królestwa Jerozolimy od 1524.

∞ ∞

stwórca wszechświata

∞ ∞

Artur Rubinstein

☞ Na II roku studiów na ASP w Warszawie bardzo zainteresowałem się typografią. Wtedy pierwszy raz zetknąłem się z *Boną* w uczelnianej zecerni. Po spotkaniu z Andrzejem Heidrichem oraz jego zgodzie na digitalizację, z marszu rozrysowałem większą część znaków. Wtedy wszystko kreśliłem w *Illustratorze* i kopiowałem do *Fontlaba*, co oczywiście odbijało się na jakości rysunku. Już wówczas miałem duże problemy z interpretacją niektórych detali. Nie wiedziałem, czy ujednolicać je czy nie, ścinać na ostro czy zmiękczać... Podczas korekty **Marian Misiak** zasugerował też ciekawą rzecz: *Bona* pomimo delikatnego pochylenia jest zdecydowanie kursywą, może doprojektuj do niej odmianę pionową. Pomysł bardzo mi się spodobał, jednak utwierdził mnie w przekonaniu, że muszę się jeszcze wiele nauczyć, by zrobić to tak, jak należy. Po korekcie wykreśliłem jeszcze kilka znaków i porzuciłem prace nad projektem...

on