

‘HOW IS ONE to assess and evaluate a printing type?’, asked W. A. Dwiggins in his book *Layout in Advertising* (Harper, New York, 1928), without finding any easy, single answer.

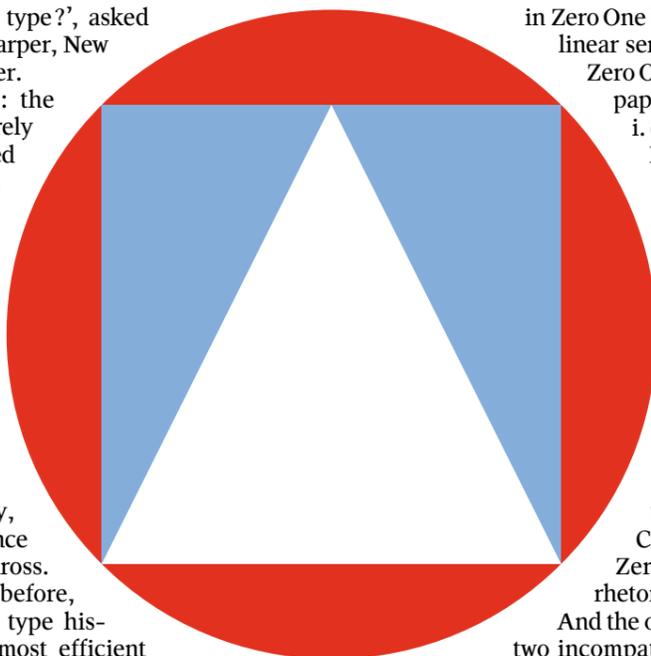
There are two main attitudes to type design: the practical, and the aesthetic one, and the two rarely meet (as in Times Roman). Those designers, attracted to the *lettres poétiques*, belong to a fairly small but opinionated group of private minds, for private reasons. The second category, the *lettres pratiques*, belongs to general designers, who, with common sense, believe in common people.

There are also, at least, two kinds of usage: the book typography, and the trade typography. The former (from Venice to Parma) has been well served by the elitist typographer, and followers of that substantial tradition, however, somewhat sentimentally ‘overdone’ nowadays; Stanley Morison’s pioneering, rational (and unsurpassed) contribution being gravely disregarded by, among others, the pseudointellectual self-importance of, say, a Gerrit Noordzij, Phil Bains, or Robin Kinross.

Useful, pedestrian types seem to be, now as before, wholly indifferent to the prestigious (academic) type historian and the status-seeking typographer. The most efficient and widely applied work of any type designer, that of Morris Fuller Benton, gets at best a mere footnote only in the official annals of typography.

The ‘connoisseur’ sees little of value in anonymous jobfaces such as Bookman (preferably Sol Hess’ New Bookman) and the various, ‘ugly’ Cheltenham. Nevertheless, the former has been used to great advantage in the bookreview section of *The New York Times*, for nearly half a century, and the latter have been considered even by Updike as fully proper commercial typefaces.

Having myself in 1997 — on then popular demand — designed the Fell-inspired Linnæus Antiqua (‘Indigo’ being an unauthorized copy), now — in the 21st century — the need is more than ever for a sturdier, straightforward design that can withstand the thinning effect of today’s technology without loosing in readability while featuring the best character count possible. The letters seriously softened over time by brush-and-ink (those by F. W. Goudy in particular) have



in Zero One been restored to a more energetic, formal quality with linear serifs.

Zero One is intended for the daily, colloquial use in newspapers and magazines, publicity and general job printing, i. e. most contemporary printing.

In order to fulfill its use for emphasis, the italic of Zero One is — for good reason — calligraphic rather than ‘typographic’ in appearance.

Bold versions of Roman letters are, with a few *prime linear* (Classification Hultenheim: www.bottiger.se) exceptions — Century bold, Times bold — degenerate letters to be avoided. For the use in textbooks, dictionaries, etc., where an additional emphasis may be needed, Zero One offers the careful typographer *one*, single bold; TTC Garamond, with 16 (!) alternates, being a detestable example, as appalling as it is useless.

Only upright capitals and figures are provided (due to the italic’s slight inclination).

Contrary to many personalized, ‘signature’ type designs, Zero One hopefully does not superimpose on to the rhetoric of words a rhetoric of its own.

And the old controversy in human affairs goes on... between the two incompatible, almost genetic, states of mind: the Autocratic Subjectivity, and the Democratic Objectivity. An attempt by C. P. Snow to distinguish between ‘The Two Cultures’, didn’t, to my mind, get it quite right (*New Statesman*, Oct. 6, 1956).

In typography, in simple terms, the private, self-serving and autocratic mind is represented by the calligraphic, *informal handwriting* of William Morris, Hermann Zapf, John Dreyfus, Robert Bringhurst, Jerry Kelly, *et al.*; the civic, serving and democratic mind is represented by the typographic, *formal writing* of Theodore Low De Vinne, Daniel Berkeley Updike, Morris Fuller Benton, Stanley Morrison, and Jan Tschichold.

The so-called *modern* is, more often than not, nothing but immaturity (lack of knowledge), pure negligence, or both; the occasional thoughtful, experimental investigation is likewise a voice crying in the wilderness.

Inquiries are welcome.

— CARL FREDRIK HULTENHEIM

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