A large character set provides support for over 160 languages.
Neacademia is a type family inspired by the types cut by 15th century Italian punchcutter Francesco Griffo da Bologna for the famous Venetian printer and publisher Aldus Pius Manutius. It is designed for lengthy texts of an appropriate nature such as classical literature and art. The family comprises of four optical variants, optimised for specific point sizes, as was traditional in metal type.
Table 2. Size of vascular plant divisions to species level.

<table>
<thead>
<tr>
<th>Division</th>
<th>Families</th>
<th>Genera</th>
<th>Species</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pteridophytes</td>
<td>21</td>
<td>44</td>
<td>95</td>
</tr>
<tr>
<td>Gymnosperms</td>
<td>6</td>
<td>7</td>
<td>24</td>
</tr>
<tr>
<td>Monocotyledons</td>
<td>51</td>
<td>398</td>
<td>1809</td>
</tr>
<tr>
<td>Dicotyledons</td>
<td>148</td>
<td>1094</td>
<td>7712</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>226</strong></td>
<td><strong>1543</strong></td>
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</table>

Selected OpenType features (see full list online)

Ligatures

- offhand ➔ offhand

Discretionary ligatures

- direct ➔ direct

Small caps (incl. figures)

- Tea 5$ ➔ T E A 5$

Proportional old-style & Tabular lining figures

- 12345 ➔ 1|2|3|4|5

All caps & case-sensitive punctuation

- ¿que? ➔ ¿QUE?

Old-style hyphen

- Year-old ➔ Year-old

Historical swashes (italic only)

- belezza ➔ belezža

Ordinals

- 2a 5o No ➔ 2ª 5º No

Alternative form of italic ef

- флaг ➔ флаг

Ornaments

- ¤¤¤¤

Serbian/Macedonian forms

- бгдптш ➔ бгдптш

- флaг ➔ флaг

Accents

- паллаио ➔ паллаио

Year-old ➔ Year-old

Alternate characters are a traditional method to improve spacing, while at the same time minimalising the amount of kerning. This also introduces irregularities that make the texture more lively.

We recommend to keep this feature on most of the time.
Three sets of figures: proportional lining, proportional ranging, small-cap figures
Fleurons, horticultural dingbats
– the original ornament
The development of Neacademia

Neacademia is a typeface with a past. Like other fonts that are inspired by a historical model, it conveys a feeling from a bygone era and transports it into a modern format. Where it differs to many others, however, is its approach to be historically sensitive, rather than historically accurate. The typeface that served as an example for the development of Neacademia is Francesco Grillo’s type, found in Aldus Manutius’ 1499 edition of Hypnerotomachia Poliphili. Its lowercase is a direct descendant of Grillo’s De Aetna typeface (commonly known as “Bembo”), but its capitals are significantly different. Stanley Morison preferred the lower and darker capitals of the De Aetna to the ascender-high version of the Hypnerotomachia Poliphili. Most Grillo revivals seem to subscribe to Morison’s preference, looking back at De Aetna capitals and not their Hypnerotomachia Poliphili counterparts which seem to be closer to Grillo’s intentions. This is where Neacademia and most other Aldines part ways – it deliberately draws its inspiration from Grillo’s post-Bembo typefaces; from the freshly invented italics used in Hypnerotomachia Poliphili (1501 octavo series), as well as from type used in Leoniceno’s De Epidemia of 1497 and books printed after 1502 by Gershom Soncino in Fano. Neacademia brings Grillo’s italics and italic capitals into its fold and harmonizes them with the romans, while staying true to the calligraphic style of Grillo’s Venetian contemporary, Giovannantonio Tagliente.

A copy of De Aetna, held at the Plantin-Moretus Museum in Antwerp
Lost & fount

The admiration towards a historical typeface, however strong, is rarely in itself a good enough reason to make a revival of it. For such an idea to make sense, it should fit into a modern typographic environment, fill a need not currently served by any of the existing fonts, and express something that does not have an expression yet.

The novelty in Neacademia lies in its approach to typographic revivalism. At a time when mainstream typography shifts to digital media, it takes a step in the opposite direction, assisting the book-as-an-object community in its struggle to keep the art of making physical books alive. This relatively small group of retrogrades can hardly be considered a “market”, but they are very determined and capable of making things of exceptional beauty. With hand-set type disappearing at an alarming rate, and high-quality book paper, and printing equipment following the same path, it is thanks to the technological advancements of relatively inexpensive photopolymer plates, that some of these losses are offset. The process of typesetting can now be fully digital, and even involve digital fonts.

A fantasy metal revival

Designing a digital type family with optical sizes had been possible since the days of Prof. Donald Knuth’s Metafont. Justin Howes’ ITC Founder’s Caslon impressively demonstrated that it could be done in an authentic way that traces the punchcutter’s hand. This method would produce enough variation on the page to give it a natural, man-made character. The rather labor-intensive approach of having to draw multiple styles that would suit a range of different point sizes was necessary to faithfully replicate the working methods of 15th century typefounders. Since no punches or matrices had survived from the Renaissance, you had to imagine how they were made, and examine printed examples from that period carefully in order to produce a “fantasy metal revival”. Fortunately the Harvard college’s Haughton library hosts an extensive collection of Renaissance manuscripts for close inspection, Peter Burnhill’s Type Spaces could serve as an invaluable reference for printing methods of the time, and Giovanni Mardersteig’s & Charles Malin’s Griffo typeface provided some insight into what metal revivals may look like.

Festina Lente

The original plan for Neacademia envisaged six optical sizes, which was later adjusted to four, to keep the scope realistic and not to overtax the user. All styles should be suitably different, as required by their intended use. In keeping with the initial idea of a “fantasy metal revival”, all optical sizes were designed separately, so they ended up looking quite different when magnified to the same size. The effect on the page however is exactly opposite; when each typeface is set at, or close to its design size, they look more “the same” than if they had a common frame.

Neacademia started out in 2009 as an investigation into the working methods of Francesco Griffo. Since then, not more than one style per year has been developed, or released. This way of working pays tribute to Aldus Manutius’ favourite saying: “Festina Lente” (hurry slowly), which allowed enough time for new ideas to find their way into the design, and to make the individual variants even more different than they would be if they had been all drawn at once.

* Neacademia Text Cyrillic on a photopolymer plate, shortly after the ink has been applied
Magnifique

Sommelier

Beaujolais

Amoureux
Optical sizes are variants of a design intended for a specific size, or range of sizes. In the Renaissance, letters were cut by hand out of steel. This process made designing for specific dimensions inevitable, since all punches were "designed" at actual size. Features that aid a fount’s reproduction at smaller sizes, like a tall x-height, generous spacing, a reduced stroke contrast, or an increased width were already inherent. Intricate details that are emphasized at display level are being distilled and simplified, the smaller the type gets. This design principle is something that got lost almost completely in the transition from metal to digital typesetting.

Neacademia pays tribute to the ideas of early type founding by rejecting the advantages of automated design, and tracing the methods of creating type by hand. The Small Text variant is simplified and rounded, making the shapes easily recognizable and improving legibility. Neacademia Text is the closest to its historical prototype, owing much to the punchcutter’s graver, as it worked its way through the steel, making short curves and leaving sharp details in tight corners. The Display style evokes a more "drawn" expression, imitating the effect of a variable-width pen on stems and curves. Subhead is a child of two worlds, nestled between Display and Text, it takes cues from both approaches.
Each optical size was drawn separately. The appearance is noticeably different enlarged, but strikingly similar on the page.
Designed with letterpress printing in mind, each variant allows for sufficient ink spread.
The History of Typesetting.

- 1440: Gothic art
- 1450: Moveable type starts trending
- 1460: First printed spelling mistake discovered
- 1470: Gutenberg develops adjustable type mold
- 1480: Hypnerotomachia Poliphili is first published in Venice in an elegant layout with refined woodcut illustrations in an early Renaissance style. Hypnerotomachia presents a mysterious arcane appendix in which Poliphili pursues his love Polia through a dreamlike landscape and is seemingly at last reconciled with her by the mountain of Venus.
- 1490: Robert Estienne publishes his first complete bible
- 1490: Erhard Ratdolt issues first type specimen

- 1450: Sweynheym & Pannartz introduce proto-roman typeface
- 1450: Traditional tools used for punch-cutting
- 1500: Classical / Oldstyle
- 1510: Garamond designs the “grecs du roi”
**Hypnerotomachia Poliphili**

First published in Venice in 1499, in an elegant page layout, with refined woodcut illustrations in an Early Renaissance style, Hypnerotomachia presents a mysterious arcane allegory in which Poliphilo pursues his love Polia through a dreamlike landscape, and is, seemingly, at last reconciled with her by the Fountain of Venus.

**Classical / Oldstyle**

- Robert Estienne publishes his first complete bible
- Garamond designs the "grecs du roi"
- Traditional tools used for punch-cutting
- Erhard Ratdolt issues first type specimen
- Classical / Oldstyle
The gentle but melancholy tune is decorated with flowing, arching arpeggios passed between the hands and punctuated by bass notes. The pattern of the melody changes slightly halfway through the phrase introducing more downward motion. The phrase breaks into an arpeggio that sweeps downward, then back upward on a more biting “diminished” harmony. The sweep back up extends the phrase by a bar and leads into the next phrase. The second phrase emerges out of the arpeggio and begins like the first one, but it reaches slightly higher and becomes more chromatic and dissonant in the descending second half. The harmony moves to the related key of F minor. The phrase closes with a descending arpeggio in that key.
The gentleman in melancholia tune decorativeness overflowing arpeggios passed punctation note pattern of the
Изящность

Читта-ди-Кастелло, про-винция Перуджа, Умбрия

При переходе к среднему разделу 3-частной формы (es-moll) происходит быстрое омрачение колорита. «Падающие» терции в партии правой руки подобны слезам, о которых упоминается в эпиграфе. Реприза звучит еще светлее, чем начало интермеццо благодаря более высокому

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В целом музыка интермеццо Es-dur является превосходным образцом брамсовской поэтичной лирики в народном духе. Элегическое интермеццо b-moll охвачено непрерывным развитием начальных мотивов: они
образность
и
метафоричность
упоминаются
настроение
происхождение
из
ветхозаветной
и
новозаветной,
La randonnée pédestre est une activité de plein air qui s’effectue à pied en suivant un itinéraire, balisé ou non, seul ou en groupe. C’est à la fois un loisir de découverte et une forme d’exercice physique, facilement accessible et praticable. Sa durée est

I překročí člověk německou hranici a ubírá se dál po půdě jutské. Na první pohled to není ani tak nápadný rozdíl; na obou stranách hranic stejná rovina, jen taktak zvlněná, aby se neřeklo, že je to ploché jako stůl; stejné černobílé krávy na té i oné straně

PROVATE A GUARDARE
IL FULMINE ALBORCHÉ,
SQUARCIALDO NUVOLE NERE COME TIZZI

Уже простейшая форма поэзии — слово — связана неразрывно с элементом музыкальным. Не только на так называемой патогномической ступени образования речи, когда слово почти сливаются с междометием, но и в дальнейших стадиях первые поэтические слова, вероятно, выкрикивались или пелись. Со звуковыми выражениями первобытного человека необходимо связана также жестиккуляция. Эти три элемента соединяются в том праискусстве, из которого впоследствии выделяются его отдельные виды. В этом эстетическом

Renesansowe teorie poetyckie koncentrowały się przede wszystkim na problemie pochodzenia poezji (origo poeseos). Akceptowano niekiedy antyczne teorie, zgodnie z którymi pierwszym poetą był Orfeusz, lub interpretowano allegorycznie antyczne mity o pochodzeniu tej sztuki od Muz lub Apollina. Z kolei inni renesansowi uczęszczać na chrześcijańskiego Boga, jako na jedynego możliwego sprawcę pojawienia się umiejętności tworzenia poezji, podobnie jak miał
Атлас Анатомии Человека
Самусев Рудольф
Липченко Василий
издательство человек — 2013
Stradivarius
CN-320AS

Clasica Guitara

Experimental 
Jam Session
Music
Classical
26.1X
from 8:00 PM

Ων Ζαχα

聊城正

Olio Extra
Vergine di Oliva

CANTAGALLO
No2

Raccolto 2009
e occorresse che alcuno di uoi hauesse asecurato le sue mercantie da mercanti fiorentini o’ pisani, o’ altri, che per disgratia il vascello si perdesse, e’ la mercantia andasse male, che Dio non uogli, per il che fusse neccessitati far liti con detti vostrì asicuratori, non uogliamo che in tal caso uoi siate tenuti dare altra sicurta’ delle domande, pretensioni vostrì, se non con la promessa de vostrì Massari diputati, solo pagandone pero’ prima uoi il solito diritto, similmente uogliamo, che questi ordini si tenga, e’ uoglia per tutte le altre lite, e’ pretensioni, che nascessero mai per qualsiuoglia tempo fra uoi e’ nostri Christiani, con questo, che nel tempo di far contratto, uoi deuiate far intimare personalmente questo nouo nostro ordine prima, che si sborsi il denaro di detta asicuratione, che detta intimatione, esso asicuratore si sia contentato, nondimeno contrattar con uoi per manifestatione, e’ notificazione senza fare altro atto diligentia, basti la productione di questo Privileggi che e’ publico, e’ notorio.

*  *  *  *
*  *  *
*  *
Rosetta addresses the needs of global typography. Together with our collaborators we create original fonts for a polyphonic world.

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