

MARCUS TULLIUS CICERO • ORATIO IN CATILINAM PRIMA

When, O Catiline, do you mean to cease abusing our patience?
How long is that madness of yours still to mock us?
When is there to be an end of that unbridled
audacity of yours, swaggering about
as it does now? Do not
the nightly guards
placed on the
Palatine Hill
do not the
watches posted
throughout the city
does not the alarm of
the people, and the union

*Quousque tandem abutere, Catilina, patientia nostra? quam
diu etiam furor iste tuus nos eludet? quem ad finem
sese effrenata iactabit audacia? Nihilne te
nocturnum praesidium Palati
nihil urbis vigiliae, nihil
timor populi, nihil
concursum bonorum
omnium, nihil hic
munitissimus
habendi
senatus locus
nihil horum ora
vultusque moverunt?*

Dunwich Type Founders

Sybarite

A Type Family By James Puckett

Sybarite Small

Sybarite Medium

Sybarite Large

Sybarite Huge

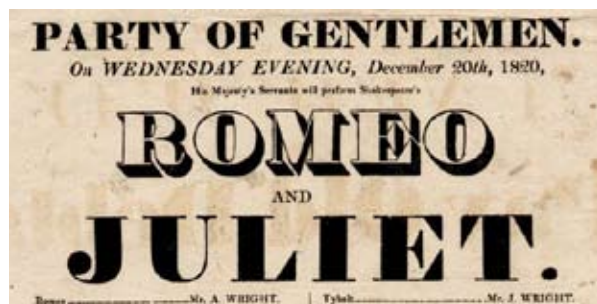
Sybarite Italic Small

Sybarite Italic Medium

Sybarite Italic Large

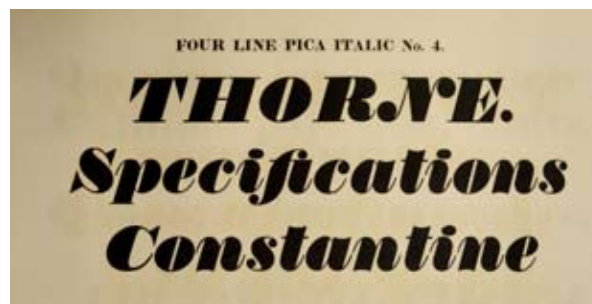
Sybarite Italic Huge

**Sybarite is a fat face that works at any size.
Steely curves and sharp unbracketed serifs hang tough while
charming minuscules expose the amiable side of its demeanor.**



The first Industrial Revolution led to a boom in the production and sale of manufactured goods in Europe. A consequent boom in advertising created demand for new advertising typefaces that could stand out in a world suddenly crowded with advertisements.

London type founders responded to the surge in advertising by taking high-contrast modern types to a new extreme. They produced the “fat face”; type with vertical stems more than half as thick as they were tall. The origin of these types cannot be credited with certainty. Robert Thorne, proprietor of the Fann St. Foundry, is often credited as the creator of the fat face that popularized the style. Thorne’s fat face was appropriately named “Elephant” and appeared around 1810, the same year as a similar design from Bower & Bacon. In 1820 Thorne sold his business, the Fann Street Foundry, to William Thorowgood. Thorowgood's name was associated with the



fat face over a century later when Elephant was reissued as “Thorowgood” by Stephenson Blake.

Sybarite is James Puckett’s revival of the fat face type that appears in the 1829 specimen of Alonzo W. Kinsley’s Franklin Letter Foundry. Kinsley’s was a very short-lived and unprofitable business. It opened in 1825 (some sources say 1829) and ended in 1832 upon Kinsley’s death. An 1828 advertisement in *The American Masonick Record* claims that “An artist of the highest celebrity is engaged in casting new founts of letter.” But it seems unlikely that much new type was cast at Kinsley’s foundry. David Bruce, Jr. wrote that the Kinsley matrices were purchased from Richard Starr and George Bruce. Bruce may have been the artist mentioned, he was employed as superintendent in the Franklin Letter Foundry where he took up punchcutting.



Kinsley’s Double-English Roman was the model for most of Sybarite. Sybarite has a companion italic with generous pothook serifs that sweep into and out of the letters. As with the roman, Kinsley’s italic provided a baseline for the Sybarite italic, but the many letters were drawn fresh. Swash capital forms found in Kinsley’s specimen were implemented in Sybarite with the same wide-ranging language support as their unadorned brethren.

Optical Weights

Typefaces look best when proportioned for the sizes at which they will be used. As type gets larger strokes should be lighter, spacing tighter, and hairlines thinner. Metal fonts were crafted for a single size. But digital fonts can be scaled to any size, allowing display faces to render text unreadable and text faces to be swollen into ungainly brutes. This problem is most obvious in high-contrast modern faces where hairline serifs can turn into slabs when scaled too large or disappear when scaled too small. To address this problem digital type designers craft optical weights; fonts suited for a specific size range.

The Sybarite type family is a fat face with matching italics in four optical weights. Small for sizes below fourteen points, medium for sixteen to twenty-four points, large for twenty-four to sixty points, and huge for sixty points. Naturally there is some overlap in these ranges based on the preference of the end user. And designers can use a heavier font to knock out text or a lighter font when working with uncoated papers that have a strong inclination to ink gain.

Sybarite Huge, 60 points or more

Anglers & *Rods*

Sybarite Large, 24–60 points

Anglers & *Rods*

Sybarite Medium, 16–24 points

Anglers & *Rods*

Sybarite Small, 14 points or less

Anglers & *Rods*

OpenType Features

Ligatures

ff fi ffi fl ffl fb fh fj fk

Contextual Alternate Substitution

Ro → Ro

Fo → Fo, To → To

ag → ag

Swash Alternate Characters

&

Basic Fractions and Superior Figures

1/2 1/4 3/4 1²3

Ligatures

ff fi ffi fl ffl fb fh fj fk

Contextual Alternate Substitution

Ro → Ro

Fo → Fo, To → To

Swash Alternate Characters

A.M.N.U.V.W.Y&x

Basic Fractions and Superior Figures

1/2 1/4 3/4 1²3

About the OpenType Features

Sybarite Italic features historical swash capitals. Each swash capital is available with the same diacritical marks as its analogue.

These can be activated four ways.

- *Swash* The OpenType *swsh* feature will activate all swash capitals in the selected text.
- *Initial Forms* The OpenType *init* feature will activate swash capitals appropriate to the beginning of a word.
- *Final Forms* The OpenType *fin* feature will activate swash capitals appropriate to the end of a word.
- *Alternate Glyphs* Alternates can be manually chosen from a glyph palette.

Sybarite uses contextual alternate substitution to insert special versions of T, R, and F before select lowercase letters for better fitting.

A M N U V W Y

À Á Â Ã Ä Å Ą

Š Ÿ Ž

Ù Ú Û Ü Ý Þ ß

Ẁ ẁ Ẃ ẃ

Ỳ ỳ Ȳ ȳ

Roma → *Roma*

Fancy → *Fancy*

Telling → *Telling*

Complete Character Set, Roman

**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 Æ Ð Œ Þ &
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 æ ð œ þ f f f i f f i f l f l f l f b f h f j f k**

0 1 2 3 4 5 6 7 8 9 ½ ¼ ¾ ¢ \$ £ ¥ € ₣

....,,:;? ! ! ! - - - - - ' , " , , < > « » « » < > 0 { } [] [] 0 0

@ @ © ® ™ # % † ‡ / \ + - ± × ~ < = > ^ ~ | ! § º ¹ º ³

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

FTTTRRRR à á â ã ä å æ &

Complete Character Set, Italic

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 Æ Ð Œ Þ &

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 æ ð œ þ f f i f f i f l f f l f b f h f j f k

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

0 1 2 3 4 5 6 7 8 9 ½ ¼ ¾ ¢ \$ £ ¥ € ₣

.,,:;? ! - _ ' , " , < > « » ‹ › Ø {} [] || ∅ ∅

@ @ © ® ™ # % † ‡ / \ + - ± × ~ < = > ^ ~ | ¡ § º ¹ º ³

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã

ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

Language Support

The OpenType font format allows for large character sets that accommodate the languages of Western and Central Europe, the Americas, and beyond. Sybarite supports over 130 languages that use the Latin alphabet.

Languages supported by Sybarite

A Afrikaans, Albanian, Alsatian, Aragonese, Arapaho, Arrernte, Aromanian, Asturian, Aymara
B Basque, Bislama, Bosnian, Breton
C Catalan, Cebuano Chamorro, Cheyenne, Chichewa, Cimbrian, Corsican, Croatian, Czech
C Dalecarlian, Danish, Dutch
E English, Estonian
F Faroese, Fijian, Filipino, Finnish, French, Frisian, Friulian
G Galician/Gallegan, Genoese, German, Greenlandic, Guarani
H Haitian Creole, Hawaiian, Hiligaynon, Hmong RPA, Hopi, Hungarian
I Ibanag, Icelandic, Ilokano, Indonesian, Irish Gaelic, Istro-Romanian, Italian
J Jèrriais
K Kapampangan, Kashubian, Kiribati, Kongo, Kurdish
L Latin, Latvian, Lithuanian, Lombard, Low Saxon, Lower Sorbian, Luxembourgish
M Malagasy, Malay, Maltese, Manx, Maori, Megleno-Romanian, Mohawk, Montenegrin
N Náhuatl, Ndebele, Norfolk/Norfolk/Pitcairnese, Norwegian
O Occitan, Oromo

P Pangasinan, Papiamentu, Pedi, Piedmontese, Polish, Portuguese, Potawatomi
Q Quechua
R Romanian, Romansch, Rotokas, Rundi
S Sami (Inari, Lule, North, Southern, Ume), Samoan, Sardinian, Scottish Gaelic, Serbian, Seychelles Creole, Shona, Sicilian, Slovak, Slovenian, Somali, Sorbian (Upper and Lower), Southern Sotho, Spanish, Swahili, Swati, Swedish
T Tagalog, Tahitian, Tausug, Tetum, Tok Pisin, Tongan, Tswana, Turkish, Turkmen, Tuvalu
U Uyghur
V Veps, Votic, Walloon, Warlpiri, Welsh
X Xhosa
Z Zhuang, and Zulu

This is not a complete list of supported languages. Auxiliary languages, transliteration systems and mutually intelligible dialects are not listed.

Gratitude

Thanks

Sybarite was created with Fontlab Studio, Robofab, Prepolator, Superpolator, Metrics Machine, the Adobe Font Development Kit for Opentype, Indesign, TextWrangler, FontQA, and Font Validator. Also of great importance were Python scripts from Tal Leming, Erik Van Blokand, Just Van Rossum, Ben Kiel, Christian Robertson, and Adam Twardoch. Thanks to all the programmers.

Join the Type Director's Club at www.tdc.org.

Thanks to James Montalbano who advised on the development of the Sybarite Roman.