

Steel
Script





*Natural
young & lovely
Feel* 

is just a beauty

FEEL SCRIPT HAS MORE
THAN 1200 GLYPHS INCLUDING
OPENTYPE FEATURES

Stylistic alternates
Contextual alternates
Titling alternates
Swashes
Ligatures

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*If you want a happy ending, that depends, of course,
on where you stop your story*

ORSON WELLES

By now you probably know that for the past three years or so, I've been courting early 20th-century American calligraphy like a dazed lover, an utterly taken disciple. She takes my imagination places I've never been. She makes my brain pump endless streams of serotonin. In her presence, my eyes glaze over and my shoulder blades turn to wings. She's been to me the mistress about whom no wife can ever complain.

Three years is a long time. If you detachedly and objectively study any subject for three years, it expressly becomes a small part of you, whether you like it or not. If you study the same subject with a mad lover's passion, it starts oozing out of your skin along with sweat, coming out of your mouth along with words, and guiding your personality into alleyways and side streets you never knew existed.

This mad lover's passion went through the usual ups and downs, highs and lows, ecstasies and disappointments, thirst and bloating, that come with delving into any subject up-close and personal. I am so far fortunate, however, that I managed to keep my study's work more expressive of beauty than otherwise. Filtering feelings was never my forté, you see. I wear them on my sleeve like the Argentino I am.

The fascinating tale of 20th-century American lettering is to me just as suspenseful and tantalizing as the best of dramatic works. There are many works and events that stand out in its timeline, far too many for me to count in a font booklet. And I refuse to reduce a grand living history into a bulleted list. But I will mention this because of its relevance:

Between 1935 and 1955, many American calligraphers and letterers were crossing over to type technologies. A new hybrid breed of letterers arose with these type technologies — ones who learned how to solve calligraphy punch-cutting issues and to add camera lenses to their toolset in order to manipulate lettering in ways never seen before. But there were a few calligraphers and letterers, about ninety of them, who simply refused to give in to type. About half of these professional rebels were based in New York City. They viewed typesetting technologies not as progress, but as an art-devaluing and salary-reducing threat. These were men and women who took pride in their craft, so they were justified in their line of thinking. Those people were American calligraphy's very own "La Resistance". But most of them also knew that no fight against technology would last forever, and it was only a matter of time before their work somehow made it to the type houses. Eventually, the resisters would be viewed by their peers as backwards folks who were set in their ways and senselessly fought progress. And eventually the majority of them would just give in to the new tech to avoid being stigmatized as progress-resisters by their colleagues in industry.

Among those momentary rebels were Charles Bluemlein and Alf Becker. So was Rand Holub, one of the many logo and imprint makers in New York City's history. He is most known for having done some custom lettering for Macy's, and publishing a book of his own logos and brand signatures.

Uppercase alternates



Uppercase + lowercase ligatures



Lowercase ligatures



Lowercase alternates



The way a calligrapher and logo designer like Holub ties in with type history is interesting. In 1956, Emil Klump designed an upright script typeface for ATF, called Murray Hill. The face became immensely popular and sold very well. Intertype, one of the main ATF competitors at the time, wanted to have something similar. Two years later, Intertype released a typeface called Monterey, another upright script that was uncredited, but based in its entirety on 1950 Gillot 291 pen lettering by Rand Holub. However, due to technological limitations, the Monterey typeface included some reworked shapes from the original lettering, but ignored the bulk of Holub's calligraphic art in it.

All that was an introduction to the very roots of the subject of this booklet: Feel Script. Feel Script is based on the same Rand Holub lettering Intertype used for Monterey. But since I don't have the technological limitations today that Intertype had back then, the entire Holub lettering is presented, along with some letters that were redrawn from vintage American magazine ads (some by Holub himself even), and many alternates, ligatures, ending forms, and strangely beautiful combinations. The experience I've accumulated from my previous calligraphy typefaces (Ministry, Affair, Buffet, Burgues, etc.) made it easier for me to apply Holub's lettering in a new context within the OpenType technology. The usual extended treatment was given to Feel Script, all the way into the land of three-letter ligatures and the dreamiest swashes I could imagine. I changed some of the connections between the lowercase letters in order to fit Holub's calligraphy as opposed to the limited Intertype metal attempt.

I hope you like Feel Script. I also hope what I contributed to this particular Holub episode is somewhat of a happy ending to a calligraphy story that crosses all the technologies from the pen all the way through to computer Bezier. My part of this story stops here, where yours begins.

Samples ^{delight}
for Commercial
Use

Super Fabulous

Attn.
Miss Gilbert

Wonderful

The Feelings
with lovely
Carla Weelington
featuring Mith Taylor

Thelonious
and Coltrane
Autumn
in New York

Roots
Manuva
fest an' reggae

Different
Same names,
Feelings



A man

is the sum of his actions, of what he has done,
of what he can do. Nothing else.

Gandhi

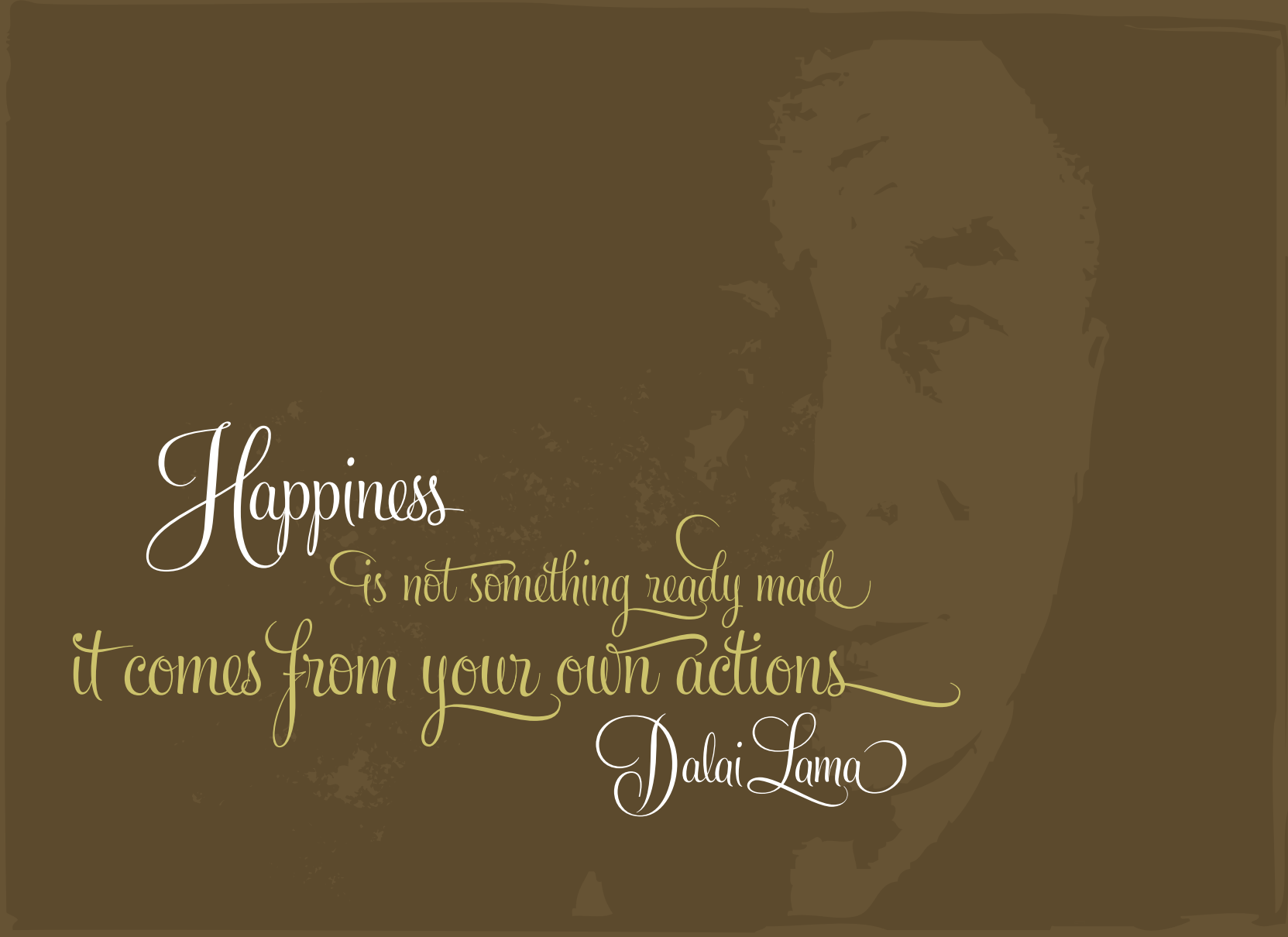
The Art of living

The healing breath. Smile from the heart

Meditation is the food of the soul.

Ravi Shankar





Happiness
is not something ready made
it comes from your own actions
Dalai Lama

When people see some things as beautiful,
other things become ugly.

To lead people walk behind them

Give evil nothing to oppose and it will disappear by itself.

Lao-tzu

In type we
Š trust