

Light Italic
Regular
Regular Italic
Semibold
Semibold Italic
Bold
Bold Italic
Black
Black Italic

ONE MIGHT WONDER: Why bother? Bookman has had its day. It's a has-been. Some might argue that it's no great loss. But I believe it's a typographical gem that's never been properly revived.

ITC's redesign in the Seventies took it so far from its roots that it should have been called something else. But that's the "Bookman" we've been stuck with—like it or not—for a long time. The original, for the most part, has been lost to us. My aim was to go back to the earlier Bookmans and make a typeface that would restore the dignity (as well as frivolity) that was lost.

As with any revival, it's an interpretation. I've leaned heavily toward the more refined look of the display sizes of the older Bookmans. Nevertheless, it also works well for text, although the effect is different than the old Bookmans at smaller sizes. (I hope to do a Bookmania Text someday that has the look and feel of the old text sizes.)

I tried to picture what ATF's Morris Fuller Benton would have done if he had developed Bookman Oldstyle the way he did Cheltenham Oldstyle. Bookman Oldstyle (and most later Bookmans) had a certain unpolished look. There is some charm to this, but I wanted to see the same fit and finish that Benton gave to his Cheltenham and Century faces.

Like traditional Bookmans, the italic is a slanted roman. But it's not *just* slanted. It's optically corrected to eliminate the unavoidable distortion that comes from simply slanting the characters. I considered giving it a "cursive" italic, but it

wouldn't look like Bookman if I did, so I kept the slanted roman. It does have the advantage of being easier to read than cursive italics.

What would a Bookman revival be without the swashes? I looked at all the different ones that were added over the years and decided to do an anthology of the best. I added a few of my own ideas, but tried to keep them as much in the spirit of Bookman swashes as I could.

One thing that has been lacking in previous Bookmans is typographic "niceties." With this in mind, I added small caps, old style figures, tabular and proportional figures, swash ligatures, and—why not?—swash small caps.

The range of weights in the earlier Bookmans varied a lot. The earliest ones had just a "regular" weight. Sometimes a boldface was added. Some in the film font era had more weights. The ITC version had four. Bookmania is similarly weighted, but with one more on the light end for a total of five weights: Light, Regular, Semibold, Bold, and Black.

Some characters differ between roman and italic: g, g, &, &, \$. I've included the counterpart variation as an option in each style. There are also a few lowercase alternates to give Bookmania a more contemporary-looking italic. Finally, I added COMMONCASE CAPS, which are seen in some type revivals in the Sixties, inspired by Bradbury Thompson's alphabet 26.

All features (even the swashes) are included in all weights and styles.

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3,177 Good Reasons to Use Bookmania.

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SWASHES

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OLD STYLE FIGURES

1967

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1967

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TERRA FIRMA

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TABULAR & PROPORTIONAL FIGURES

1967 & 1967

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FRACTIONS

44/100

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OPTIONAL "CURSIVE" CHARACTERS

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ALTERNATE CHARACTERS

Question 17

BECOMES

Question 17

ALSC

888

DISCRETIONARY LIGATURES

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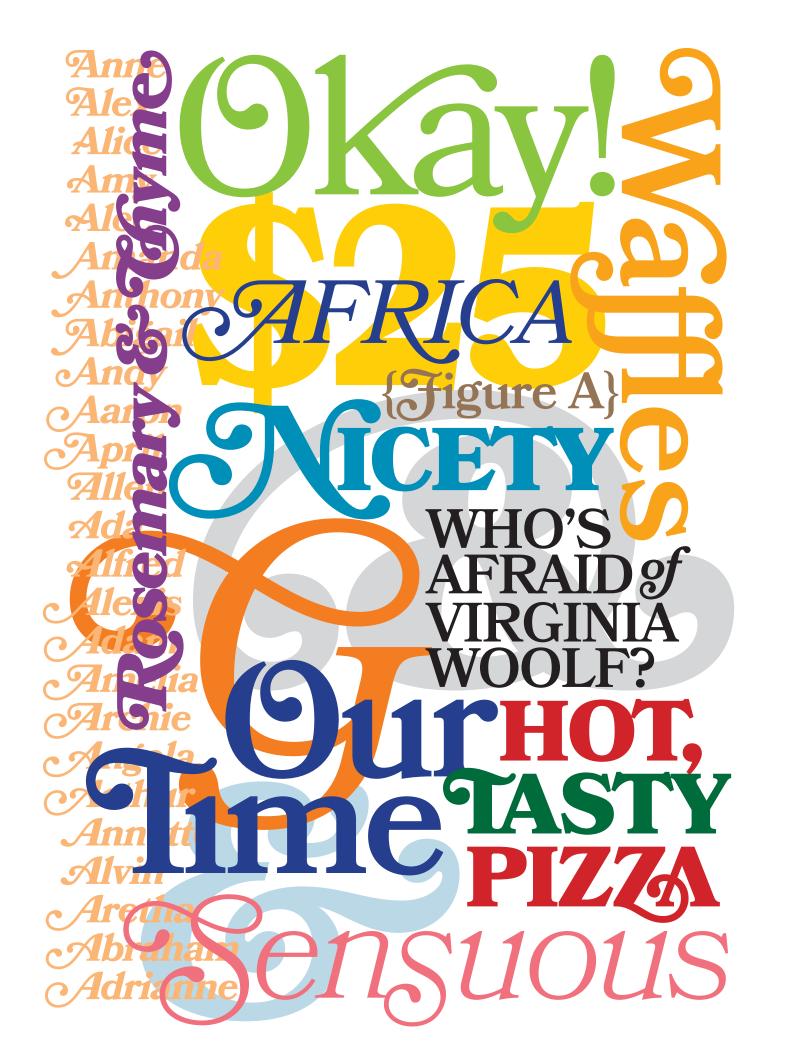
Boatloads of Swashes. (Don't Worry. You Don't Have to Use Them.*)

*Well...maybe just a little bit.

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MALL CAPS:

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The necessi carefully the view to

Miller & Richard's Antique Old Style (1858) Sol Hess' New Bookman (1927) Bookman Oldstyle ABCDEFGIabcdefghijki

ATF Bookman Oldstyle (c. 1901)

1234568

Bookmania Story.

IN EARLY 2006, I did a custom font for a client based on the old display font, Bookman Bold Italic with Swash. Along with Bookman Bold with Swash, it originated sometime in the mid-1960s. I have so far been unable to find out who designed and produced it. I think of it as the "Sixties Bookman."

Sixties Bookman was widely available by 1970 in film fonts, as well as rub-down and cut-out type. Letraset catalogs credited the design to Miller & Richard, a Scottish type foundry. This is stretching the truth a bit. Miller & Richard did produce a face around 1858.

a precursor to Bookman Oldstyle, called **Antique Old Style No. 7.** Designed by A. C. Phemister, it was a heavy variation of a face called "Old Style." (Nineteenthcentury Old Style faces were essentially

abcdefghijk 123456&



What I call "Sixties Bookman" (c. 1965)

modern interpretations of Caslon's types.) It differed from the later Bookman Oldstyle in many details.

Other foundries imitated the design. The Bruce Foundry did **Old Style Antique** #310 and followed in 1901 with an improved version called **Bartlett Oldstyle.** Shortly after, The Bruce Foundry joined American Type Founders and Bartlett Oldstyle was renamed "Bookman Oldstyle."

The new name came from Wadsworth A. Parker, who is also credited with adding the first few swash characters to Bookman, six in the roman and nine in the italic. Bartlett/Bookman Oldstyle seems to have originated the "slanted roman" italic that has been a characteristic feature of all Bookmans (with two recent exceptions).

Bookman Oldstyle was adapted to Monotype casters in 1909. Other foundries copied it, including Ludlow, which added a different set of swash characters. Sol Hess designed New Bookman for Monotype in 1927, a more refined version with wedgeshaped serifs. Monotype and Barnhart Brothers & Spindler produced their own "Bold" and "Bold Condensed" styles.

However, none of these earlier metal faces could be mistaken for Sixties



neo-Bookman

neo^cBookman

neoBookman

Photo Bookman & neo-Bookman (c. 1960s)

Meola Bookman (c. 1970)

Bookman. It's closest to the larger sizes of ATF Bookman Oldstyle, but significantly bolder, with more contrast between the thicks and thins than other Bookmans and with smaller serifs. Sixties Bookman expanded on ATF Bookman's modest but distinctive swash character repertoire with 25 in the roman and 47 in the italic.

One unfortunate thing about Sixties Bookman's italic is that most of the characters are slanted mechanically, with no optical correction. VGC, maker of the Typositor, created their own version using the same name, but with optically correct italics and a somewhat different set of swash characters.

Other Bookmans appeared in film type and process lettering from houses such as Photo-Lettering (Photo Bookman) and Headliners International (neo-Bookman). Photo Bookman is basically Bookman Oldstyle with "mod" swash letters. Neo-Bookman is more closely based on Sixties Bookman, but with five weights. Another design, called Meola Bookman, had 197 rather clumsily-drawn swash characters, and only a single weight.

By 1970, the most ubiquitous Bookman was Sixties Bookman. Where did it come



fly the friendly skies

United.

Book covers (c. 1960s & 1970s)



ITC Bookman (1975)

Small



Book covers, etc. (c. 1960s & 1970s)

included on Apple's LaserWriter II in the mid-1980s—making it one of the earliest fonts available for desktop publishing—the eclipse became total.

To make matters worse (at least for fans of the old Bookmans), Monotype created Bookman Old Style, a family of fonts with the same metrics and proportions as ITC Bookman. In the details, it looks more like the old Bookmans, but it has a similar "cursive" italic and enlarged lowercase.

Between them, ITC Bookman and Bookman Old Style have taken over the Bookman "space" in the minds of most designers, and the older—and I'd say handsomer-Bookmans are scarce to nonexistent in the digital font world.

MUCH OF THIS WAS ON MY MIND when I was digitizing Sixties Bookman for my client. Such a cheesy old typeface, I thought, but it sure is fun drawing these swashes....

Then I had a thought. What if I took two of the best old Bookmans-Bookman Oldstyle (specifically, the larger sizes) and the mysterious but ubiquitous Sixties Bookman, and did a revival based on them? Completely redrawn and refined-not a facsimile of the old fonts. With every

Bookman Old Style ABCDEFGabcdefghij 123456&

Monotype Bookman Old Style (c. 1986)



Bookmania (2011)

previous swash character ever concocted for Bookman (within reason) and as many new ones as I can think of. Small caps, old style figures. Swash small caps. Plenty of weights. Ligatures. Swash ligatures! I was experiencing "Bookmania."

682 swash characters later, it's finished. I fear I may have gone too far with the swashes, but I don't regret it. Bookmania is my love letter to the classic Bookmans. It's a kind of throwback (ITC Bookman was progress, right?), but it's also brand new, designed for the digital age.

And, really, you can completely ignore those gawdy swashes if you like, and appreciate the quiet dignity of plain old

Bookmania. Or not.

From a United Airlines ad (1967)

"Dave, they're playing our song."

from? I've yet to see a credit for the designer or maker of this version. The best theory I have is that it was a custom font created for ad campaign in the mid-sixties. Someone who had access to it made copies. And before long, every typesetting shop had it. Whatever the story is, this version of Bookman was everywhere. I had Sixties Bookman on rub-down type sheets when I was in high school in the early Seventies discovering type.

In 1975, ITC released ITC Bookman (four weights, with italics), designed by the talented Ed Benguiat. ITC Bookman was a bold departure from previous versions. The lowercase height was enlarged (in keeping with the fashion of the time), the swashes were more reserved, and-significantly-it had a "cursive" italic, instead of the slanted roman of earlier Bookmans. This italic was not related to the style used in Bookman's Antique Old Style ancestors, which were more like the italics of **Caslon** or **Century Old Style.** Instead, it is more like the italics of Bodoni or Century Schoolbook.

By the end of the 1970s, ITC Bookman was a hit and was eclipsing the older Bookmans, including Sixties Bookman. When it was chosen as one of the fonts

Bookmania Light & Light Italic

BOOKMANIA LIGHT & LIGHT ITALIC

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1. SMALL CAPS. 2. OLD STYLE FIGURES. 3. SWASHES. 4. ALTERNATES 5.
Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, ATF's Book

18 ON 20 POINT

WHAT IS THE ESSENCE of the vaunted metric system? Not its unit of measurement, certain ly. That is founded on an admittedly erroneou s geographic measure. It lies in its consistent use of the one decimal division in all measur es of length, superficies and capacity. From the highest to the lowest, all values may be expressed in one series of figures, divided where

14 ON 16 POIN

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Bookmania Regular & Regular Italic

BOOKMANIA REGULAR & REGULAR ITALIO

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Bookmania Bold & Bold Italic

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6 ON 7 POIN

WHAT IS THE ESSENCE of the vaunted metric system? Not its un it of measurement, certainly. That is founded on an admitted by erroneous geographic measure. It lies in its consistent use of the one decimal division in all measures of length, superficies and capacity. From the highest to the lowest, all values may be expressed in one series of figures, divided where required by the decimal point. All vulgar fractions, no matter how convenient, have to give way to this method. We must not write by, but .5. A system of type standards based on this scheme must necessarily have a decimal fraction of the meter as its base, and be divided decimally. A Duodecimal division of the meter would be absurd enough—it would be the old inch and foot in another form. Still more absurd would be the grafting o

Bookmania Black & Black Italic

BOOKMANIA BLACK & BLACK ITALIC

1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLIC 1. Small Caps. 2. Old Style Figures. 3. Swashes. 4. Alternates Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, atf's 1964 DESIGN TREND, 1969 TYPOGRAPHIC STYLE, 1975 CLIC 1. Small Caps. 2. Old Style Figures. 3. Swashes. 4. Alternates Miller & Richard's Antique No. 7, Bruce's Bartlett Old Style, atf's

18 ON 20 POINT

what is the essence of the vaunted metric system? Not its unit of measurement, cer tainly. That is founded on an admittedly erroneous geographic measure. It lies in its consistent use of the one decimal divi sion in all measures of length, superficie s and capacity. From the highest to the lo west, all values may be expressed in one

14 ON 16 POINT

WHAT IS THE ESSENCE of the vaunted metric system? Not its unit of measurement, certainly. That is foun ded on an admittedly erroneous geographic measure. It lies in its consistent use of the one decimal d ivision in all measures of length, superficies and ca pacity. From the highest to the lowest, all values m ay be expressed in one series of figures, divided w here required by the decimal point. All vulgar frac

12 ON 13 POINT

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10 ON 11 POINT

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8 ON 9 POINT

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6 ON 7 POINT

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LATIN CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ÁÀÂÄÄÅÄÄÄÄÆÆÇĆČĈĎĐÉÈÊËĒĔĘĚ ŊĞĢĜĠĤĦÍÌÎÏĪĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒÔ ÕØŌŐŎØŒŔŖŘŠŚŞŞŜŢŤŦÚÙÛÜŪŮŰ UŬŨŴÝŶŸŸŽŹŻĐÞ

LATIN LOWERCASE

abcdefghiijklmnopqrsſtuvwxyz áàâäãåāāææçċčċċďđéèêëēĕeĕŋĕġĝġħĥiîïi īįĩĭijjĵķlĺļľŀnnnnnoòôöoooooooooooooooooutrřšssşsŝßţťŧ úùûüūůűųŭűwŵwwÿŷÿÿžźżðþ

LATIN LOWERCASE SUPERIORS **abdeèilmnorst**

LATIN SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ÁÀÂÄÄĀĀĀÆÆÇĆČČĎÐÉÈĒĒĒĘĚŊĞĢĜĠĦÎÎÎ
ÏĪĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒÔÖÕØŌŐŎŒŔŖŘŠŚŞŞ
ŜTŤŦÚÙÛÜŪŮŰŲŬŰŴÝŶŶŸŽŹŻĐÞ

SWASH & ALTERNATE CAPITALS (ACCENTED CHARACTERS NOT SHOWN)

SWASH & ALTERNATE LOWERCASE (ACCENTED CHARACTERS NOT SHOWN

SWASH & ALTERNATE SMALL CAPS (ACCENTED CHARACTERS NOT SHOWN)

FLOATING ACCENTS

^ \ / ~ · · · · · · · · · · · /

LOWERCASE LIGATURES

fb ff fh fi fj fk fl ffb ffi ffj ffk ffl

PROPORTIONAL & TABULAR LINING FIGURES

1234567890 1234567890

PROPORTIONAL & TABULAR OLDSTYLE FIGURES

11234567890 1 1234567890

SUPERSCRIPT AND SCIENTIFIC INFERIOR FIGURES

(--.,\$\$¢1234567890) (--.,\$\$¢1234567890)

FRACTION FIGURES

(-.,\$\$) 1234567890/1234567890 (-.,\$\$)

PRE-BUILT FRACTIONS

1/2 1/4 3/4

CURRENCY (STANDARD AND OLDSTYLE)

\$\$\$\$ $\pounds f \Psi \mathbb{R}_{P} P \mathbb{P} \$ \$ \pounds \mathcal{E}_{F} \mathbb{P}_{P} P$

OTHER FIGURE-RELATED CHARACTERS (STANDARD AND OLDSTYLE)

#%%%%

MATHEMATICAL OPERATORS

 $+-\times$:= $=\pm\pm<><>=\||\cdot|^{\sim}\sqrt{100}$

DASHES, DELIMITERS AND CONJOINERS

_---()[]{} 0[]{} \

QUOTES

PUNCTUATION

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MISCELLANEOUS

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UPPERCASE VARIANTS

٠٠٠٠)[]{}-----i¿

LATIN ITALIC CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ &ÁÀÂÄÄÄÄÄÄÄÆÆÇĆČĈĊĎĐÉÈÊËĒĘ ĚŊĞĢĜĠĤĦĨĬĨĬĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒ ÔÕØŌŐŎØŒŔŖŘŠŚŞŞŜŢŤŦÚÙÛÜŪŮ ŰUŬŨŴÝŶŶŸŽŹŻĐÞ

LATIN ITALIC LOWERCASE

abcdefghiijklmnopqrsftuvwxyz áàâäãåāāąææçćčċċďđéèêëēĕęĕŋğġġġħĥîîï īįĩĭijjĵķłĺĮľŀñńṇň'nóòôöŏøōőŏœŕŗřšśşşŝßţťŧ úùûüūůűųŭűwŵwwÿŷÿÿžźżðþ

LATIN ITALIC LOWERCASE SUPERIORS

abdeèilmnorst

LATIN ITALIC SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ÁÀÂÄÄĀĀĀÆÆÇĆČČĎĐÉÈĒĒĒĒĔŊĞĢĜĠĦſÎÎ ÏĪĮĨĬIJĴĶŁĹĻĽĿÑŃŅŇÓÒÔÖŐØŌŐŎŒŔŖŘŠŚŞŞ ŜŢŤŦÚÙÛÜŪŮŰŲŬŰŴÝŶŶŸŽŹŻĐÞ

SWASH & ALTERNATE ITALIC CAPITALS (ACCENTED CHARACTERS NOT SHOWN)

SWASH & ALTERNATE ITALIC LOWERCASE (ACCENTED CHARACTERS NOT SHOWN

SWASH & ALT. ITALIC SMALL CAPS (ACCENTED CHARACTERS NOT SHOWN)

ITALIC FLOATING ACCENTS

ITALIC LOWERCASE LIGATURES

fb ff fh fi fj fk fl ffb ffi ffj ffk ffl

ITALIC PROPORTIONAL & TABULAR LINING FIGURES

1234567890 1234567890

ITALIC PROPORTIONAL & TABULAR OLDSTYLE FIGURES

11234567890 1 1234567890

ITALIC SUPERSCRIPT AND SCIENTIFIC INFERIOR FIGURES (-..,\$\$¢1234567890)(-..,\$\$¢1234567890)

ITALIC FRACTION FIGURES

(-.,\$\$) 1234567890/₁₂₃₄567890 (-.,\$\$)

PRE-BUILT ITALIC FRACTIONS

1/2 1/4 3/4

ITALIC CURRENCY (STANDARD AND OLDSTYLE)

\$\$¢£€f¥₡RpFP¤ \$\$¢£€f¥₡RpF₱

other figure-related italic characters (standard and oldstyle) #%0%0 #%%0

ITALIC MATHEMATICAL OPERATORS

+-×÷=≈≠±<>≤≥¬//^~◊√∫μ∂ΣΠπΩΔ

ITALIC DASHES, DELIMITERS AND CONJOINERS

_---()[]{} 0[]{} /\

ITALIC QUOTES

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ITALIC PUNCTUATION

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MISCELLANEOUS ITALIC

®©®™•@*†<u>†</u>\$¶°ℓ⊖ao

ITALIC UPPERCASE VARIANTS

(>«»()[]{}----•jċ

TABLE OF STYLISTIC SETS	Off (Standard Appearance)	On (With Stylistic Set Applied)
Stylistic Set 1: (Cursive Forms on a, g, & y):	angry	angry
	angry	angry
Stylistic Set 2: (Roman/Italic Alternates):	Qg&\$	Qg&\$
	<i>G&</i> &\$	Qg&\$
Stylistic Set 3: (Commoncase Caps on A, E, M, & N):	AMERICAN	american
	AMERICAN	american
Stylistic Set 4: (Jenson "e"):	eagles	eagles
	eagles	eagles
Stylistic Set 5: (Traditional Old Style Figure One)	1910	1910
	1910	1910
Stylistic Set 6: (Wavy Crossbars on A, F, & E)	RAFTERS	RAFTERS
	RAFTERS	RAFTERS
Stylistic Set 7: (Alternates)	WAVMSELQe	WAVMJELQ _E
	WAVMSELQ	WAVMJELQ 0

Notes: Stylistic Sets 1–7 provide selected "recipes" of alternate characters designed to give Bookmania a different look. Sets may be combined (when software allows) to create your own custom recipes or used alone. Accented characters are not shown in this table, but are fully represented. Stylistic Sets require application and/or operating system support.

LANGUAGES SUPPORTED

English, French, Spanish, Portuguese, Basque, German, Swedish, Norwegian, Danish, Finnish, Icelandic, Czech, Polish, Hungarian, Lithuanian, Croatian, Esperanto, Maltese, Turkish, Romanian, and Albanian.

NOTE: Access to extended language features requires application and/or operating system Unicode or OpenType support.

OPENTYPE FEATURES SUPPORTED

Small Caps from Lowercase, All Small Caps, Swash Characters, Standard Ligatures, Case-Sensitive Forms, Ordinals, Class-Based Kerning, Proportional Lining Figures, Tabular Lining Figures, Proportional Oldstyle Figures, Tabular Oldstyle Figures, Fractions, Superscript, and Scientific Inferior.

NOTE: Access to OpenType features requires application and/or operating system support for OpenType.

ABOUT THE SWASH CHARACTERS

While it might have been possible to have swash characters selected automatically when the Swash feature is used, I believe that the selection of swash characters should be in the hands of the designer. For best results, swash characters should be selected and inserted from the glyph palette or glyph window in your graphics application. Professional applications such as InDesign, Illustrator, and QuarkXPress have this capability.

STYLISTIC MAPPING (PLAIN, ITALIC, BOLD, BOLD ITALIC)

Black	<i>Italic</i>		
Semibold	Italic		
Regular	Italic	Bold	Bold Italic
Light	Italic		
PLAIN	ITALIC	BOLD	BOLD ITALIC

NOTE: Use of stylistic mapping (in other words, using the keyboard or other short cut for "plain," "bold," and "italic") is optional and not necessarily recommended for some pre-press workflows.

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