



Lovelace

Six weights in **three variants** with matching *italics*
for a total of 30 styles

Lovelace



Name: Lovelace
Classification: Serif
Publisher: Zetafonts Type Foundry
Designers: Cosimo Lorenzo Pancini
Andrea Tartarelli
Maria Chiara Fantini

Release year: 2019
Styles: **30 styles:** 3 variants in 6 weights with matching italics
Available: www.zetafonts.com/Lovelace

ABOUT

Designed by *Cosimo Lorenzo Pancini* and *Andrea Tartarelli* with *Maria Chiara Fantini*, Lovelace is **Zetafonts** homage to the tradition of nineteenth century “Old Style” typography - a revival of Renaissance hand-lettered shapes driven by the desire to create a less formal and more friendly alternative to Bodonian serifs. While taking inspiration from the letter shapes created by *Pheimester or Alexander Kay* - with their calligraphic curves and heavy angled serifs that influenced Benguiat and Goudy’s typefaces in the 70s - we also tried to add elegance and contrast by following another 19th century revival style: **the Elzevir**. This digital homage to victorian typography, aptly named after the alorist daughter of *Lord Byron*, is developed in two optical sizes, both in a six weights range from extralight to extrabold. The text variant offers maximum readability thanks to the generous x-height and screen-friendly design, while the display variant excels in the sharp contrast and thin details needed for editorial and large-size titling use. The italics, strongly influenced by calligraphy, have been complemented with a display script family, including luscious swashes and connected lowercase letters, lovingly designed by **Zetafont in-house calligrapher**. All the thirty weights of Lovelace cover over two hundred languages that use latin, cyrillic and greek alphabets, and include advanced Open Type features as Stylistic Alternates, Standard and Discretionary Ligatures, Positional Numerals, Small Caps and Case Sensitive Forms.

Lovelace



DISPLAY

Roman A A A A A A

Italic A A A A A A

Script A A A A A A

TEXT

Roman A A A A A A

Italic A A A A A A

A a



Antifašistická Akcia!!

The truth will set you free. But not until it is finished with you.

Cantina Castelões™

→ The richest man is not he who has the most, but he who

Değıştirilemez Teklif

The sun machine is coming down, and we're gonna have a

Linee suspense: neve

Always forgive your enemies; nothing annoys them so much

Ert Þú Bókstafstrúar

“All that we see or seem is but a dream within a dream.”

Condizioni, pagamenti

The cure for boredom is curiosity. There is no cure

David Foster Wallace

Ground Control to Major Tom. Can you hear me, Major

Irwin Allen Ginsberg

You miss 100 % of the shots you never take. Do you?



LÄBIVIMISESSE?

the man who only has a hammer, everything he encounters

UNA GENEROSA[...]

Over thinking, over analyzing, separates the body from the mind

PASALĂCUL BUDA!!

Wear the grudge like a crown of negativity calculate what we

ENERGIA E FORZA

We are what we repeatedly do; excellence, then, is not an

FRANĜISKU JĈEMPEL

We can be heroes, forever and ever. What d'you say?

AZGARAD FETIŠISM

I worry about being a success in a mediocre world(?)

150 COPII FRUMOSI

We are choosing to be here right now hold on, stay inside

¿ES INESCRUTABLE?

I'd rather live with a good question than a bad answer.



TEXT PROOF

Light&Medium Italic 9 pt

The so-called ‘psychotically depressed’ person who tries to kill herself doesn’t do so out of quote ‘*hopelessness*’ or any abstract conviction that life’s assets and debits do not square. And surely not because death seems suddenly appealing. The person in whom Its invisible agony reaches a certain unendurable level will kill herself the same way a trapped person will eventually jump from the window of a *burning high-rise*. Make no mistake about people who leap from burning windows. Their terror of falling from a great height is still just as great as it would be for you or me standing speculatively at the same window just checking out the view; i.e. the fear of falling remains a constant.

Extralight 15 pt

The so-called ‘psychotically depressed’ person who tries to kill herself doesn’t do so out of quote ‘hopelessness’ or any abstract

Light 15 pt

conviction that life’s assets and debits do not square. And surely because death seems suddenly appealing. The person in

Regular 15 pt

whom Its invisible agony reaches a certain unendurable level will kill herself the same way a trapped person will eventually jump

Medium 15 pt

from the window of a burning high-rise. Make no mistake about people who leap from burning windows. Their terror of fall

Bold 15 pt

a great height is still just as great as it would be for you or me standing speculatively at the same window just checking

Extrabold 15 pt

view; i.e. the fear of falling remains a constant. The view here is the other terror, the fire’s flames: when the flames

Extralight pt 10

① THE MAN WITHOUT QUALITIES (1930) - “A barometric low hung over the Atlantic. It moved eastward toward a high-pressure area over Russia without as yet showing any inclination to bypass this [...].”

Light pt 10

② GRAVITY’S RAINBOW (1973) - “It has happened before, but there is nothing to compare it to now. It is too late. The Evacuation still proceeds, but it’s all theatre...”

Regular pt 10

③ ULYSSES (1922) - “Stately, plump buck mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing gown, ungirdled...”

Medium pt 10

④ ROBINSON CRUSOE (1719) - “I was born in the Year 1632, in the City of York, of a good Family, tho’ not of that Country, my Father being a Foreigner of Bremen, who settled first at Hull [...].”

Bold pt 10

⑤ IF ON A WINTER’S NIGHT A TRAVELER (1979) - “You are about to begin reading Italo Calvino’s new novel, *If on a winter’s night a traveler*...”

Extrabold pt 10

⑥ THE CATCHER IN THE RYE (1951) - “If you really want to hear about it, the first thing you’ll probably want to know is where I was born [...].”



20pt / 24 - Mixed Weights

Nero (*Latin: Nero Claudius Caesar Augustus Germanicus*) was the last Roman emperor of the **Julio-Claudian dynasty**. He was born Lucius Domitius Ahenobarbus on *15 December 37 ad* in Antium. Nero was adopted by his great-uncle Claudius and became his heir and successor. Nero's mother, **Agrippina the Younger**, was likely implicated in Claudius' death and Nero's nomination as em-

16pt / 20 - Mixed Weights

During the early years of his reign, Nero was content to be guided by his mother, his tutor **Lucius Annaeus Seneca** and his Praetorian prefect, *Sextus Afranius Burrus*. As time passed, he started to play a more active and independent role in government and foreign policy. During his reign, the redoubtable general Corbulo conducted a successful war and negotiated peace with the **Parthian Empire**. His general **Suetonius Paulinus** crushed a major revolt in Britain, led by the *Iceni Queen Boudica*. **Nero** focused much of his attention on diplomacy, trade and the cultural life of the empire, ordering theatres built and promoting athletic games.

12pt / 16 - Mixed Weights

Nero's rule is usually associated with *tyranny and extravagance*. Most Roman sources, such as **Suetonius and Cassius Dio**, offer overwhelmingly negative assessments of his personality and reign. Tacitus claims that "the Roman people thought him compulsive and corrupt". **Suetonius** tells that "*many Romans believed that the Great Fire of Rome was instigated by Nero to clear the way for his planned palatial complex, the Domus Aurea.*" According to Tacitus he was said to have seized Christians as scapegoats for the fire and burned them alive, seemingly motivated not by public justice but by personal cruelty. Some **modern historians** question the reliability of the ancient sources on Nero's tyrannical acts. A few sources paint Nero in a more favorable light. There is evidence of his popularity among the Roman commoners, especially in the eastern provinces of the Empire, where a popular legend arose that Nero had not died and would return.

10pt / 14 - Mixed Weights

Nero's father, **Domitius**, died in 40. A few years before his death, Domitius had been involved in a political scandal that, according to Malitz: "could have cost him his life if Tiberius had not died in the year 37, since in the previous year, Nero's **mother Agrippina** had been caught up in a scandal of her own". Caligula's beloved sister Drusilla had recently died and Caligula began to feel threatened by his brother-in-law *Marcus Aemilius Lepidus*. Agrippina, suspected of adultery with her brother-in-law, was forced to carry the funerary urn after Lepidus' execution. Caligula then banished his two surviving sisters, **Agrippina and Julia Livilla**, to a remote island in the Mediterranean Sea. According to *The Oxford Encyclopedia of Ancient Greece and Rome*, Agrippina was exiled for plotting to overthrow Caligula.

8pt / 12 - Mixed Weights

Caligula's reign lasted from 37 until 41. He died from multiple stab wounds in January of 41 after being ambushed by his own Praetorian Guard on the Palatine Hill. *Claudius succeeded Caligula as Emperor*. Agrippina married Claudius in 49 ad and became his fourth wife. By February 49, she had persuaded Claudius to adopt her son Nero. After Nero's adoption, "Claudius" became part of his name: **Nero Claudius Caesar Drusus Germanicus**. Claudius had gold coins issued to mark the adoption. Classics professor Josiah Osgood has written that "*the coins, through their distribution and imagery alike, showed that a new Leader was in the making.*" **David Shotter** noted that, despite events in Rome, Nero's step-brother Britannicus was more prominent in provincial coinages during the early 50s. The ancient biographer Suetonius, who was critical of Nero's ancestors, wrote that Augustus had reproached Nero's grandfather for his unseemly enjoyment of violent gladiator games. According to **Jürgen Malitz**, Suetonius tells that Nero's father was known to be "irascible and brutal", and that both "enjoyed chariot races and theater performances to a degree not befitting their position."



STYLISTIC ALTERNATES

Stylistic Alternates or **Stylistic Sets** were designed to offer a secondary form of a character.

Ragnarok
↓ ↓ ↓ ↓
Ragnarok

STYLISTIC SET 01, 02, 03...

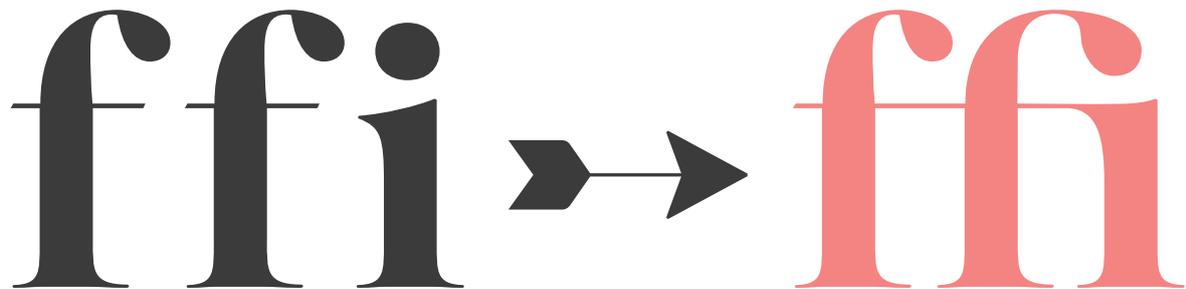
There are more than one **Stylistic Set**. Check out the possibilities of text appearance.

MULHOLLAND DRIVE
↓
MULHOLLAND DRIVE



STANDARD **ffi** LIGATURES

The **standard ligatures** are designed to correct awkward text combinations of letters, such as fi, ffi, ff. Such ligatures are applied by default

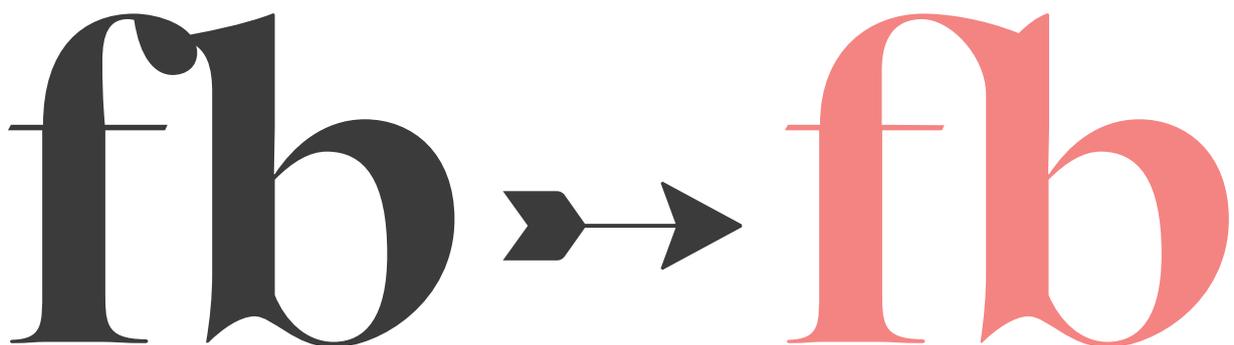


LIGATURE LIST

ff ffi ffi fi fl

DISCRETIONARY **fb** LIGATURES

Discretionary Ligatures are ligatures applied at the user's discretion.



LIGATURE LIST

fb fh fj fk



SPECIAL LIGATURES

The **Special Ligatures** offer you the possibility to get special symbols by using key combinations without glyph panel. These are activated enabling **Discretionary Ligatures**.

CIRCULAR NUMBER

(1)(2)



①②

BLACK CIRCULAR NUMBER

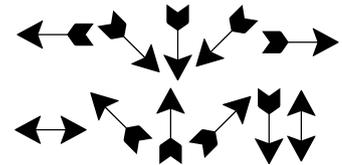
((1))((2))



⓪②

ARROWS

<+-/|+>



LETTER COMBINATIONS

There are also **Special letter combinations** this solution offer you the possibility to get special symbols by using key combinations without glyph panel. These are activated enabling

NUMBER

[No.]



N^o

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(R)



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[TM]



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ALTERNATE FIGURES

Tabular Figures are especially useful while setting columns of numbers, such as in financial

PROPORTIONAL LINING

TABULAR LINING

123 → 1 | 2 | 3

PROPORTIONAL OLD STYLE

TABULAR OLD STYLE

123 → 1 | 2 | 3

POSITIONING FIGURES/FRACTIONS

These various kind of figures are used for fractions, footnote references, chemical compounds, and as mathematical exponents.

1²/₂₃ H₂O D₂₂

FRACTION

SUBSCRIPT-INFERIOR

DENOMINATOR

1st

X^{12s}

N¹²

ORDINALS

SUPERSCRIPT SUPERIOR

NUMERATOR



SMALLCAPS

Small Caps feature substitutes lowercase with a capital versions of the letters sets within the x-height

Tropicalia



TROPICALIA

CYRILLIC SCRIPT

ОЕМ ИШСУМ ДОЛ
ИМШЕТУС ДИСП
ЛФЕТОЧКА ФИ



NUMBERS

1200+ chars
220+ languages
3 scripts: latin, greek, cyrillic

COMMON LANGUAGES

Afrikaans, Albanian, Asu, Azerbaijani, Basque, Bemba, Bena, Bosnian, Breton, Bulgarian, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Greek, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kinyarwanda, Low German, Lower Sorbian, Luo, Luxembourgish, Luyia, Macedonian, Machame, Makuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Morisyen, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Quechua, Romansh, Rombo, Rundi, Russian, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Turkmen, Ukrainian, Upper Sorbian, Vunjo,

05 Victorian coding: Ada Lovelace

THE HISTORY OF
A 19TH-CENTURY CODER

Graphic biography is a thriving genre, featuring subjects who range from *Trotsky to Amelia Earhart*. Neither of whom would I have been in the least surprised to find sauntering across the pages of *The Thrilling Adventures of Lovelace and Babbage*. Sydney Padua's witty, learned and gloriously unpredictable book introduces us to **Charles Babbage**, a Victorian mathematician who specialised in inventing elaborate calculating machines, and Ada Lovelace, the extraordinary young woman who saw in Babbage's unbuilt Analytical Engine the makings of the first modern computer.

Lovelace met *Babbage at his London home in 1833*. There, she admired one of the Analytical Engine's partly completed predecessors and learnt of the inventor's frustration at not getting government support for a machine designed to simplify work with statistics. Ten years later, she was invited to translate an Italian engineer's description of Babbage's unbuilt and magnificently ambitious Analytical Engine. Adding 41 pages of her own notes to Luigi Menabrea's 25-page article, Lovelace described the engine's potential with a bold flair for prophecy that later caused Alan Turing to state that she had foreseen the modern computer. Employing loops and variables, she even created what is increasingly recognised as the first computer programme.

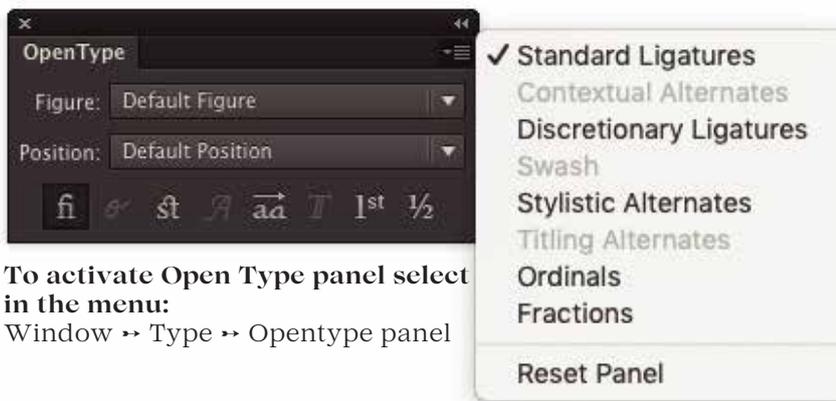
ABC C D E E F F G G H I J J
K K L L M N O O P Q Q R R S S
T T U V W X Y Z Z
a a b c c d e f f g g h i j k l m n
o p q r s s t u v x y y w z
0 1 2 3 4 5 6 7 8 9 & ! ?



HOW TO USE FEATURES

All Zetafonts typefaces feature extra glyphs and functions that are available with Open Type technology (works on Adobe software, Word, and newer Os).

Open Type features are activated in Illustrator, InDesign and Photoshop through multiple option checks in the Type → Open Type panel.



To activate Open Type panel select in the menu:
Window → Type → Opentype panel

The OpenType format makes it possible to incorporate typographic features, such as small caps, ligatures, old style numerals and lining numerals, all within one font file, thereby simplifying font management and usage.

FOR MORE INFORMATION CHECK OUR [FAQ PAGE](#):

<http://bit.ly/zetafaq>



AVAILABLE FORMATS AND INSTALLATION SPEC

In the package are available the most common file format for every purpose:

TTF, OTF, EOT, WOFF, WOFF2

→ Install on Windows 10

Once downloaded, right-click on the file, select "Extract All". After extraction (or accessing the file at its downloaded destination), right-click on the file and select "Install". Otherwise navigate to Cortana's search field on the taskbar, type "Control Panel" and click the corresponding result. With the Control Panel open, navigate to "Appearance and Personalization" and click on "Fonts" in the main window.

Here you can Drag and Drop your files.

→ Install on Mac OS

Double click the unzipped font file and Font Book will open a preview of the font. Click "Install Font" at the bottom of the preview.



HOW TO GET THE FONT

In order to use our fonts in a commercial project, you need to pay a license fee that varies according to usage and number of users. Acquiring a license on our website www.zetafonts.com is the fastest way. You will be able to download the fonts immediately after the payment. Our website accepts payments with credit card or with PayPal account, both using PayPal POS that accepts all main credit cards. For more information about licensing, visit www.zetafonts.com/licensing

TRY BEFORE YOU BUY

Our fonts are free to try and for personal/non-commercial use. You can download the trial version in order to test the integration in your design by visiting the font page on www.zetafonts.com

CUSTOM FONT

Custom fonts is part of the services we offer as a type foundry. This include design completely new typefaces, modifications of existing ones, or creation of special language sets. For more information visit: www.zetafonts.com/custom-fonts

WEB FONTS

All Zetafonts typefaces are available also as webfonts as self-hosting webfont licence. We provide the fonts as EOT, WOFF, WOFF2 formats.



Zetafonts is a Ligature srl division

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Zetafonts is an independent digital type foundry run by an Italian type designer Team and currently based in Florence. It has spent more than a decade designing typefaces for print, digital, environmental design, branding and corporation. Besides creating a wide range of high quality retail typefaces, Zetafonts also provides custom typeface design services for commercial and institutional clients.

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