

Linotype Conrad Extrabold

HUMANIST
Constantinople
Speculum Humanæ
Transitional Roman-Gothic
German scribes and Illuminators

Linotype Conrad Bold

CLASSICAL
Printing Offices
Frankfurt am Main
Workshop of Nicolas Jenson
Monastery at Subiaco, near Rome

Linotype Conrad Regular

WOODCUTS
Imperial Roman
Conrad Sweynheym
In the palace of De' Massimi
Tusculanæ Quæstiones by Cicero

Linotype Conrad Light

GUTENBERG
Arnold Pannartz
Nuremberg Chronicle
Vigorous gotico-antiqua type
The second type of Sweynheym &

CONRAD EXTRA BOLD

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There do exist what one might call “inverse” parallels in low-rez bitmap fonts. A Roman inevitably lacks the kind of overall irregular texture that its Italic enjoys. A Roman cannot consistently refuse to conform to the grid; but the Italic, with its normally-complete and nearly-uniform attainment of nonconformity, can use rebellion to its unlimited advantage. One can find virtually no vertical strokes in an Italic to serve as a contrast to either the broken appearance of the round

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