

Aa

Optima nova®

BEST PRACTICES



Optima nova should be set more open than tight. The unhurried elegance and light gray color created by the face is disrupted when letters are set too tight.

FOUNDRY	DESIGNERS	CLASSIFICATION
Linotype	Hermann Zapf Akira Kobayashi	Humanistic Sans

FAMILY Aa

Seven roman weights, each with an italic counterpart, plus six condensed designs and a titling font.

intentional plantation of trees

ORCHARD

an aesthetic as well as a productive purpose

Forest plantations

apple orchard area in most of Upstate New York

MODERATED & BLOSSOM

ROOTS



Harmann Zapf worked on the design two years before he turned final drawings over to Stempel's master punchcutter. The first trial fonts were made in 1952, but it wasn't until 1958 that the family was made available as hand-set metal fonts.

In 2002, Hermann Zapf and Akira Kobayashi, collaborated to revive and update the original Optima design. In the process, they added cursive italic designs to replace the sloped roman characters of Zapf's first drawings.

FONT FACTS



- The first sketches for Optima were made on a 1000 Lire bank note, which served as a sketchpad to record Zapf's findings on ancient Roman gravestone.
- The italic designs were based on photo distortions made by Photo-Lettering Inc. in New York City.

LEGIBILITY

Distinctive character shapes and open counters ensure legibility. The Optima nova design is most readable when set open and with abundant line spacing.

EAR OF THE "g" IS STRAIGHT & LEVEL WITH LOOP OF BOWL



HOW TO SPOT

i j Dots of i and j are below ascenders

E F L Narrow cap E, F and L

t Top of vertical t stroke is sheared at an angle

g Ear of lowercase g is straight and level with the top of the bowl

ALTERNATE CHOICES

Beatrix Antiqua

Lovingly Friends Sans

Pascal™ ND

Renova Pro™

PERFECT PAIRINGS

Monotype Century Old Style™

Dante®

Frutiger® Serif

Joanna® Nova

