



GARALDE: THE WORD ITSELF SOUNDS ANTIQUE AND ARCANE to anyone who isn't fresh out of design school, but the sort of typeface it describes is actually quite familiar to all of us. Despite its age—born fairly early in printing's history—the style has fared well; Garaldes are still the typefaces of choice for books and other long reading. And so we continue to see text set in old favorites—Garamond, Sabon®, and their Venetian predecessor, Bembo®. Yet many new books don't feel as handsome and readable as older books printed in the original, metal type. The problem is that digital type revivals are typically facsimiles of their metal predecessors, merely duplicating the letterforms rather than capturing the impression—both physical and emotional—that the typefaces once left on the page.

MVB Verdigris is a Garalde text face for the digital age. Inspired by the work of 16th-century punchcutters Robert Granjon (roman) and Pierre Haultin (italic), Verdigris celebrates tradition but is not beholden to it. Created specifically to deliver good typographic color as text, Mark van Bronkhorst's design meets the needs of today's designer using today's paper and press. And now, as a full-featured OpenType release, it's optimized for the latest typesetting technologies too.

MVB Verdigris®

Standard fonts released 2003

Reissued as MVB Verdigris Pro Text (OpenType) 2010

Mark van Bronkhorst, designer**Linnea Lundquist**, production

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LOVE

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friends, though best and purest, can give him; for the figures, the motions, the words of the beloved object are not like other images written in water, but, as Plutarch said, "enamelled in fire," and make the study of midnight.

*"Thou art not gone; being gone, where'er thou art,
Thou leav'st in him thy watchful eyes, in him thy loving heart."*

In the noon and the afternoon of life we still throb at the recollection of days when happiness was not happy enough, but must be drugged with the relish of pain and fear; for he touched the secret of the matter who said of love—

"All other pleasures are not worth its pains;"

and when the day was not long enough, but the night too must be consumed in keen recollections; when the head boiled all night on the pillow with the generous deed it resolved on; when the moonlight was a pleasing fever and the stars were letters and the flowers ciphers and the air was coined into song; when all business seemed an impertinence, and all the men and women running to and fro in the streets, mere pictures.

The passion rebuilds the world for the youth. It makes all things alive and significant. Nature grows conscious. Every bird on the boughs of the tree sings now to his heart and soul. The notes are almost articulate. The clouds have faces as he looks on them. The trees of the forest, the waving grass and the peeping flowers have grown intelligent; and he almost fears to trust them with the secret which they seem to invite. Yet nature soothes and sympathizes. In the green solitude he finds a dearer home than with men.

*"Fountain-heads and pathless groves,
Places which pale passion loves,
Moonlight walks, when all the fowls
Are safely housed, save bats and owls,
A midnight bell, a passing groan,—
These are the sounds we feed upon."*

Behold there in the wood the fine madman! He is a palace of sweet sounds and sights; he dilates; he is twice a man; he walks with arms akimbo; he soliloquizes; he accosts the grass and the trees; he feels the blood of the violet, the

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I HAVE BEEN TOLD that in some public discourses of mine my reverence for the intellect has made me unjustly cold to the personal relations. But now I almost shrink at the remembrance of such disparaging words. For persons are love's world, and the coldest philosopher cannot recount the debt of the young soul wandering here in nature to the power of love, without being tempted to unsay, as treasonable to nature, aught derogatory to the social instincts. For though the celestial rapture falling out of heaven seizes only upon those of tender age, and although a beauty overpowering all analysis or comparison and putting us quite beside ourselves we can seldom see after thirty years, yet the remembrance of these visions outlasts all other remembrances, and is a wreath of flowers on the oldest brows. But here is a strange fact; it may seem to many men, in revising their experience, that they have no fairer page in their life's book than the delicious memory of some passages wherein affection contrived to give a witchcraft, surpassing the deep attraction of its own truth, to a parcel of accidental and trivial circumstances. In looking backward they may find that several things which were not the charm have more reality to this groping memory than the charm itself which embalmed them. But be our experience in particulars what it

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EXCERPT, "LOVE," FROM *ESSAYS: FIRST SERIES* (1841) BY RALPH WALDO EMERSON

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| FRACTIONS | 1/2 23/87 8/5 239/348 → ½ 23/87 8/5 239/348 |
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| NOTES | FEATURES SHOWN AVAILABLE IN REGULAR, ITALIC, BOLD, AND BOLD ITALIC FONTS. ACCESS TO USE OF OPENTYPE FEATURES IS SUBJECT TO APPLICATION SUPPORT. |



FOR THOSE OCCASIONAL, TYPOGRAPHICAL SITUATIONS when uppercase characters seem too large, and small caps seem too small (such as with ACRONYMS), MVB Verdigris provides an optional “Caps” font with mid-caps (typed as uppercase) and small caps (lowercase), with full caps built-in as a stylistic set. Settings of full caps to mid-caps, and mid-caps to small caps are thereby possible for titles and headings. The Caps font is available in Regular only.

THE QUICK BROWN FOX JUMPS OVER A LAZ 123

MVB VERDIGRIS PRO TEXT REGULAR, ALL CAPS WITH ALL-CAP FIGURES

→ **THE QUICK BROWN FOX JUMPS OVER A LAZY DO 123**

MVB VERDIGRIS PRO TEXT REGULAR CAPS, STYLISTIC SET 2 (FULL CAPS AND MID-CAPS) WITH PROPORTIONAL LINING FIGURES

→ **THE QUICK BROWN FOX JUMPS OVER A LAZY DOG 123**

MVB VERDIGRIS PRO TEXT REGULAR CAPS, MID-CAPS WITH PROPORTIONAL LINING FIGURES

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG 12345

MVB VERDIGRIS PRO TEXT REGULAR, FULL CAPS AND SMALL CAPS WITH OLDSTYLE FIGURES

→ **THE QUICK BROWN FOX JUMPS OVER A LAZY DOG 123456**

MVB VERDIGRIS PRO TEXT REGULAR CAPS, MID-CAPS AND SMALL CAPS WITH OLDSTYLE FIGURES

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG 1234567

MVB VERDIGRIS PRO TEXT REGULAR, SMALL CAPS WITH OLDSTYLE FIGURES

FOR THOSE OCCASIONAL, typographical situations when uppercase characters seem too large, and small caps seem too small (such as with ACRONYMS), MVB Verdigris provides an optional “Caps” font with mid-caps (typed as uppercase) and small caps (lowercase), with full caps built-in as a stylistic set.

ALL CAPS FOR 'ACRONYMS'

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SMALL CAPS FOR 'ACRONYMS'

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MID-CAPS (CAPS FONT) FOR 'ACRONYMS'



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| STYLISTIC SET 2 (FULL CAP & MID-CAP) | THE QUICK BROWN FOX → THE QUICK BROWN FOX |
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| ALL CAPS (MID-CAP) | ;(ABC)?DEFI23GH@IJK\$€38 → ;(ABC)?DEFI23GH@IJK\$€38 |
| DEFAULT (MID-CAP & SMALL CAP) | THE QUICK BROWN FOX → THE QUICK BROWN FOX |
| ALL SMALL CAPS | THE QUICK BROWN FOX → THE QUICK BROWN FOX |
| OLDSTYLE FIGURES (DEFAULT) | ABCDEABCDE 0123456789 → ABCDEABCDE 0123456789 |
| TABULAR OLDSTYLE FIGURES | ABCDEABCDE 0123456789 → ABCDEABCDE 0123456789 |
| STYLISTIC SET 1 | 0123456789 0123456789 → 0123456789 0123456789 |
| LINING FIGURES | ABCDEFGHIJK 0123456789 → ABCDEFGHIJK 0123456789 |
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NOTES FEATURES SHOWN AVAILABLE IN CAPS FONT ONLY.
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Thanks LINNEA LUNDQUIST

Type metrics & engineering

STEPHEN COLES

Consultant & copywriter

Type This specimen is set in MVB Verdigris® Pro Text Regular, Regular Caps, Italic, Bold, and Bold Italic. Sans-serif headings and captions are set in MVB Embarcadero®

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