

Digital Calligraphy



Calligraphic Fonts by Philip & Bouwsma

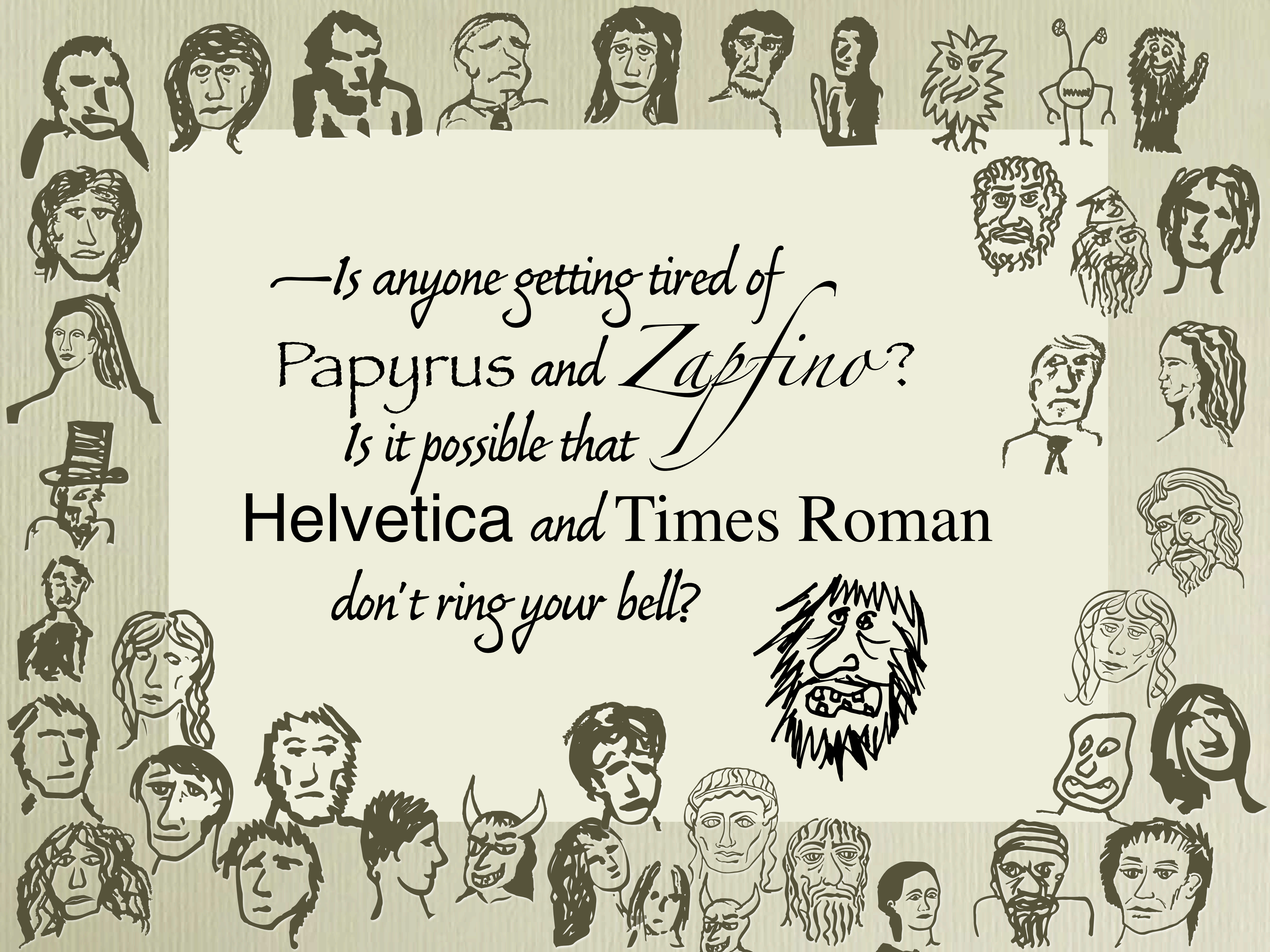
Calligraphy was killed by metal type

Five and a half centuries after Gutenberg, at last we have the technology to render calligraphy as type? Equipped with digital tools and guided by the overview of history, our generation is given the opportunity to recreate calligraphy at its highest level and to bring it into the modern world as it should have been, the basis of classical typographic design. ∞



*But it lives again
in the digital era*

—Is anyone getting tired of
Papyrus and Zappino?
Is it possible that
Helvetica and Times Roman
don't ring your bell?



Introducing a font family inspired by fifteenth century Florence

Alicante *Alicante* Alicante
Italic B Roman

Alicante *Alicante* Alicante

Alicante *Alicante* Alicante

Alicante *Alicante* Alicante

Designed by Philip Bouwsma & Guerneville, California 2012

Available soon as a Free Download

Alicante • Alicante Italic B • Alicante Roman in four weights
with alternate characters, ornaments & snap-on flourishes



Details to be announced, or email bouwsmaph@earthlink.net

Alicante 

 Alicante

Alicante 

 Alicante

 An ancient Spanish city gave its name to the grape which sustained the California wine industry through Prohibition. Thick-skinned, full of intensely red color, it was sold in bricks with precise instructions on how not to make it into wine by adding sugar, water and yeast. 



Why are you giving your fonts away for free?

Everything should be free, these can be
and so they are

The fonts want to be released without the burden
of being sold, so they can truly be themselves
without obligation to their "owners"

TYPE is the product of Capitalism, made for
profit, but **CALLIGRAPHY** is the product of
Faith and should not be sold

The Wealthy should not have an advantage

**I WANT TO GET PEOPLE
HOOKED ON CALLIGRAPHY**

I want to see how other designers use them

*I want people to have it who would not normally buy a
typeface – secretaries, hobbyists, even calligraphers*

It is meant to be a teaching device, a pure model
to educate the public and for students to copy. I
believe in free education, and we are all students.

I BELIEVE IT IS THE WILL OF THE GODS OR OF NATURE

It is expiation for my sins

Calligraphy is an endangered species and will not
survive unless it is brought into the digital world
by someone like me. Selling them will not work.

*Alicante is meant for the working digital calligrapher, the basic
toolkit I wish I had had but could not have imagined back in
the good old analog days, and I want people to have it.*

*I want to jumpstart the digital calligraphy industry
which is being held back by the dominance of several calligraphic fonts (you
know which ones they are) that have been in the public domain for years
and are considered adequate when in fact they are missing the essential
element that has kept calligraphy out of the mainstream, namely the
synthesis between the Roman formal harmony and the vernacular styles
that should have been a part of the Renaissance but was cut off by type.*

**I fear oblivion more than poverty,
& I will give away my life's work rather than see it perish.**

*I suspect that people who like type don't really like or understand calligraphy.
Indeed, how could one like both? They are as different as classical music and
rock 'n roll, based on entirely different principles and geared to different tastes.*

*Sour grapes – I was never much good at making money anyhow – And in
this economy nobody can afford them – Might as well just give them away*

I want to be beyond the jurisdiction of the font police
- Calligraphy can't be bound by typographic conventions -

*I want to start a great wave among people who see the truth
and beauty in calligraphy as I do, whether they just look at it,
work with the fonts or actually copy the strokes.*

THIS IS HOW I EXPRESS LOVE AND GRATITUDE

I'm curious to see what happens

In the end it is not for myself or for the people but for the fonts
themselves, so that they can evolve naturally within a nurturing
calligraphic community, as free as possible from the distortions
of the marketplace. I want feedback. It takes a whole village!



My policy: I want people to use the Alicante fonts in any way, to give them away to others and to alter them for their own use, but not to sell them, and I would like to get credit when possible.





Anyone who looks at my work
becomes my *Student*~

Anyone who uses my fonts
becomes my *Teacher*~

Anyone who sends me money~
becomes my *Patron*~

& will get whatever benefits
I can offer in return.~



The type world is
toxic, hostile and
patronizing to
calligraphy, like
cars to horses.
Calligraphy needs
to live in its own
world. ∞

Dream Horse, 1980, gouache on paper, 19" x 24"



Once we organize our minds and lives in a dynamic harmony based on the calligraphic stroke, all the different parts will relate to one another.



*The letters of
the alphabet
all work with
each other in a
community, as
each brings its
own unique
quality to the
group*



*The formal harmony
of broad pen calligraphy
extends to three dimensions*



*The scribes of the fifteenth century were thrown off the train
by type; but in the digital world there are no rails. ~*



Typography

vs
Calligraphy

*You never change the existing reality by fighting it.
Instead, create a new model that makes
the old one obsolete.* ~ R. Buckminster Fuller

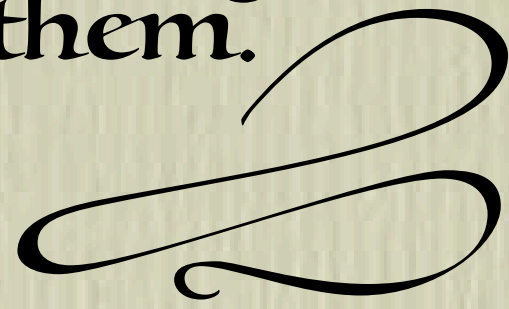
Or an old one that makes the new one obsolete. ~ Philip Bouwsma



*Calligraphy
by nature
supports a
seamless
range of
weights and
slants, as the
written letter
adapts easily
to different
styles and
proportions.*



Flourishes add a new dimension to writing —
an extension of letters into speech & dramatic hand gestures, a
musical interlude or a form of punctuation that goes beyond
the rules of typographic grammar. But they are really about
themselves — expressing their joyous energy within the bounds
of propriety or sometimes exceeding them.




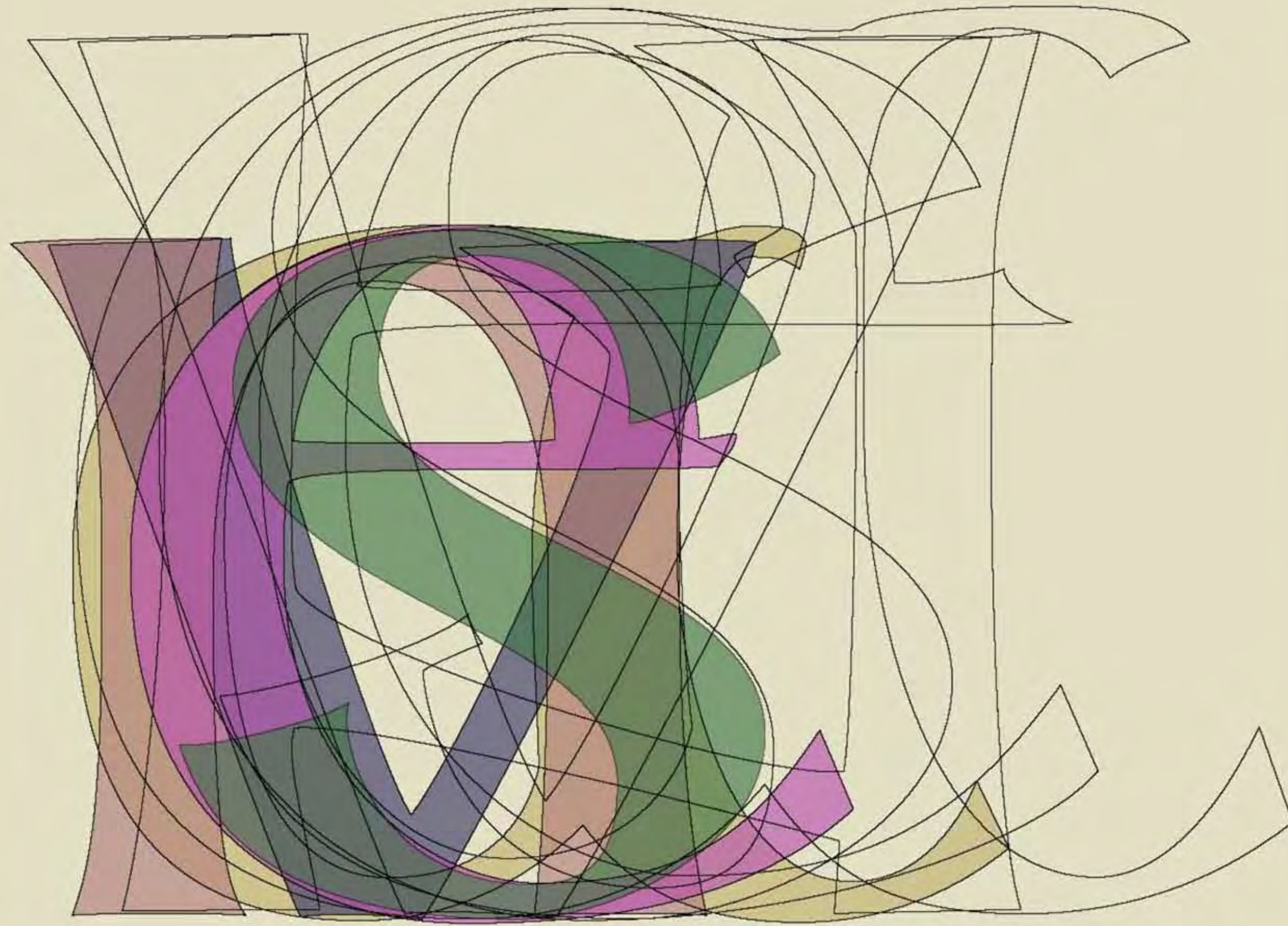


bone uoluntatis tue coronasti nos. **R**e
quiem eternam. **An** Dirige domine
deus meus in conspectu tuo uiam me
am. **An** Conuertere. **Ps.**

Domine ne in furore tuo arguas me ne
q. in ira tua corripas me. **M**iserere mei
domine quoniam infirmus sum sana
me domine: quoniam conturbata sunt
omnia ossa mea. **E**t anima mea tur
bata est ualde: sed tu domine usq. q.
quo. **C**onuertere domine et eripe ai
mam meam: saluum me fac propter
misericordiam tuam. **Q**uoniam non
est in morte qui memor sit tui in infer
no autem quis confitebitur tibi. **L**a
borau in gemitu meo lauabo per sin
gulas noctes lectum meum lachry

This page, from a Book of Hours written in **B**ologna c. 1500, is an example of hand calligraphy trying to compete as a luxury item with the printing press.

The writing is too small, the speed too great to maintain the precision to make text as sharp as in my imitation. **A**t this point type becomes essential; but the charm of this work lies in the human quality of the moving stroke, and no typographic treatment could surpass it. 



abc-
def
ghik
lm
opqr
stuv
wxy
z-

This is not typography, it is calligraphy by other means.






The
calligraphic
stroke
expresses
not the
forms but
the forces
of nature.
~



It pleases
me to think of
all creation as a
calligraphic work
and each of us as a
stroke executed by
the master





*There is nothing
more powerful than an idea
whose time has come. — Victor Hugo*

Korunuma