

Nicholas Pro

A tightly fitted
display typeface,
after Jenson.

NICHOLAS PRO

NICHOLAS PRO REGULAR

ABCdefghi1234

NICHOLAS PRO ITALIC

ABCdefghi1234

NICHOLAS PRO SEMI BOLD

ABCdefghi1234

NICHOLAS PRO BOLD

ABCdefghi1234

NICHOLAS PRO EXTRA BOLD

ABCdefghi1234

The definitive roman type.

The definitive roman type.

The definitive roman type.

Text assembled from images of Jenson's work.

15 pt. Goodchild, tracked -10.

15 pt. Nicholas, tracked +50.

Only the printed record of Nicolas Jenson's famous type of 1476 exists, at around 14 pt. in size.

Because of this, it is open to many interpretations. Nick Shinn has developed it into the text family GOODCHILD, in which this paragraph is set, and NICHOLAS, for display.

Hamburgefons
Hamburgefons
Hamburgefons
Hamburgefons
Hamburgefons

Roll over Bill Morris, tell Bruce Rogers the news.

Meticulously drawn and kerned for the classic *tight but not touching* style of display typography, **Nicholas Pro** has alternate characters to improve fit automatically. The overall effect is quite distinct from and superior to ‘optical’ kerning or mere negative tracking.

A PARADE OF JENSONS

Sparking the historicist era of type design, William Morris was the first to revive Nicolas Jenson's seminal fifteenth century typeface, in 1890, under the name of *Golden Type*. Bruce Rogers called his 1915 version *Centaur*. More recently Robert Slimbach drew *Adobe Jenson* (1996). Shinntype's **Goodchild** (2007) and **Nicholas** differ from these by virtue of their large x-height, and are thus more like revivals from the phototype era of the 1970s, by foundries such as Headliners International and ITC, which published large x-height versions of the classics, e.g. Tony Stan's *ITC Garamond* and *ITC Cheltenham*.

Nick Shinn's Jenson revivals follow the "big x-height version of a classic" design strategy of the 'seventies, but with a different tenor, informed not so much by manual kerning and modifications, but by extensive kerning data and glyph alternates embedded in the fonts for automatic implementation.

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y & Z
0 1 2 3 4 5 6 7 8 9
a b c d e f g h i j k
l m n o p q r s t u v
w x y z æ ß ... ? !
“ « ([\$ € £ ¥]) » ”

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y & Z
0 1 2 3 4 5 6 7 8 9
a b c d e f g h i j k
l m n o p q r s t u v
w x y z æ ß ... ? !
“ « ([\$ € £ ¥]) » ”

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y & Z
0 1 2 3 4 5 6 7 8 9
a b c d e f g h i j k
l m n o p q r s t u v
w x y z æ ß ... ? !
“ « ([\$ € £ ¥]) » ”

A B C D E F G H I J
K L M N O P Q R S
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a b c d e f g h i j k
l m n o p q r s t u v
w x y z æ ß ... ? !
“ « ([\$ € £ ¥]) » ”

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y & Z
0 1 2 3 4 5 6 7 8 9
a b c d e f g h i j k
l m n o p q r s t u v
w x y z æ ß ... ? !
“ « ([\$ € £ ¥]) » ”

Nicholas Pro Bold

CAPITALS

A Á À Â Ã Ä Å Æ Æ Æ
 C Ç Ć Ć Ć Ć Ć Ć Ć Ć Ć
 È Ê Ë Ì Í Î Ï Ñ Ñ Ñ Ñ Ñ
 H Ħ I Ì Î Ï Ñ Ñ Ñ Ñ Ñ
 L Ł Ľ Ľ Ľ Ľ Ľ Ľ Ľ Ľ Ľ
 O Ó Ô Õ Ö Ø Ö Ö Ö
 P Q R R̄ R̄ S S S S S S S
 T T T T U Ú Û Ü Ü Ü Ü Ü
 Ū Ū Ū V W Ŵ Ŵ Ŵ Ŵ X
 Y Ý Ÿ Ÿ Ÿ Z Z Z Z Z
 Æ I J C E D P Æ B A O U

LOWER CASE

a á à â ã ä å æ Æ b c ç ĉ ĉ ĉ
 d đ e é è ê ë ě ě ě ě f g ĝ ĝ
 ġ ġ h ĥ i ï ï ï ï ï j k ĸ ĺ ĺ
 l l l l m n ñ ñ ñ ñ ñ o ó ô õ ö ø ö ö ö
 õ ø õ õ p q r r̄ r̄ r̄ s s s s s s s
 t t t t u ú û ü ü ü ü ü ū ū ū
 v w ŵ w ŵ x y ý ŷ ŷ ŷ ŷ ŷ ŷ
 æ ð ij œ þ æ ß

LIGATURES ORDINALS

fi fl ff ao

PROPORTIONAL LINING FIGURES

0123456789

MATHEMATICAL

Σ Π Δ Ω ∞ μ π ∫ √ ∂ ~ ^ °
 + - × ÷ = ≈ ≠ ± < > ≤ ≥ ∟
 | † / # ◊ % ‰

CURRENCY

\$ £ ¥ € ¢ f

DASHES QUOTES

— — — " " " " " " « » < > „ „

POINTS

., • ∙ ; ; ! ? ! ...

DELIMITERS & JOINERS

& (/) [\] { | }

MISCELLANEOUS

* † ‡ § ¶ ® © ™ @

Nicholas Pro Extra Bold

CAPITALS

A Á À Â Ã Ä Å Æ Æ Æ
 C Ç Ć Ć Ć Ć Ć Ć Ć Ć Ć
 È Ê Ë Ì Í Î Ï Ñ Ñ Ñ Ñ Ñ
 H Ħ I Ì Î Ï Ñ Ñ Ñ Ñ Ñ
 L Ł Ľ Ľ Ľ Ľ Ľ Ľ Ľ Ľ Ľ
 O Ó Ô Õ Ö Ø Ö Ö Ö
 P Q R R̄ R̄ S S S S S S S
 T T T T U Ú Û Ü Ü Ü Ü Ü
 Ū Ū Ū V W Ŵ Ŵ Ŵ Ŵ X
 Y Ý Ÿ Ÿ Ÿ Z Z Z Z Z
 Æ I J C E D P Æ B A O U

LOWER CASE

a á à â ã ä å æ Æ b c ç ĉ ĉ ĉ
 d đ e é è ê ë ě ě ě ě f g ĝ ĝ
 ġ ġ h ĥ i ï ï ï ï ï j k ĸ ĺ ĺ
 l l l l m n ñ ñ ñ ñ ñ o ó ô õ ö ø ö ö ö
 õ ø õ õ p q r r̄ r̄ r̄ s s s s s s s
 t t t t u ú û ü ü ü ü ü ū ū ū
 v w ŵ w ŵ x y ý ŷ ŷ ŷ ŷ ŷ ŷ
 æ ð ij œ þ æ ß

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., • ∙ ; ; ! ? ! ...

DELIMITERS & JOINERS

& (/) [\] { | }

MISCELLANEOUS

* † ‡ § ¶ ® © ™ @

72pt./-10 tracking

Good Typography

72pt./+0

Good Typography

72pt./+10

Good Typography

36pt./-10 tracking

GOOD TYPOGRAPHY RESPECTS
Good typography respects the text,

36pt./+0

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GOOD TYPOGRAPHY RESPECTS
Good typography respects the text,

36pt./+25

GOOD TYPOGRAPHY RESPECTS
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10pt./+0 tracking

GOOD TYPOGRAPHY RESPECTS THE TEXT, making it inviting, easy, and a pleasure to read, while also serving to clarify, organize and colour its meaning. This applies equally to a product price in an advertisement as to a paragraph in a novel.

10pt./+10

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