Purup Electronics A/S

Hersteller von Satzsystemen in Lystrup, Dänemark. Die Fonts wurden teilweise von der Firma *URW* geschaffen als Clones der Original-Satzschriften. Später wurden Lizenzen der Originalschriften erworben.

Amiranta
Hammer Unziale, Gebr. Klingspor
AntiguaLight
Antigua
Antigua Italic
Antigua Medium
Antigua Bold
Antigua Condensed
Antigua Bold Condensed
Antigua compact
Antigua compact Italic
Antique Olive, Fonderie Olive
Aruba
ArubaBold
ArubaHeavy
Ariston, H. Berthold AG

Benbecula
Benbecula Italic
Benbecula Medium
Benbecula Medium Italic
Benbecula Bold
Benbecula Bold Italic
Benbecula Extra Bold
Benbecula Extra Bold Italic
Bembo, Monotype
Bering Grotesk Light
Bering Grotesk Medium
Berliner Grotesk, H. Berthold AG
Bornholmer
Bornholmer Italic
Bornholmer Medium
Bornholmer Medium Italic
Bornholmer Bold
Bornholmer Bold Italic
Bauer Bodoni, Bauersche Gießerei

Engano Script
Engano Script Medium
Engano Script Bold
Englische Schreibschrift, H. Berthold AG

Fruya 45 Light
Fruya 46 Light Italic
Fruya 55
Fruya 56 Italic
Fruya 65 Medium
Fruya 66 Medium Italic
Fruya 75 Bold
Fruya 76 Bold
Frutiger, Linotype

Jante Antiqua	1991	Poul Søgren
Jante Italic	1991	Poul Søgren
Jante Antiqua Demibold	1991	Poul Søgren
Jante Antiqua Bold	1991	Poul Søgren

Marquesa
Wedding Text, American Type Founders

Opoque
Opoque Italic
Opoque Medium
Opoque Medium Italic
Optima Antiqua, D. Stempel AG

Pepeete
Pepeete Italic
Pepeete Medium
Pepeete Medium Italic
Pepeete Bold
Pepeete Bold Italic
Pepeete Extra Bold
Pepeete Black
Pepeete Extra Bold Condensed
Perpetua, Monotype

Proforma Book	1989	Petr van Blokland
Proforma Book Italic	1989	Petr van Blokland
Proforma Roman	1989	Petr van Blokland
Proforma Semibold	1989	Petr van Blokland
Proforma Bold	1989	Petr van Blokland

Rochelle Light
Rochelle Light Italic
Rochelle
Rochelle Italic
Rochelle Medium
Rochelle Medium Italic
Rochelle Bold
Rochelle Condensed

Rockwell Monotype

Scherzo	Albert Boton
Scherzo Italic	Albert Boton
Scherzo Demi-Bold	Albert Boton
Scherzo Demi-Bold Italic	Albert Boton
Scherzo Bold	Albert Boton
Scherzo Bold Italic	Albert Boton

Unimak 45 Light
Unimak 46 Light Italic
Unimak 47 Light Condensed
Unimak 48 Light Condensed Italic
Unimak 49 Light Narrow
Unimak 55
Unimak 56 Italic
Unimak 57 Condensed
Unimak 58 Condensed Italic
Unimak 59 Narrow
Unimak 65 Medium
Unimak 66 Medium Italic
Unimak 67 Medium Condensed
Unimak 68 Medium Condensed Italic
Unimak 75 Bold
Unimak 76 Bold Italic
Unimak 85 Extra Bold

Univers, Debserny & Peignot

LET'S TALK TYPE

In the fifteenth century Johann Gutenberg revolutionized the art of printing by inventing movable type as well as the instruments to make the casts. The success of Gutenberg's invention was, however, also a result of his scrupulous preparation of the characters for the type. It was no coincidence that he based his work on the most admired handwriting of his time: The Gothic Textus. In other words, Gutenberg's new creation walked hand in hand with tradition.

At Purup Electronics we also are holding hands with tradition. To us Gutenberg is not just a name in the history of type, he is also a symbol of quality conscious use of type in conjunction with new technology. Type consciousness does not follow naturally in the wake of the invention of digitized typefaces. Type consciousness must be taught and developed referring back to the smallest detail in the history of type; to the ancient type cutters Caslon, Baskerville, or Bodoni; and to such inherited technical terms from the history of lead typesetting as "em quad" and "leading".

It is important to bring one's roots into the future. If you are able to combine tradition, craftsmanship, and knowledge about type with advanced computer and laser technology, you will achieve the optimum result. This is what we are trying to do with our PE Systems. And this is why all our typefaces are originals.

Font suppliers

Purup Electronics holds license agreements with all major font suppliers such as Haas, D. Stempel, ITC, Monotype, Linotype, Letraset etc. The license agreement gives access to original artwork from the typeface designer, and on the basis of such artwork the individual typefaces are digitized. Purup Electronics uses two universally recognized suppliers of digitized typefaces: URW in Hamburg, West Germany, and Bitstream in Boston, USA. From these two suppliers we receive the original typefaces on diskettes.

The typefaces for PE Laser Graphic Systems are stored in so-called vector format. This means that the characters are described by means of curves showing their internal and external contours. The letter 'B', for instance, consists of 3 edge curves which together show the form of the letter.

Typeface quality and typeface adjustment

Resolution in the PE System is 2540 lines per inch. All typefaces in the system are stored at 240 point and can be scaled from 1 to 255 point. This requires much of the original typeface design, and it means that we often need one design for small point sizes and another for big point sizes. Few typefaces are designed to manage both small and big point sizes. This does not mean that the typeface is a poor original. It only means that it has its historical limitations. Each typeface in the PE System goes through a specific adjustment procedure during which the individual features of that typeface are taken into consideration. The harmonic optical distance between one letter and all other possible characters is the essence of our typeface adjustment. The value which gives the optically correct distance between two letters is coded into our aesthetics program which adjusts to more than 11,000 combinations. Our skilled typeface specialists check the letter combinations on the graphic screen on comprehensive test films until the perfect result has been achieved.

The optically adjusted character spacing is not the only thing defining the typeface picture. In our "single features file" we can enter values which for instance determine the size of word space as well as the placement of separate accents and automatic underscoring. In addition to this, any typeface can be spaced or kerned just by making one or two keystrokes. In the PE typeface department we create our version of the typeface image, but at the same time the parameters of our systems offer our customers individual typeface adjustment.

Typeface Catalogue

All typefaces are distributed to our customers in the form of samples compiled in a typeface catalogue of more than 400 original typefaces. The individual typefaces in the PE typeface catalogue are divided in groups from 1 to 10 in accordance with the European typeface classification. In addition to names, fonts, and licensor, the sample sheet shows the typeface in different point sizes without hyphenation, and in composition with justified left margin and ragged right margin.

The typeface catalogue is being extended all the time, and our customers receive current updates.

Our future goal is to be comprehensive suppliers of good typography, since good typography means good communication.

When you receive typefaces from Purup

Our customers receive typeface fonts and special signs, etc. on diskettes. Up to 7 typeface-fonts can be stored on one diskette.

The diskette is accompanied by a character list showing the character set of the typeface in question, numbered to correspond with the keyboard the customer is using. Keyboards and character sets are supplied in accordance with the user's nationality.

The system disk of the PE 7000 laser imagesetter will hold 999 fonts on-line.

Type adjustment at Purup Electronics

Typeface diskettes and list of characters

The typeface catalogue

Johann Gutenberg printed with movable type

Choice of suitable type

Since Gutenberg developed the first cast type in the Middle Ages, several centuries have gone past. Gutenberg's first printed type, among which we find the famous 42 and 36 lines bibles, can be seen as an early attempt at reaching a larger circle of readers. The development is now no longer counted in centuries but in half-decades. Today it is easy to manipulate original type electronically in order to create the variation and the conspicuous signals that are required to improve communication. However, type manipulation is not the same as type quality and type consciousness. If it were, why then, would there be thousands of registered typefaces in the Western World, of which most are no longer applied.

It takes years to develop a good typeface. During this process the designer must carefully consider what purpose the properties of the typeface should serve: Neutral text, highly legible body text, or marked display type, to mention just a few extremes. In our age of communication, thousands of different typefaces are used for as many purposes. In today's information society the printed word competes with itself to attract the highest degree of attention. This is why choice of typeface is an important part of communicative success.

A typeface library must be versatile in order to meet the demand for a choice of suitable type. The typeface must suit the given task. As the well known American typographer and type specialist Beatrice Warde has put it: "Typography is the intelligent use of type". We at Purup cannot but agree.

Special signs, optically readable typefaces

Purup Electronics has stored hundreds of special signs on so-called PI fonts (Picture fonts).

These special signs can be combined as required to make individual PI-fonts.

We distribute optically readable typefaces for giro forms and cheques (OCR-A, OCR-B, CMC 7 and E1 3B/MICR), as well as bar codes for the registration of commercial goods (EAN 13/UPC, Codabar, 2 of 5 Interleaved and Code 39).

5 021505 222522

We also supply customers with bar codes

About typeface sizes

Typeface sizes are still indicated in typographical points from the origins of typographical tradition. At that time point size indicated the measurement of the lead cone on which the typeface was cast. A 24 point typeface was cast on a cone which measured 24×24 typographical point. The actual letter on the cone kept within the measurements of the cone, and thus it was a little smaller than the point size.

Some typefaces had rather high capitals in relation to the height of the cone; others had very small capitals. The cone measurement was thus an approximate measurement for the size of the typeface.

Today only capital size is important since the typeface is no longer placed on a cone but is stored digitally.

It is therefore necessary to specify the measurements. We have determined the following for the PE Systems: A 240 point typeface must have a capital size which is ⅔ of the typeface size. Capital size is then 160 points or 1600/10 points. This can be converted into millimeters: 160×0.375 mm = capital height for a 240 point typeface.

The Purup Electronics capital height scale indicates sizes in Didot-points and in millimeters.

Earlier, the size of the type could be measured on the lead cone