

# TOSHNA THE CLASSIC

## Toshna Std Book Regular

Riccardo Chailly macht die Dinge richtig oder gar nicht. Derzeit bekommt das die Leipziger Oper zu spüren, an der er um finanzielle Grundlagen kämpft. Eine Höchstleistung ist ihm im Gewandhausorchester gelungen. Der Italiener zeigt sich als eigenwilliger Schumann-Dirigent, als einer, der das Pathos, die Effekte, den Melos kennt, aber auch als jemand, der auf Tradition des Ensembles setzt.

SO ENTSTEHT EIN NEUER SCHUMANN  
ZWISCHEN DEN WELTEN. UND WENN  
MAN IN DIE PARTITUR SCHAUT UND IN

## Toshna Std Book Italic

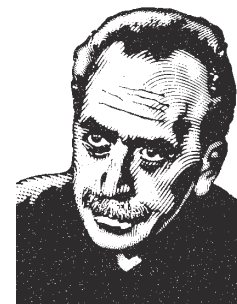
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*I wanted to design a text typeface, a book garaldic on classical footing for our time. Not fashionable, but with new elements and shapes, fair, clear and well readable.*

With these words Hellmuth Tschörtner describes his typeface, the *Tschörtner-Antiqua*, with was published in 1955 as foundry type as well as for Linotype linecasting machines. It should remain the sole typeface of this lettering artist and book designer. Besides the expensive new development of the generally vowed *Garamond* by Herbert Thannhaeuser, his typeface was one of the first new typefaces of the former German Democratic Republic (GDR). The design reflects the zeitgeist of text typefaces published around that time, standing in one line next to text typefaces by H. Zapf and G. Trump.

The new drawn Toshna fonts are a sensitive interpretation and a gently further development. They offer three real optical weights. The display weight for titles and headlines is kept very tall, thin and graceful. The book weight for body text is drawn essentially wider, more round with robust, bold details. The punctuations and accents strictly serve the demands of body text. They are substantially bigger and more readable. Despite the fact that the width is running economically, the user notes the fonts' *big face*, that qualifies for eye friendly long texts. Every font of the Toshna family offers extensive support for small caps, small cap figures, roman-, old style-, tabular- and lining figures and dynamic fractions, developed after the GTF [PRO] standard in OpenType font format. The basic Toshna Std version supports the same character set like common Type-1 fonts.

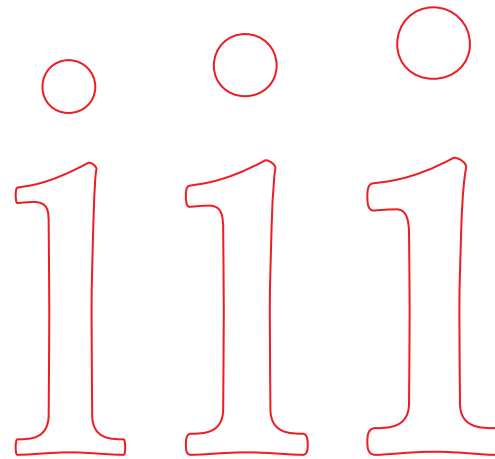


Hellmuth Tschörtner  
1911–1979

Hellmuth Tschörtner was born in See near Niesky (Saxony) on September 1, 1911. He was a versatile graphic artist and book designer. In 1931 he begun his education at Fred Gravenhorst in Leipzig. But at the end of 1932, he left Germany and went to Liberec (Reichenberg), Czechoslovakia. There he worked for the German theater as graphic artist and stage designer. From 1935 on, he studied for two years at the local school of arts.

In 1938 he came back to Leipzig, there he found employment at graphic agency G. Rebner & Co. He studied further on evening courses at the Academy for the Graphic Arts and the Book Industry of Leipzig. In 1940 he was drafted into the military service.

After the Second World War he begun his independent work as graphic designer. His well crafted lettering art became well known and regarded. Horst Erich Wolter proposed him to develop a text typeface. It was published in 1955 named after him *Tschörnter-Antiqua*. He worked for many years as a book designer for publishing houses like Insel, Kippenberg, List, Neumann and Edition. In 1973 he was honored with the Gutenberg Award of Leipzig. Hellmuth Tschörtner died on April 3, 1979 in Leipzig.



Toshna Display

Toshna

Toshna Book



*Toshna*

*Toshna Std Italic*

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Œ œ Š š Ÿ Ž ž € \$ £ ¥ ¤ # α − — † ‡ • … ⁄ “ ” ‚ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ⅈ © ® ™ μ × + ± − ÷ ¬ = < > · fi fl

*Toshna Italic*

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# New Opportunities for Illustrators

*“Whatever you can do, or dream you can, begin it. Boldness has genius, power and magic.”*

BY EVE LENSACKER

12pt **A** common misconception among people new to digital graphics is that computers make the illustration process so easy and automatic that anyone can become an illustrator. As a matter of fact, when designers and illustrators began to think about using computers in their work many became concerned that their jobs might become obsolete. They feared that because these digital tools had so many automated features, any person with a little or no formal art training could call themselves an illustrator and make money.

This has been a common fear whenever a new tool or technology is adopted by professionals. But the truth is that while a new technology or machine might automate a certain design task, it can never replace the creativity, emotion and experience that artists bring to their work. No software program can make intelligent design decisions, choose just the right color combinations or generate concepts and ideas. This is the domain of professionally trained and talented artists. A common misconception among people new to

digital graphics is that computers make the illustration process so easy and automatic that anyone can become an illustrator. As a matter of fact, when designers and illustrators began to think about using computers in their work many became concerned that their jobs might become obsolete. They feared that because these digital tools had so many automated features, any person with a little or no formal art training could call themselves an illustrator and make money. This has been a common fear whenever a new tool or tech-

*“By keeping up on current developments, most problems can be avoided ...”*

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