

Toshna

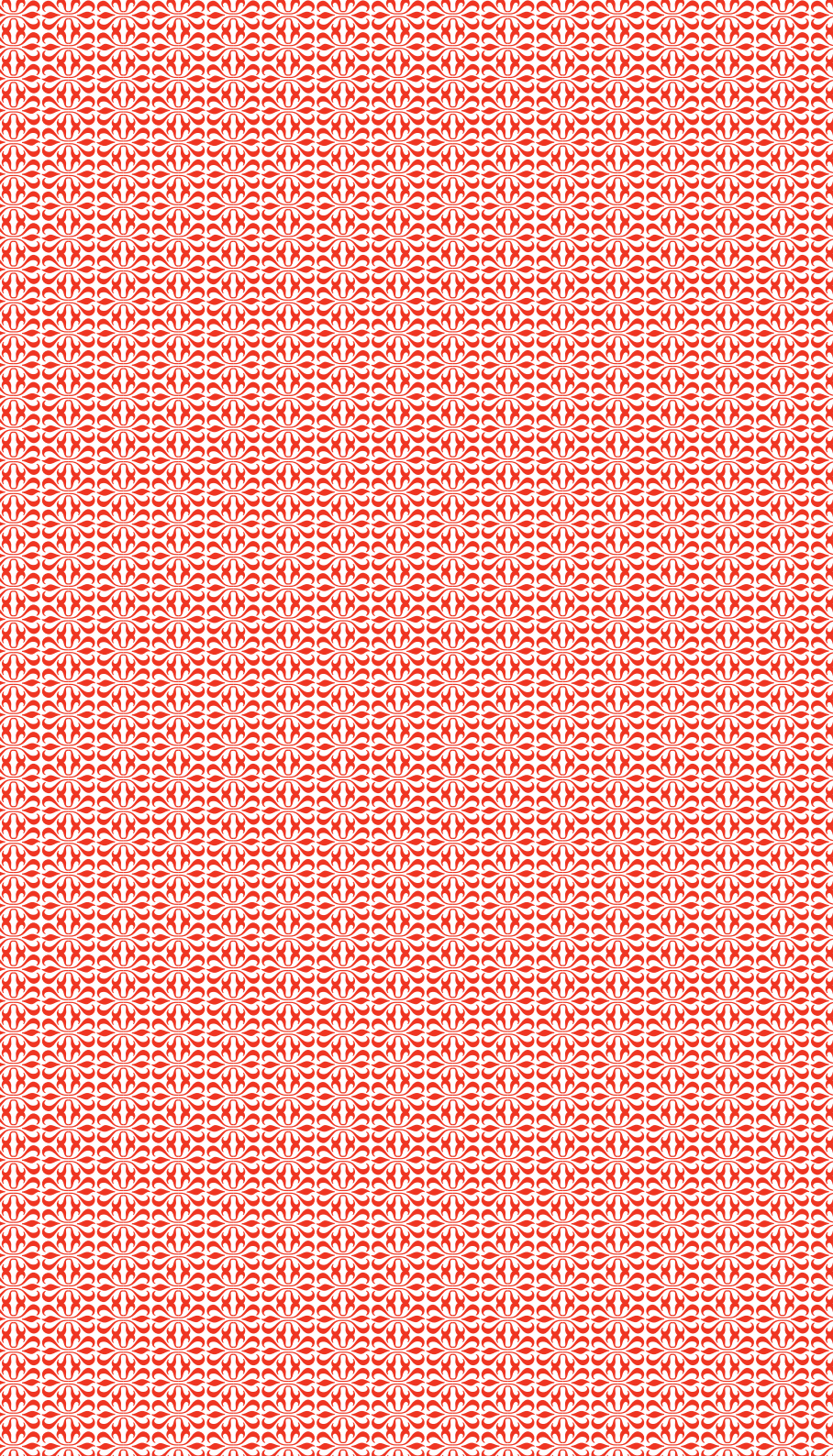
Bold

Semi

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Regular

Italic

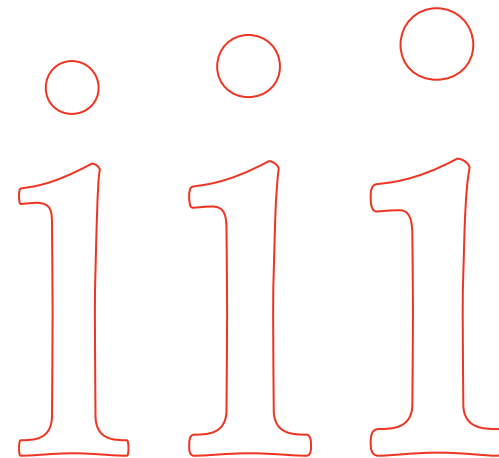


Die TOSHNA ist eine klassische Renaissance-Antiqua, die zur optimalen Lesbarkeit in drei optischen Schriftgrößen vorliegt: neben dem TOSHNA-Schnitt die TOSHNA BOOK und die TOSHNA DISPLAY.

Die für Titelanwendungen prädestinierte TOSHNA DISPLAY (für Schriftgrößen über 19 pt) läuft sehr schmal, ist schlank und grazil. Für kleine Schriftgrößen (unter 10 pt) wurde die TOSHNA BOOK gezeichnet: Ihre Formen sind wesentlich runder und besitzt kräftig ausgeprägte Details. Die Interpunktionszeichen und Akzente wurden für den Werksatz angepasst und erscheinen deshalb größer.

Anwender schätzen die ökonomische Laufweite und das große Bild der TOSHNA-Fonts, was sie für den wirtschaftlichen und augenfreundlichen Satz langer Texte auszeichnet.

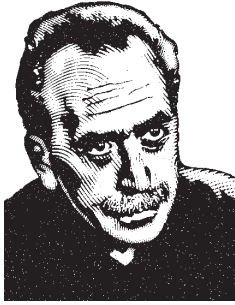
Wenn es mal etwas anderes als Garamond oder Palatino sein darf, haben Sie ein Date mit Toshna.



Toshna Display

Toshna

Toshna Book



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 began 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 began 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 *Tschörtner-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.

a b c

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 linocasting 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 Hermann Zapf and Georg Trumpp.

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 legible. 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-, oldstyle-, tabular- and lining figures and dynamic fractions.

Toshna Display Regular

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Toshna Book Bold

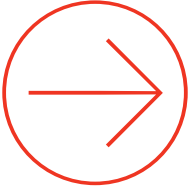
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Toshna Italic

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