

Whitman

A NEW TYPEFACE
designed by Kent Lew



This latent mine—
these unlaunch'd voices—
passionate powers,

Wrath, argument, or praise,
or comic leer, or prayer devout,

(Not *nonpareil*, brevier,
BOURGEOIS,
long primer merely,)

These ocean waves
arousable to fury and to death,

Or sooth'd to ease and sheeny sun and sleep,

Within the pallid slivers
slumbering.

WALT WHITMAN, *A Font of Type*, 1880

A Note on the Design

THE EFFORT that matured into WHITMAN grew out of a new-found admiration for *Caledonia*, designed by W.A. Dwiggins for Mergenthaler Linotype Co. in 1939. I had not previously held much regard for the whole Scotch Modern category of types. But then, few years ago, I acquired an original specimen of *Caledonia*, and upon experiencing the type in all its previous glory, I came to a new appreciation. I was particularly captivated by Dwiggins's unusual treatment of the counters in the arched letters: h n m u. What if I were to combine this kind of structure with a light, contemporary, spartan finish, along the lines of Eric Gill's *Joanna*?

Although the results are unabashedly digital, I have tried to instill in Whitman some of the traditional values of classic American book types. The design is meant to behave itself well in running text. At smaller sizes, the facets and corners are subsumed, adding crispness to the characters without drawing undue attention. At larger sizes, these same details begin to emerge and lend a distinctive quality to the letterforms. I hope that, as a result, Whitman may find a place in the palette of discriminating typographers.

In 2002, Whitman was awarded a Certificate of Excellence in Typographic Design by the Type Directors Club of New York. The Whitman fonts are now available for commercial license from The Font Bureau.

ahpge

WHITMAN

ahpge

CALEDONIA, W.A. Dwiggins, 1939

ahpge

JOANNA, Eric Gill, 1938

Nature

116 PT

Concord

92 PT

Merrimack

72 PT

Walt Whitman

54 PT

Louisa May Alcott

42 PT

The Mystic Trumpeter

34 PT

A Song of the Rolling Earth

28 PT

Facing West from California's Shores

21 PT

* WHITMAN ROMAN *

Walden

116 PT

Montauk

92 PT

Inscriptions

72 PT

Leaves of Grass

54 PT

In Paths Untrodden

42 PT

Crossing Brooklyn Ferry

34 PT

Inhabitants & Winter Visitors

28 PT

This Moment Yearning and Thoughtful

21 PT

* WHITMAN ITALIC *

NIGHT

116 PT

PORTALS

92 PT

PRUDENCE

72 PT

MANNAHATTA

54 PT

WINTER ANIMALS

42 PT

THE SCARLET LETTER

34 PT

I HEAR AMERICA SINGING

28 PT

THE HOUSE OF THE SEVEN GABLES

21 PT

* WHITMAN SMALL CAPS *

Salute

116 PT

Melville

92 PT

Dandelion

72 PT

Halcyon Days

54 PT

To Foreign Lands

42 PT

Interpolation Sounds

34 PT

Proud Music of the Storm

28 PT

Orange Buds by Mail from Florida

21 PT

* WHITMAN BOLD *

14 point
on 16 point

AFOOT AND LIGHT-HEARTED I TAKE TO THE OPEN ROAD, HEALTHY AND FREE, THE WORLD before me, the long brown path before me leading wherever I choose. Henceforth I ask not good-fortune; I myself am good-fortune. Henceforth I **whimper no more, postpone no more; I need nothing.** Done with indoor complaints, libraries, querulous criticisms; strong and content, I travel the open road. The earth: that is sufficient. I do not want the constellations any nearer, for I know they *are very well where they are. I know they suffice for those who belong to them. But still I carry my old delicious burdens. I carry them with me, men and women, wherever I go; it is impossible for me to get rid of them.*

14 point
on 18 point

I AM FILL'D WITH THEM, AND I WILL FILL THEM IN RETURN. YOU ROAD I ENTER UPON AND look around, I believe you are not all that is here. I believe that much unseen is also here. Here the **profound lessons of reception, not preference** nor so denial. The black with his woolly head, the felon, the diseas'd, the illiterate person, are not denied; the birth, the hasting after the physician, the beggar's tramp, the drunkard's stagger, the laughing party of mechanics, *the escaped youth, the rich person's carriage, the fop, the eloping couple, the morning market-man, the hearse, the moving of furniture into the town, the returning back from the town.* They pass,

13 point on
15 point

I ALSO PASS; ANY THING PASSES. NONE CAN BE INTERDICTED. NONE BUT ARE ACCEPTED, NONE but shall be dear to me. You air that serves me with the breath to speak! You objects that call from diffusion my meanings and give them all shape! You light that wraps me and all things in equable showers! You paths worn **in irregular hollows by the roadsides! I believe that** you are latent with unseen existences. You are so dear to me. You flagged walks of cities! You strong curbs at the edges! You ferries! You planks & posts of wharves! You timber-lined sides! You distant ships! You rows of houses! *You window-pierced façades! You roofs, porches, and entrances! You copings & iron guards! You windows whose transparent shells might expose much! You doors and arches! You gray stones of interminable pavements!*

13 point on
17 point

YOU TRODDEN CROSSINGS! FROM ALL THAT HAS TOUCH'D YOU, I BELIEVE YOU HAVE IMPARTED TO yourselves, and now would impart the same secretly to me. From the living and dead, you have peopled your impassive surfaces, and the spirits thereof would all **be evident and amicable with me. The earth expanding** right hand and left hand. The picture alive, every part in its best light. The music falling in where it is wanted, and stopping where it is not wanted. The cheerful voice of the public road, the gay fresh sentiment of *the road. O highway I travel, do you say "Venture not — if you leave me you are lost"? Do you say "I am already prepared, well-beaten and undenied, adhere to me"? O public road, I say back: I am not afraid to leave you. Yet I love you;*

12 point
on 14 point

YOU EXPRESS ME BETTER THAN I EXPRESS MYSELF. YOU SHALL BE MORE TO ME THAN MY POEM. I THINK heroic deeds were all conceiv'd in the open air. And all free poems also. I think I could stop here myself and do miracles. I think whatever I shall meet on the road I shall like. And whoever beholds me shall like me. I think whoever I **see must be happy. From this hour I ordain myself loos'd** of limits and imaginary lines: going where I list, my own master total and absolute; listening to others, considering well what they say; pausing, searching, receiving, contemplating; gently, but with undeniable will, divesting myself of the holds that would hold me. I inhale great draughts of space. *The east and the west are mine; the north and the south are mine. I am larger, better than I thought. I did not know that I held so much goodness. All seems so beautiful to me. I can repeat over to men and women: You have done such good to me,*

12 point
on 16 point

I WOULD DO THE SAME TO YOU. I WILL RECRUIT FOR MYSELF AND FOR YOU AS I GO. I WILL SCATTER MYSELF among men and women. I will toss a new gladness and a roughness among them all. Whoever denies me, it shall not trouble me. Whoever accepts me, he or she shall be blessed and shall bless me. Now if a thousand perfect men were to **appear, it would not amaze me. Now if a thousand beautiful forms of women appeared,** it would not astonish me. Now I see the secret of the making of the best persons: It is to grow in the open air and to eat and sleep with the earth. Here a great personal deed has room. (Such a deed seizes *upon the whole race of men. Its effusion of strength and will overwhelms law and mocks all authority and argument against it.*) *Here is the test of wisdom. Wisdom is not tested in the schools. Wisdom is not pass'd from one having it to another not having it.*

WISDOM IS OF THE SOUL, IS NOT SUSCEPTIBLE OF PROOF, IS ITS OWN PROOF; APPLIES TO ALL STAGES AND OBJECTS and qualities and is content; is the certainty of the reality and immortality of things, and the excellence of things. Something there is in the float of the sight of things that provokes it out of the soul. Now I re-examine philosophies and religions. They may prove well in lecture-rooms, yet not prove at all under **the spacious clouds and along the landscape and flowing currents.** Here is realization. Here is a man tallied—he realizes here what he has in him. The past, the future, majesty, love—if they are vacant of you, you are vacant of them. Only the kernel of every object nourishes. Where is he who tears off the husks for you and me? Where is he that undoes stratagems and envelopes for you and me? *Here is adhesiveness, not previously fashioned: it is apropos. Do you know what it is as you pass to be loved by strangers? Do you know the talk of those turning eye-balls? Here is the efflux of the soul. The efflux of the soul comes from within through embowered gates,*

11 point on
13 point

EVER PROVOKING QUESTIONS. THESE YEARNINGS, WHY ARE THEY? THESE THOUGHTS IN THE DARKNESS, WHY ARE they? Why are there men and women that while they are nigh to me the sunlight expands my blood? Why when they leave me do my pennants of joy sink flat and lank? Why are there trees I never walk under but large and melodious thoughts descend upon me? (I think they hang there winter and summer on those trees and **always drop fruit as I pass;**) **What is it that I interchange so suddenly with strangers?** What with some driver as I ride on the seat by his side? What with some fisherman drawing his seine by the shore as I walk by and pause? What gives me to be free to a woman's or man's good-will? What gives them to be free to mine? *The efflux of the soul is happiness. Here is happiness. I think that it pervades the open air, waiting at all times. It flows unto us; we are rightly charged. Here rises a fluid and attaching character. This fluid and attaching character is the freshness and sweetness of man and woman.*

11 point on
15 point

10 point
on 12 point

(THE HERBS OF THE MORNING SPROUT NO FRESHER AND SWEETER EVERY DAY OUT OF THE ROOTS OF THEMSELVES, THAN THIS character sprouts fresh and sweet continually out of itself.) Toward the fluid and attaching character exudes the sweat of the love of young and old. From it falls distilled the charm that mocks beauty and attainments. Toward it heaves a shuddering, longing ache of contact. Allons! whoever you are come travel with me! Traveling with me, you will find **what never tires. The earth never tires. The earth is rude, silent, incomprehensible at first. Nature is rude and incomprehensible at first. Be not discouraged — Keep on, there are divine things well enveloped. I swear to you, there are divine things more beautiful than words can tell. Allons! we must not stop here. However sweet these laid-up stores, however convenient this dwelling, we cannot remain here. However shelter'd this port and however calm these waters, we must not anchor here. However welcome the hospitality surrounding us, we are permitted to receive it but a little while. Allons! the inducements shall be greater. We will sail pathless and wild seas. We will go where winds blow, waves dash, and the Yankee clipper speeds by under full sail. Allons! with power, liberty, the earth, the elements, health, defiance, gayety, self-esteem, and curiosity.**

10 point
on 14 point

ALLONS! FROM ALL FORMULES! FROM YOUR FORMULES, O BAT-EYED AND MATERIALISTIC PRIESTS. THESE STALE CADAVERS block up the passage—the burial awaits no longer. Allons! and yet take warning! He traveling with me needs the best blood, thews, and endurance. None may come to the trial till he or she bring courage and health. Come not here if you have already spent the best of yourself. **Only those may come who come in sweet and determined bodies.** No diseas'd person, no rum-drinker or venereal taint is permitted here. (I and mine do not convince by arguments, similes, rhymes; We convince by our presence.) Listen! I will be honest with you. I do not offer the old smooth prizes, but offer rough new prizes. These are the days that must happen to you: You shall not heap up what is called riches; *You shall scatter with lavish hand all that you earn or achieve. You but arrive at the city to which you were destined, you hardly settle yourself to any satisfaction before you are called by an irresistible call to depart. You shall be treated to the ironical smiles and mockings of those who remain behind. What beckonings of love you receive you shall only answer with*

9 point on
11 point

PASSIONATE KISSES OF PARTING. YOU SHALL NOT ALLOW THE HOLD OF THOSE WHO SPREAD THEIR REACH'D HANDS TOWARD YOU. ALLONS! after the great Companions, and to belong to them! They too are on the road. They are the swift and majestic men — they are the greatest women: enjoyers of calms of seas and storms of seas; sailors of many a ship; walkers of many a mile of land; habitués of many distant countries: habitués of far-distant dwellings; trusters of men and women; observers of cities; solitary toilers; pausers and contemplators of tufts, blossoms, shells of the shore; dancers at **wedding-dances; kissers of brides; tender helpers of children; bearers of children; soldiers of revolts; standers by gaping graves; lowerers-down of coffins; journeyers over consecutive seasons, over the years, the curious years each emerging from that which preceded it; journeyers as with companions, namely their own diverse phases; forth-steppers from the latent unrealized baby-days; journeyers gayly with their own youth; journeyers with their bearded and well-grained manhood; journeyers with their womanhood, ample, unsurpassed, and content; journeyers with their own sublime old age of manhood or womanhood; old age, calm and expanded, broad with the haughty breadth of the universe; old age, flowing free with the delicious near-by freedom of death. Allons! to that which is endless as it was beginningless. To undergo much: tramps of days, rests of nights. To merge all in the travel they tend to, and the days and nights they tend to. Again to merge them all in the start of superior journeys.**

9 point on
13 point

TO SEE NOTHING ANYWHERE BUT WHAT YOU MAY REACH IT AND PASS IT. TO CONCEIVE NO TIME, HOWEVER DISTANT, BUT WHAT YOU MAY reach it and pass it. To look up or down no road but it stretches and waits for you; however long but it stretches and waits for you. To see no being, not God's or any, but you also go thither. To see no possession but you may possess it, enjoying all without labor or purchase, abstracting the feast yet not abstracting one particle of it. To take the best of the farmer's farm and the rich man's **elegant villa, and the chaste blessings of the well-married couple, and the fruits of orchards and flowers of gardens.** To take to your use out of the compact cities as you pass through. To carry buildings and streets with you afterward wherever you go. To gather the minds of men out of their brains as you encounter them. To gather the love out of their hearts. To take your lovers on the road *with you, for all that you leave them behind. To know the universe itself as a road, as many roads, as roads for traveling souls. All parts away for the progress of souls. All religion, solid things, arts, governments — all that was or is apparent upon this globe, falls into niches and corners before the procession of souls along the grand roads of the universe. Of the progress of souls of men and women along the grand roads of the universe, all other progress is the needed emblem and sustenance.*

THE WHITMAN FAMILY

Whitman-RomanOsF | Whitman-RomanLF

Whitman-ItalicOsF | *Whitman-ItalicLF*

WHITMAN-SMALLCAPSOSF | WHITMAN-SMALLCAPSLF

Whitman-BoldOsF | **Whitman-BoldLF**

* * *

THE GRAPHIC SIGNS called letters are so completely blended with the stream of written thought that their presence therein is **as unperceived as the ticking of a clock** in the measurement of time. Only by an effort of attention does the layman discover that they exist at all. *It comes to him as a surprise* that these signs should be a matter of concern to any one of the crafts of men.

But to be concerned with the shapes of letters is to work in an ANCIENT and FUNDAMENTAL material. The qualities of letter forms at their best are the qualities of a classic time: **order, simplicity, grace**. To try to learn and repeat their excellence is to put oneself under training in *a most simple and severe* school of design.

— W. A. DWIGGINS

Special Features

IT MAY BE SAID that the art of fine typography is in the details. The Whitman fonts have been carefully crafted to make good typesetting as straightforward as possible. Some of these refinements are simply a matter of fine tuning behind the scenes; others involve the provision of unique, special characters.

Spacing and Kerning

The Whitman fonts have been extensively tested and carefully spaced and kerned to the best of my ability to ensure good fit, even in unlikely circumstances. For instance, several kerning pairs have been included for accented characters and also for unusual (yet, distinctly possible) combinations.

Examples: ÅVERKAN TÄBCHEN TÂCHER VÁLIDO
Kwangju Tétouan Västerås Véroia Württemberg Ypsilanti

f-ligatures

The Whitman lowercase f has been designed to perform adequately without requiring the use of ligatures. Nevertheless, a full complement of the five common f-ligatures is provided in the fonts. The location of these glyphs follows the standard Font Bureau model: fi (shift-opt-5), fl (shift-opt-6), ff (opt-), ffi (opt-5), ffl (shift-opt-).

Examples: confine, conflict, affect, affinity, affliction

The Figure Sets

Each of the Whitman styles (Roman, Italic, Small Caps, and Bold) comes in two configurations — one with *oldstyle figures* (the OsF fonts) and the other with *lining figures* (the LF fonts). This scheme makes it convenient to use either style of figures in extended text without resorting to a separate “expert” font and constantly switching back and forth.

Text for this section is set 11 on 13 points.
Title: 24 points.
Heads: 16 points.
Notes: 7 on 9¾ points.

fi fl ff
fi fl ff
fi fl ff
fi fl ff

NOTE: The keystroke combinations given in this section refer to the Macintosh keyboard. Not all characters may be available from the PC keyboard.

1 2 3
4 5 6
7 8 9
0

Oldstyle Figures

Traditional book typography typically makes use of oldstyle figures in running text. For this reason, these numerals are also sometimes called *text figures*. Oldstyle figures vary in their height, some having ascenders or descenders much like the lowercase alphabet. In this way, they harmonize well and do not draw undue attention in a paragraph.

Examples:

On December 7, 1941, the Japanese attacked Pearl Harbor. The earthquake was centered 28 km north of the city and claimed the lives of 356 inhabitants.

1 2 3
4 5 6
7 8 9
0

Lining Figures

Lining figures are all the same height and generally align with the capital letters. They are also sometimes called *ranging figures* or *titling figures*. Although they may certainly be used for setting text, the Whitman lining figures are intended primarily to accompany all-caps settings — in headlines, for instance — and are designed to work well with the capitals.

Examples:

DECEMBER 7, 1941, WILL LIVE IN INFAMY
EARTHQUAKE CLAIMS 356 LIVES

Monetary Symbols

The currencies in the OsF fonts are mid-range in height and are designed to harmonize with the oldstyle figures in extended text settings. The currencies in the LF fonts, on the other hand, are full capital height to coordinate with the taller figures.

OSF: Price \$1216 £36 ¥458 f297 €84 15¢
LF: Price \$12 £36 ¥458 f297 €84 15¢

The Small Caps OsF font has yet a different set of monetary symbols which are x-height.

SC OSF: PRICE \$12 £36 ¥458 f297 €84 15¢

Numerical Symbols

In the OsF fonts, the number sign is mid-range in height,

similar to the currency marks. The percent and per thousand glyphs are derived from the rounder zero of the text figures. In the LF fonts, the number sign is full height. The percent and per thousand symbols are derived from the narrower zero of the lining figures.

OSF: #69 20% 456‰
LF: #69 20% 456‰

Arithmetic Symbols

Although Whitman is not intended for extensive math composition, the basic arithmetic operators are included to allow for simple equations. These have been scaled and positioned to harmonize with the corresponding figures.

OSF: 1+2=3 6-2=4 5×8=40 72÷9=8 2<6 7>3
LF: 1+2=3 6-2=4 5×8=40 72÷9=8 2<6 7>3

Some of these signs are also used in common expressions and for other purposes.

Examples: The structure was built entirely with 2×4s.

The conclusion was as obvious as 1+1=2. The italic type slopes ~7° from the vertical. Select the File>Save As... command.

For some inexplicable reason, the multiply and minus signs are not accessible from the keyboard in a standard Macintosh font, but in the Whitman fonts they have been made available in the opt-x (×) and opt-z (−) positions.

Fractions

The three basic fractions are not usually accessible from the Macintosh keyboard, but they have been made available in Whitman in the following positions: opt-d (½), opt-w (¼), and opt-j (¾). The design of the fractions is the same in all fonts.

Examples:

OSF: Letter size is 8½×11", so a half sheet would be 4¼×5½".

The train for Hogwarts leaves from platform 9¾.

LF: Letter size is 8½×11", so a half sheet would be 4¼×5½".

The train for Hogwarts leaves from platform 9¾.

0%
‰
0%
‰

¼ ¾
½

Section Mark

Since this reference mark is used primarily in conjunction with numerals, it has been positioned to harmonize with the figures.

OSF: §12.45 §6.190

LF: §12.45 §6.190

Dashes and Special Punctuation

The various dashes in the Whitman fonts have received extra attention because these seemingly simple little marks can often cause spacing problems.

Em Dash

Opinions differ on the best way to set em dashes. Many publishers' style calls for the dash to be set *closed up*, without space fore and aft. Ironically, this approach tends to make clauses look connected where the editorial intent may often be to separate. On the other hand, em dashes set *open*, with full word spaces on either side, introduce a distracting hole into the text.

The Whitman em dash has been designed to help ameliorate either style. The dash itself is slightly shorter than a full em and the set width includes a *hair space* on both sides. This prevents the dash from colliding with its neighbors when set closed. Moreover, I have provided kerning pairs for the em dash combined with a word space to reduce the spaces slightly to approximately a *thin space*. This makes for less of a gap when set open.

Examples:

CLOSED: An em dash—like this—set closed up

OPEN: An em dash — like this — with space

To counter the extra sidebearing, a kerning pair for multiple em dashes has been included, so that setting three dashes in a bibliography, for instance, will result in a continuous rule.

Example:

Tschichold, Jan. *Asymmetric Typography*. New York. 1967.

———. *The Form of the Book*, ed. Robert Bringhurst.

Vancouver. 1991.

En Dash and Figure Dash

Most style guides prescribe the use of an en dash in numerical ranges, set closed up. Often unkered, the en dash in this situation can present uneven spacing. In Whitman, these combinations have been carefully tended to.

In fine typography, hair spaces or thin spaces are sometimes used in these cases. In Whitman, a special figure dash is supplied in the opt-l position. This dash is similar to the en dash but with hair spaces built in to the set width. In the OsF fonts, there is admittedly little discernible difference between the figure dash and the regular en dash. Where the figure dash becomes useful, however, is in the LF fonts where it has been shifted to align better with the taller, cap-height numerals.

Compare

EN DASH: 23–64 1880–1956 23–64 1880–1956

FIGURE DASH: 23–64 1880–1956 23–64 1880–1956

Raised Hyphen and Parentheses

When used in all-caps settings, the standard hyphen and parentheses may appear situated too low on the line. For this reason, specially positioned marks have been provided in the Whitman fonts. The raised hyphen is located in the shift-6 position, and the raised parentheses are in the opt-comma and opt-period positions. These alternate parentheses may also be preferable when, for instance, lining figures are used to give ranges of dates in parentheses.

Compare

STANDARD: (H) PIERRE-SIMON FOURNIER (1712–1768)

RAISED: (H) PIERRE-SIMON FOURNIER (1712–1768)

(*Note also the use of the figure dash in this last example.*)

Decorative Accessories

All work and no play . . . sometimes it gets a little dull. So, in addition to all these functional extras, Whitman includes a few purely decorative elements that may be called upon to add a special touch as occasion warrants.

Special Bullets

Three special bullets are present in the Whitman fonts. In addition to the standard bullet, there is a diamond bullet in place of the lozenge in the shift-opt-v position. This is aligned the same as the standard bullet, for general use.

- standard bullet • diamond bullet

There are also a dropped diamond (shift-opt-p) and a dropped asterisk (opt-b), intended primarily for decorative work and aligned with the ornament (*see below*). But they can also be used to nice effect in a small-caps setting.

- DROPPED DIAMOND * DROPPED ASTERISK

Ornament

The Whitman ornament (shift-opt-k) can be used for border work, separators, or patterns. The ornament is fitted on an em square — i.e., its width and height are equal to the point size. Setting the linespacing to one half the type size will allow alternating lines to interlock.

The dropped diamond and dropped asterisk mentioned above are positioned vertically to align with the ornament and are set on half an em to work in a modular fashion. By combining these elements with the judicious use of em, en, or quarter-em spaces, various patterns can be created.

Moreover, there are a handful of glyphs which happen to be fitted on either a quarter or half em and which may be pressed into service alongside these ornaments. These include the vertical bar (|) and the guillemets (« »). The comma and centered period (shift-opt-9) can also be used, but they do not center vertically and may require baseline shifting.

Granted, this sort of thing is not likely to appeal to every typographer and even less likely to yield results suitable for everyday projects. But the possibilities are there nonetheless. And for those who enjoy spatial puzzles, these can provide some typographic amusement.

The tapestry opposite was created entirely in-line — i.e., in a single text box — using the Whitman Roman font.



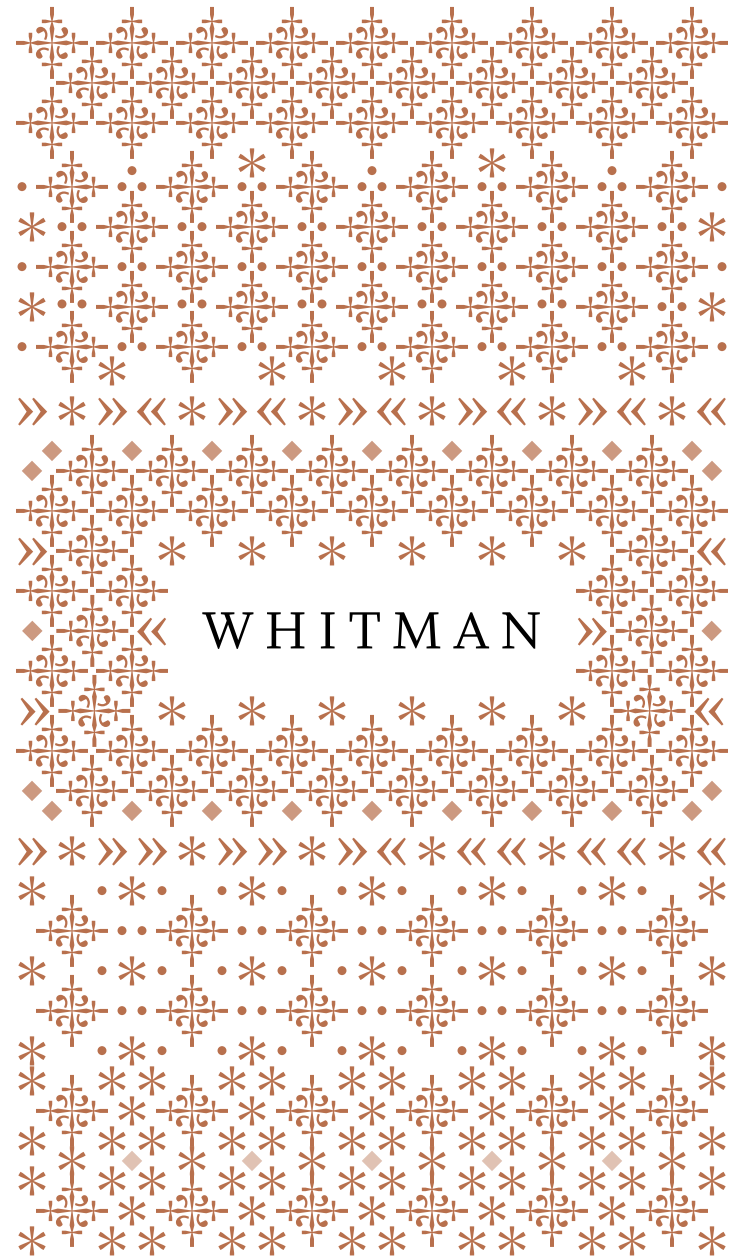
1 EM



½ EM



¼ EM



Ornaments: 30 points.
Capitals: 22 points.

The Whitman fonts are available
for license from The Font Bureau:

< www.fontbureau.com >

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and Jill Pichotta for their generous advice, critiques, and
encouragement during the development of Whitman.

The text used for the paragraph showings on pages 8–13 was
freely adapted from Walt Whitman's *Song of the Open Road*.

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