Contemporary Hungarian Types and Designers*

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Abstract

Several people have asked for information on how to use Janson fonts with TEX. This wonderful antique font was designed by a Hungarian type designer, M. Tótfalusi Kis Miklós (Nicholas Kis) in the 17th century. His name is well-known, but few people know the other, wonderful types such as Pannon Antikva, Tyrnavia, etc., created by talented Hungarian designers.

The aim of this paper is to give a short overview of some new types by Hungarian type designers, and portray the work and the achievements of cooperation between TEX people and typographers.

Résumé

Souvent les gens se demandent comment utiliser la fonte Janson sous TEX. Cette merveilleuse fonte ancienne a été dessinée par un graveur de caractères hongrois, M. Tótfalusi Kis Miklós (Nicholas Kis), au xviiᵉ siècle. Son nom est bien connu, mais peu de gens connaissent ses autres caractères, comme Pannon Antikva, Tyrnavia, ou alors d'autres caractères dessinés par des dessinateurs hongrois talentueux.

Le but de cet article est de donner un bref aperçu de certains de ces caractères, et de préfigurer les formidables fruits d'une collaboration possible entre la communauté TEX hongroise et les gens du métier.

Motivations

Several people have asked for information on how to use Janson fonts with TEX. This wonderful antique font was designed by a Hungarian type designer, M. Tótfalusi Kis Miklós. His name and his Janson font are well-known among TEX people. During a BachoTEX conference the author was asked about the Pannon Antikva designed by Edit Zigány, as well as about other typefaces made by Hungarian designers and their states of digitization. After writing several e-mails, surfing on the web, and phoning to publishing and printing houses it seemed that there were no type designers in Hungary! In fact, we have several talented type designers, but it was quite time consuming to find them because of the lack of contact between TEX people and designers.

The aim of this brief overview is to collect and present some nice examples, and to mention the names of some talented Hungarian type designers, with font samples where possible. At the end of the paper the author reports some new results of the localization of TEX in Hungary.

Some wonderful typefaces

When we are speaking about Hungarian typefaces we cannot leave out the forerunners, who have had telling effects on contemporary type design.

The famous typeface known as *Janson* is the work of Nicholas Kis (1650–1702). The Hungarian name of Nicholas Kis is M. Tótfalusi (or Misztótfalusi) Kis Miklós. He made this typeface (among others) during his stay in Amsterdam (1680–88) where he had been sent to publish a new Hungarian edition of the Bible. The title page of this second, modernized, corrected Hungarian translation of the Bible can be seen in Figure 1.

After some months of study he began to cut complex fonts and fix defective matrices. The resulting Janson is quite a famous typeface (Figure 2). The name Janson is actually a misnomer; this typeface was long thought to have been made by the Dutch designer Anton Janson, who was a practicing type founder in Leipzig during the years 1668–87. This font from the Baroque period is a good general-purpose font. TEXers can use the Janson Text PostScript fonts from Adobe (Figure 2), Corel and

FIG. 1: The Hungarian translation of the Bible. Edited, modernized and corrected by Nicholas Kis. The picture is from [4].
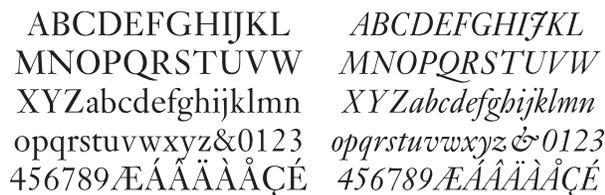

FIG. 2: Janson Text — Adobe [1]

Monotype. There are additional typefaces directly influenced by the types of Nicolas Kis, e.g. Stempel Janson, Mergenthaler Linotype Janson and Bitstream Kis [3].

Concerning the typography of the XXth century we must first mention the typeface *Margaret* made by Zoltán Nagy (1920–1998) that won a prize (3rd place) at an ITC competition in New York. This typeface is used on the pages of Hungarian passports [5]. Oszkár Boskovitz has been working on the digitization of the types of Z. Nagy, implementing and modifying them with the approval of the designer's heirs.

László Bujáki, a student of Zoltán Nagy, began to localize the English fonts for the Eastern European languages by changing the accents to accented letters under

the guidance of Nagy. He used his own type *Cheri* to typeset Nagy's book entitled "A betűtervezés technikája" (Technics of type design), published in twelve copies on the occasion of his professor's seventieth birthday. Unfortunately these fonts disappeared along with photomechanical typesetting. However, one of his fonts, called *Balaton* (Figure 3), was digitized by one of his students ten years after its design. This wonderful Doric type is excellent for placards, posters and logos. We are looking forward to his new typeface called *Bulaton* that is expected to be ready in three years.

FIG. 3: Balaton by László Bujáki

The typeface *Pannon* (Figure 4) designed by Edit Zigány in the 70's is well-known among typographers. Her aesthetic, harmonic and smoothly engraved bodytype can be used in professional publishing. It won a prize (2nd place) at the Leipzig competition for typefaces. Oszkár Boskovitz has been working on its digitization — implementing and adapting it with the designer's approval. Hopefully it will come out soon.

FIG. 4: Pannon by Edit Zigány

We are also looking forward to a book by Oszkár Boskovitz that will summarize the Hungarian typefaces made in the 70's and 80's.

György Szőnyei is a type designer and graphic artist who has won several prizes at major competitions. His typefaces are like graphical compositions. We have to mention here the Labirinth, the Möbius kanji font, and the types Archian and Archian Wilmos that are like games in the fields of graphics and geometry.

These days Gábor Kóthay and Amondó Szegi, the talented type designers of the Fontana Type Foundry [7], the Fontmunkások and the Job Art Studio [6], are probably the most productive and successful type designers in Hungary. They designed and realized a number of wonderful typefaces. The aim of making the beautiful Tyrnavia (Figure 5) was the reconstruction of the Kis type designed in Cluj (Kolozsvár). They have made several types for different purposes: body text, titles, posters, placards, decorations, webdings, etc., in different styles: serious, playful, archaistic, modern, (pen, felt-tip, brush, pencil) script, artistic, facsimile-like, and so on. Just a few of their wonderful typefaces can be presented here (Figures 5–12, following page). These samples were made by the author from the sample pages sent by the designers, for the purpose of presenting them at the conference.

The names of some of their types without samples:

- Gábor Kóthay —
  - text types: Alphabet, Archetype, Minerva, Moda, Tisza, Spirit, Zephyr; scripts: Anglia, Bacchus, Fizz, Zanzibar;
  - some peculiar fonts: Arcade, Birdland, Depeche, Destijl, Faximile Flyer, Loop, Plexo, Totem, Versus;
  - special purpose fonts, webdings: Betabet, Bubble, Cats, Hungaria, Disasters, Subway, Surfing.
- Amondó Szegi — Gehenna, Mantra, Telegdi.

Hopefully we will be able to see and use more and more such excellent fonts in the future.

Report on the localization of TEX

With Gábor Kóthay we began to speak about free fonts for TEX. The starting point of the discussion was that the Fontana Type Foundry has some wonderful free fonts [7]. Also, Gábor Kóthay and Amondó Szegi have talked with Sun concerning some fonts for the Hungarian edition of OpenOffice. Gábor Kóthay is not averse to making some fonts free for TEX, and we will speak about it in the near future.

The first document style designed by Hungarian typographers is under construction. Hopefully it will be available from the web pages of MATEX later this year.

Finally, we have received some ideas for solving the problems (see [2]) of controlling the length of the last line of paragraphs and the hyphenation of words containing hyphens.

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References

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[4] *In memoriam Tótfalusi Kis Miklós*, `http://www.sk-szeged.hu/kiallitas/totfalusi/nyito.html`

[5] Péter Maczó, "Tótfalusi Kis Miklós nyomdokain" (Treading in Nicholas Kis's footsteps), *Magyar Grafika*, 2002/5, 2–7.

[6] Job Art Studio, `http://www.jobart.hu/`

[7] Fontana Type Foundry, `http://www.fontanatype.hu/frabout.html`

[8] Luc Devroye, "Type in Hungary", `http://cgm.cs.mcgill.ca/~luc/hungary.html`

❧ S P E C I M E N ❧

Characterum,

seu

Literarum,

Id est :

Typorum Latinum

Probatissimorum

Secundum suas Differentias

Exhibitorum,

qui

T Y R N A V I Æ

in Collegii Soc. Jesu

Officina Fusoria Formantur,

Atque pro Ornamento

Edendorum

Librorum

Ad proprium usum prostant.

Anno Domini

MDCCLXXIII.

Fig. 5: Tyrnavia by Gábor Kóthay

MuseFace

A typeface design is, at its most basic level, a st
You may still be using the same twentisix lett
digits, but they are interpreted in a unique way.
typeface design might be likened to an original

Fig. 6: MuseFace by Amondó Szegi

❀ MÈLICO

MELODIOSO.ARMONIOSO.LIRICO.
MUSICALE ✿

Fig. 7: Melico by Amondó Szegi

Glosso

AZ EVAN=
GELIOMOK
NAC, MELLYEKET VASARNA.

Fig. 8: Glosso by Amondó Szegi

Dessau

Az uj anyag, az acel tette lehetove a ketlabas s
jelentett elonyt, ahol jobb terkihasznalasra volt s:
uleseken ulok labank helyre van szuksege. Ez a
elkerulni, hogy a test a femhez erjen, ezert a cso :
a karfajanal faval burkoltak. A hattamlat szov

Fig. 9: Dessau by Gábor Kóthay

INCOGNITO

*4 cartographic fonts in SmallCaps, Italic and
SwashCaps (Occidens & Oriens) style
+TerraIncognita Pi font (Type 4 PostScript fonts)*

ŐKET AZ UR ISTEN PÉLDÁJÚL VETETTE MINDEN ISTENES ÉLETŰ EMBEREK
ELEIBEN : MÉLTÓ-IS, HOGY AZ Ő PÉLDÁJOK FOGANATOSB LÉGYEN MI BEN-
NÜNK, A' LELKI JÓKBAN-VALÓ ELŐ-MENETELRE, HOGYSEM NÉMELY LAN-
KADTAK TUNYASÁGA A' HÁTRA MARADÁSRA. OH MELLY NAGY LELKI

Fig. 10: Incognito by Gábor Kóthay

Fig. 11: LaDanse by Gábor Kóthay

❄ AQUAMARINE ❄

AaBbCcDdEeFfGgHh
AaBbCcDdEeFfGgHh

Fig. 12: Aquamarine by Gábor Kóthay