Almost Roman Almost Gothic

Almost Roman
Almost Gothic
Almost Uncialesque
Almost Bizarre
ALMOST INITIALS

Almost Roman and Almost Gothic are two separate fonts. Three supplementary styles, Uncialesque, Bizarre and Initials can be accessed through stylistic features – as well as any possible combination between them.

Almost is a typeface between gothic and roman. Based on in-depth research, it was designed by Jérôme Knebusch in 2012–2019 in five weights and two styles, Gothic and Roman. More than 1800 glyphs are present in each of the styles. They can be endlessly combined, taking either a roman or gothic departure, without falling in a strong, broken script nor becoming a 'pure' roman design. Above, uncialesque and bizarre (byzantine) letterforms and a full set of initials complete the fonts. They can be activated through stylistic features, and offer more possibilitites of gothic-roman hybridisations. All take their inspiration in the 15th century, specifically in the period of 1459–1482 with German Gotico-Antiqua typefaces like the famous 'Durandus' of Fust & Schöffer, the first type to present a humanistic tendency, probably based on the hand of Petrarch. A few years later Sweynheim & Pannartz use in Subiaco a type which some consider to be the first roman allthough gothic influences remain clearly visible. Roman type was finally defined in 1469–70 in Venice by the 'de Spira' brothers and Nicolas Jenson. But roman did not precipitate the death of gothic forms, mixtures of gothic and roman were tried out and the two co-existed for some time. Almost is a hommage to these types, which represent a unique, transitory moment in history of typography. Some were revived by English Private Presses and German typefoundries in the early 20th century, before they went again forgotten.

Almost Roman Medium | 20 pt

Almost is a typeface between gothic and roman. Based on in-depth research, it was designed by Jérôme Knebusch in 2012–2019 in five weights and two styles, Gothic and Roman. More than 1800 glyphs are present in each of the styles. They can be endlessly combined, taking either a roman or gothic departure, without falling in a strong, broken script nor becoming a 'pure' roman design. Above, uncialesque and bizarre (byzantine) letterforms and a full set of initials complete the fonts. They can be activated through stylistic features, and offer more possibilitites of gothic-roman hybridisations. All take their inspiration in the 15th century, specifically in the period of 1459–1482 with German Gotico-Antiqua typefaces like the famous 'Durandus' of Fust & Schöffer, the first type to present a humanistic tendency, probably based on the hand of Petrarch. A few years later Sweynheim & Pannartz use in Subiaco a type which some consider to be the first roman allthough gothic influences remain clearly visible. Roman type was finally defined in 1469–70 in Venice by the 'de Spira' brothers and Nicolas Jenson. But roman did not precipitate the death of gothic forms, mixtures of gothic and roman were tried out and the two co-existed for some time. Almost is a hommage to these types, which represent a unique, transitory moment in history of typography. Some were revived by English Private Presses and German typefoundries in the early 20th century, before they went again forgotten.

Almost Gothic Medium | 20 pt

SUBIACO - Sacro Speco - Roseto di S. Benedetto
Abside della Chiesa Inferiore

Postcard from Subiaco, photographer unknown, 2018.

Almost Roman Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Almost Gothic Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Standard glyphs of Almost Roman Regular | Almost Gothic Regular | 25 pt

Almost Roman Medium
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Almost Gothic Medium
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Standard glyphs of Almost Roman Medium | Almost Gothic Medium | 25 pt

Almost Roman Bold

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789

Almost Gothic Bold

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789

Standard glyphs of Almost Roman Bold | Almost Gothic Bold | 25 pt

Almost Roman Black
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Almost Gothic Black
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Standard glyphs of Almost Roman Black | Almost Gothic Black | 25 pt

Almost Roman Heavy
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Almost Gothic Heavy
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Standard glyphs of Almost Roman Heavy | Almost Gothic Heavy | 25 pt

Augsburg Bamberg Cremona Dijon Erfurt Foligno
Genf Haarlem Ingolstadt Jesi Köln Lyon Mainz
Nürnberg Oxford Paris Quimper Rome Straßburg
Toulouse Ulm Venice Wien Xuzhou Yokohama
Zürich ⁊ Augsburg Bamberg Cremona Dijon Erfurt
Foligno Genf Haarlem Ingolstadt Jesi Köln Lyon
Mainz Nürnberg Oxford Paris Quimper Rome
Straßburg Toulouse Ulm Venice Wien Xuzhou
Yokohama Zürich ⁊ Augsburg Bamberg Cremona
Dijon Erfurt Foligno Genf Haarlem Ingolstadt Jesi
Köln Lyon Mainz Nürnberg Oxford Paris Quimper
Rome Straßburg Toulouse Ulm Venice Wien Xuzhou
Yokohama Zürich ⁊ Augsburg Bamberg Cremona
Dijon Erfurt Foligno Genf Haarlem Ingolstadt Jesi
Köln Lyon Mainz Nürnberg Oxford Paris Quimper
Rome Straßburg Toulouse Ulm Venice Wien Xuzhou
Yokohama Zürich ⁊ Augsburg Bamberg Cremona
Dijon Erfurt Foligno Genf Haarlem Ingolstadt Jesi
Köln Lyon Mainz Nürnberg Oxford Paris Quimper
Rome Straßburg Toulouse Ulm Venice Wien Xuzhou

Regular | Almost Roman | Almost Gothic | Almost Uncialesque | Almost Bizarre | Almost Initials | 20 pt

Augsburg Bamberg Cremona Dijon Erfurt Foligno
Genf Haarlem Ingolstadt Jesi Köln Lyon Mainz
Nürnberg Oxford Paris Quimper Rome Straßburg
Toulouse Ulm Venice Wien Xuzhou Yokohama
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Köln Lyon Mainz Nürnberg Oxford Paris Quimper
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Bold | Almost Roman | Almost Gothic | Almost Uncialesque | Almost Bizarre | Almost Initials | 20 pt

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Genf Haarlem Ingolstadt Jesi Köln Lyon Mainz
Nürnberg Oxford Paris Quimper Rome Straßburg
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Black | Almost Roman | Almost Gothic | Almost Uncialesque | Almost Bizarre | Almost Initials | 20 pt

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Nürnberg Oxford Paris Quimper Rome Straßburg
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Heavy | Almost Roman | Almost Gothic | Almost Uncialesque | Almost Bizarre | Almost Initials | 20 pt

AUGSBURG BAMBERG CREMONA DIJON
ERFURT FOLIGNO GENF HAARLEM
INGOLSTADT JESI KÖLN LYON MAINZ
NÜRNBERG OXFORD PARIS QUIMPER ROME
STRAßBURG TOULOUSE ULM VENICE WIEN
XUZHOU YOKOHAMA ZÜRICH ❧ AUGSBURG
BAMBERG CREMONA DIJON ERFURT
FOLIGNO GENF HAARLEM INGOLSTADT JESI
KÖLN LYON MAINZ NÜRNBERG OXFORD
PARIS QUIMPER ROME STRAßBURG
TOULOUSE ULM VENICE WIEN XUZHOU
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GENF HAARLEM INGOLSTADT JESI KÖLN
LYON MAINZ NÜRNBERG OXFORD PARIS
QUIMPER ROME STRAßBURG TOULOUSE ULM
VENICE WIEN XUZHOU YOKOHAMA ZÜRICH

Regular | Almost Roman | Almost Gothic | Almost Uncialesque | Almost Bizarre | Almost Initials | 20 pt

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LYON MAINZ NÜRNBERG OXFORD PARIS
QUIMPER ROME STRAßBURG TOULOUSE ULM
VENICE WIEN XUZHOU YOKOHAMA ZÜRICH

Bold | Almost Roman | Almost Gothic | Almost Uncialesque | Almost Bizarre | Almost Initials | 20 pt

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ERFURT FOLIGNO GENF HAARLEM
INGOLSTADT JESI KÖLN LYON MAINZ
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BAMBERG CREMONA DIJON ERFURT FOLIGNO
GENF HAARLEM INGOLSTADT JESI KÖLN
LYON MAINZ NÜRNBERG OXFORD PARIS
QUIMPER ROME STRAßBURG TOULOUSE ULM
VENICE WIEN XUZHOU YOKOHAMA ZÜRICH

Heavy | Almost Roman | Almost Gothic | Almost Uncialesque | Almost Bizarre | Almost Initials | 20 pt

The Mainz Psalter

The Mainz Psalter

The Mainz Psalter

The Mainz Psalter

The Mainz Psalter

The Mainz Psalter

The Mainz Psalter

The Mainz Psalter

The Mainz Psalter

Individual activation and mixtures of styles. From top to bottom:
Roman | Roman + Gothic Capitals | Roman + Gothic Minuscules | Gothic | Roman + Uncialesque Capitals
Unicalesque | Roman + Bizarre Capitals | Bizarre | Roman + Initials

The Mainz Psalter

Manual activation of individual alternates

The Mainz Psalter

General activation with predefined OpenType Stylistic Sets

- ☐ Gothic ð
- ☐ Gothic e
- ☐ Gothic g h
- ☐ Gothic i j k l
- ☐ Gothic þ
- ☐ Gothic v w x y
- ☐ Gothic ʒ ß 2 · ❀
- ☐ Gothic A G J
- ☐ Gothic E T
- ☐ Gothic F P Y
- ■ Gothic m n
- ☐ GOTHIC CAPITALS
- ☐ gothic minuscules
- ☐ UNCIALESQUE CAPITALS
- ☐ uncialesque minuscules
- ☐ BIZARRE CAPITALS
- ☐ bizarre minuscules
- ☐ INITIALS
- ☐ INITIALS PLAIN
- ☐ dynamic initials

Incunabula Short Title Catalogue

Almost Roman Medium + Gothic Capitals

Mentelin

Almost Gothic Regular + Initials

RUDOLF + KOCH

Almost Gothic Regular + Initials

Sweynheim & Pannartz

Almost Roman Heavy

Subiaco ☞ 1465-67

Almost Gothic Regular + Bizarre Capitals

❡ The Ashendene Press

Almost Roman Black + Unicialesque Capitals + Bizarre Paragraph Sign

FUST & SCHŒFFER

Almost Roman + Bizarre Capitals

Gotico-Antiqua

Almost Gothic Black

	OFF	ON
KERNING	LYON	LYON
LIGATURES	Au Soufflet Vert	Au Soufflet Vert
CONTEXTUAL ALTERNATES	1459-1482	1459–1482

		Optional
DISCRETIONARY LIGATURES	Lactance	Lactance

ALL CAPS	Cicero [1465]	CICERO [1465]
SMALL CAPS	Cicero [1465]	CICERO [1465]
ALL SMALL CAPS	Cicero [1465]	CICERO [1465]

SUPERSCRIPT /SUPERIORS & ORDINALS	id (00403000)	id (00403000)
SUBSCRIPT /INFERIORS	id (00403000)	id (00403000)
NUMERATOR	id (00403000)	id (00403000)
DENOMINATOR	id (00403000)	id (00403000)
FRACTIONS	12/100	12/100
LINING FIGURES	1470+	1470+
TABULAR FIGURES	1470+	1470+
TABULAR LINING FIGURES	1470+	1470+
SLASHED ZERO	1470	1470

LOCALIZED FORMS	ISTANBUL Schöffer	İSTANBUL Schöffer

TITLING ALTERNATES	([{/|\}]) + 2 2 QU Ä Ü Ö ă ü ŏ	([{/|\}]) + 2 2 Ụ Á Ụ Ẹ å ů ŏ

In each of the two fonts
you can activate what is
standard in the other

	ALMOST ROMAN	ALMOST GOTHIC
STYLISTIC SET 1	d	ð
STYLISTIC SET 2	e	e
STYLISTIC SET 3	h g	h g
STYLISTIC SET 4	i j k l	i j k l
STYLISTIC SET 5	p	þ
STYLISTIC SET 6	v w x y	v w x y
STYLISTIC SET 7	z ß 2 2 - 🍃 🌿	ʒ ß 2 2 - 🍁 🌿
STYLISTIC SET 8	A G J	A G J
STYLISTIC SET 9	E T	Є ⊤
STYLISTIC SET 10	F P Y	Ⅎ P Y
STYLISTIC SET 11	M N	m n

STYLISTIC SET 12 (CAPS)	A E F G J M N P T Y 2	A Є Ⅎ G J M N P ⊤ Y 2
STYLISTIC SET 13 (MIN)	d e g h i j k l m n p	ð e g h i j k l m n þ
	v w x y z z ß 2 2 - 🍃 🌿	v w x y ʒ ʒ ß 2 2 - 🍁 🌿

STYLISTIC ALTERNATES (CAPS + MIN)	A E F G J M N P T Y 2	A Є Ⅎ G J M N P ⊤ Y 2
	d e g h i j k l m n p	ð e g h i j k l m n þ
	v w x y z z ß 2 2 - 🍃 🌿	v w x y ʒ ʒ ß 2 2 - 🍁 🌿

HISTORICAL FORMS	r s ß g & A M N S	ʒ ſ ß g ⨓ A M N S
HISTORICAL LIGATURES	ﬀ ﬆ	ﬀ ﬆ

STYLISTIC SET 14

ABEFGHJKM
NPRQTWYZ2+

STYLISTIC SET 15

aedghijlkpsvwx
yzß22+-

ᛉBDEFGHJKᚹ
NPRQTWYƷ2✛
aedghijlkpsvwx
yƷß22✛⸱

STYLISTIC SET 16

ABEGHMNPQ
RSYZQUÄÜÖ2
❲&🖋🌿

STYLISTIC SET 17

aghkpsvwxyzß
22❲&🖋🌿

ĀBEGHMNPQ
RSYZQᚹĀᚒⒺ2
❲⅌🍁🌿
aghkpsvwxyƷß
22❲⅌🍁🌿

**STYLISTIC SET 18
(ALSO SWASH FEATURE)**

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ❲

STYLISTIC SET 19

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ❲

STYLISTIC SET 20

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ❲

ᛉBCᗞEFGHIJ
KLᚹNOPQRS
TUVᚹXYƷ❲

ᛉBCᗞEFGHIJ
KLᚹNOPQRS
TUVᚹXYƷ❲

⠿⠿⠿⠿⠿⠿⠿⠿⠿⠿
⠿⠿⠿⠿⠿⠿⠿⠿⠿⠿
⠿⠿⠿⠿⠿⠿⠿⠿⠿⠿

DESIGN	Jérôme Knebusch
CREATION	2012–2019
DEVELOPMENT	Jérôme Knebusch
VERSION	1.0
RELEASED	July 2019
NUMBER OF STYLES	10
GLYPHS PER STYLE	1821
CODEPAGE RANGES	Latin 1, Latin 2 (Eastern Europe), Turkish, Baltic

SUPPORTED LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Azerbaijani, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam, Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari, Lule, Northern, Southern), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower, Upper), Sotho (Northern, Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavantev, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni.

OPENTYPE FEATURES

Access All Alternates (AALT), Glyph Composition/Decomposition (CCMP), Case-Sensitive Forms (CASE), Small Capitals From Capitals (C2SC), Small Capitals (SMCP), Superscript (SUPS), Subscript (SUBS), Scientific Inferios (SINF), Numerators (NUMR), Denominators (DNOM), Fractions (FRAC), Ordinals (ORDN), Localized Forms (LOCL), Lining Figures (LNUM), Proportional Figures (PNUM), Oldstyle Figures (ONUM), Tabular Figures (TNUM), Historical Forms (HIST), Historical Ligatures (HLIG), Titling (TITL), Swash (SWASH), Standard Ligatures (LIGA), Contextual Alternates (CALT), Discretionary Ligatures (DLIG), Slashed Zero (ZERO), Stylistic Alternates (SALT), Stylistic Sets (SS01-20), Kerning (KERN).

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