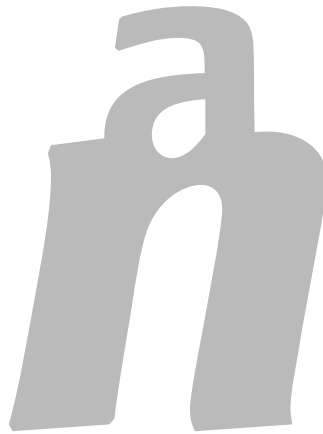


Linotype Finnegan™ is in 22 weights available

**LINOTYPE FINNEGAN:
 WITH THIS TYPEFACE, CURLING UP WITH A
 GOOD BOOK IS LOTS OF FUN**

The creation of a new sanserif, monoline font as a text face this was the starting point for Linotype Finnegan. Comfortable and easy comfortable legibility in large-scale text setting was the foremost concern. Usually, sanserifs are not optimal for reading longer texts because their neutrality and functionality lead quickly to fatigue and disinterest in the reader. This was the exciting challenge for designer Jürgen Weltin: to create a new sanserif typeface that fulfilled this function.



HOHOHOHO, Mister Finn,
you're going to be
MISTER Finnagain!
COMEADAY morm and,
O, YOU'RE VINE! Sendday's
eve and, ah, you're VINEGAR!
HAHAHAHA, MISTER FUNN,
you're going to be fined again!

FIRST DRAWINGS

The first sketches emerged in 1993 and strongly recalled block letters drawn with a round-nibbed pen; this led to many redrawings, as well as improvements to the proportions. Even at this early phase, the first figures were digitized to test the typeface's legibility.

riverrun, past Eve
 and Adam's, from
swerve of shore to
 bend of bay, brings
us by a commodius
 vicus of recirculation
back to Howth Castle
AND ENVIRONS.

ACHIEVING OPTIMAL LEGIBILITY

The goal was to develop a sanserif with the legibility of the best serified typefaces. Therefore, Finnegan developed out of the internal structure of a humanist renaissance roman. However, the attempt to create a uniform stroke weight was abandoned in favor of a differentiated thick and thin contrast. The design was carried out almost entirely onscreen with the help of Ikarus M. This process required enormous amounts of time, but offered a decisive advantage: with the help of print-outs, every single subtle change could be checked and corrected in different sizes immediately. After about a year, a font with the working name "Arvo" was ready. Then came further, massive changes in the stroke design and in the proportions of the single figures with regard to one another. At the same time, a semibold weight was designed, followed by an independent italic.

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LIVELY LINES WITH DYNAMIC CHARISMA...

....achieving this goal was essential to the design. And this is how it was done: all of the typeface's thick strokes have a taper. In every figure, the principal of form and counterform stands out; this is recognizable in the direction of movement, based in writing, from upper left to lower right. The up and down strokes end in residual serifs, underlining the principle of form and counterform. This dynamic design lends combinations of individual figures much energy and a high degree of variety by emphasizing the contrasting directions. The horizontal strokes and curves are noticeably thinner than the verticals. Of course, the contrast is not so extreme that the principle of alternating strokes vehemently stands out, transforming the typeface into a calligraphic sanserif. This would lead to dominance of the verticals over the internal structure of the symbols. An example of such a case is Optima by Hermann Zapf.

n n n n n n n n n n N

baba
baba

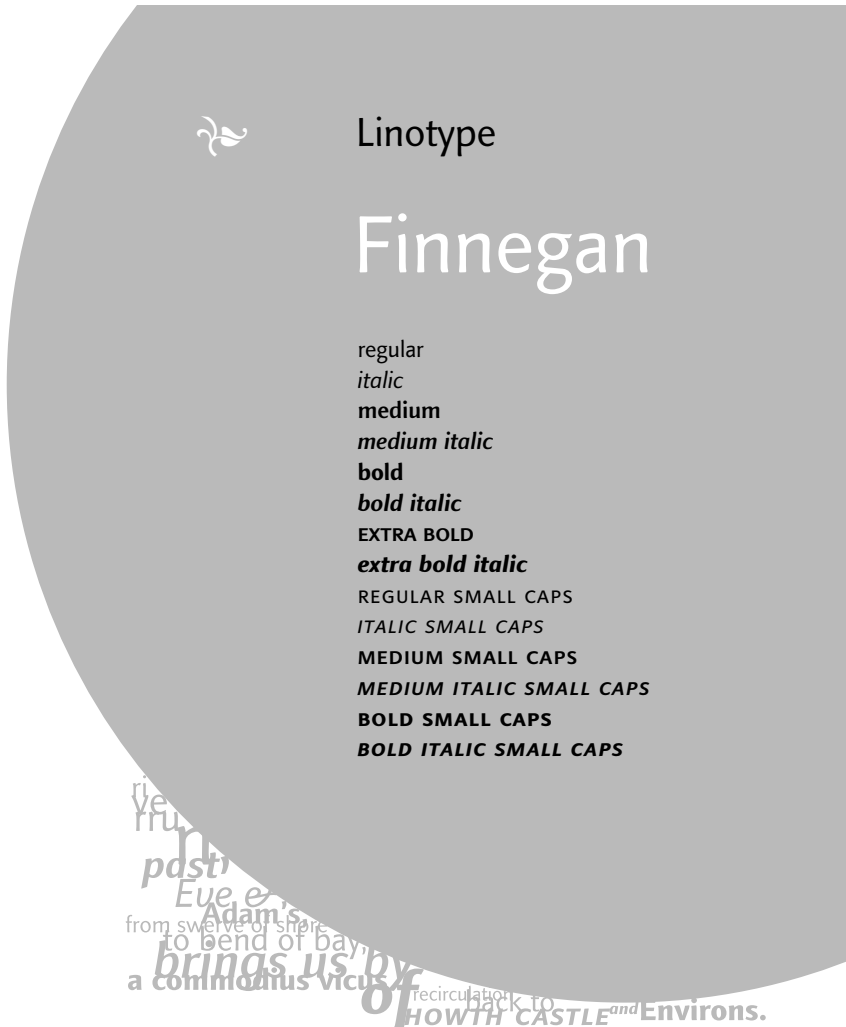
FROM "ARVO" TO "FINNEGAN"

On a lonely mountain in the Scottish highlands, the idea came to Jürgen Weltin to name his new typeface Finnegan. In Fall 1995, there were three complete character sets in the weights Regular, Italic, and Bold (Bold would later become Semibold). He presented these results as his final project at the Fachhochschule (Technical College) in Würzburg. In close collaboration with Linotype Library, Finnegan was altered further to make it more usable. The typeface was expanded into a family with several different sets. An extrabold weight, as well as a semibold and an extrabold italic, was added. Only the bold upright and the bold italic were created by interpolation and later reworked.

Linotype Finnegan™ is in 22 weights available

FINE-TUNING UNTIL COMPLETION

To make the typeface production-ready, every weight was redrawn completely in Fontographer. This was necessary because some subtleties in the contours were lost in converting the Ikarus files; other characteristics stood out too strongly and were pulled back. After checking and preparing every single weight in numerous tests, small caps were created in January 1998 for almost all of the weights (small caps were left out of the two extrabold weights intentionally, because they would have been too overpowering).



DYNAMIC CHARISMA, LEGIBLE, MULTI-FUNCTIONAL

The result, a completely new and unique typeface, achieved the essential idea of Finnegan. It distinguishes itself through its extremely good legibility, paired with originality and formal excellence. With Finnegan, it's even fun to read longer texts non-stop. However, the typeface never distracts attention from the text's content by forcing its way too much into the foreground. This means that Finnegan has what it takes to become a real typeface classic.

Linotype Library GmbH Du-Pont-Straße 1 61352 Bad Homburg Germany
 T +49 (0) 6172 484 424 F +49 (0) 6172 484 429 e-Mail info@linotype.com www.linotype.com

Linotype Finnegan™ is in the following weights available

Linotype Finnegan™ regular	ABCDE abcde 12345€
LINOTYPE FINNEGAN™ REGULAR SC	ABCDE ABCDE 12345€
Linotype Finnegan™ regular OsF	ABCDE abcde 12345€
<i>Linotype Finnegan™ italic</i>	<i>ABCDE abcde 12345€</i>
<i>LINOTYPE FINNEGAN™ ITALIC SC</i>	<i>ABCDE ABCDE 12345€</i>
<i>Linotype Finnegan™ italic OsF</i>	<i>ABCDE abcde 12345€</i>
Linotype Finnegan™ medium	ABCDE abcde 12345€
LINOTYPE FINNEGAN™ MEDIUM SC	ABCDE ABCDE 12345€
Linotype Finnegan™ medium OsF	ABCDE abcde 12345€
<i>Linotype Finnegan™ medium italic</i>	<i>ABCDE abcde 12345€</i>
<i>LINOTYPE FINNEGAN™ MEDIUM ITALIC SC</i>	<i>ABCDE ABCDE 12345€</i>
<i>Linotype Finnegan™ medium italic OsF</i>	<i>ABCDE abcde 12345€</i>
Linotype Finnegan™ bold	ABCDE abcde 12345€
LINOTYPE FINNEGAN™ BOLD SC	ABCDE ABCDE 12345€
Linotype Finnegan™ bold OsF	ABCDE abcde 12345€
<i>Linotype Finnegan™ bold italic</i>	<i>ABCDE abcde 12345€</i>
<i>LINOTYPE FINNEGAN™ BOLD ITALIC SC</i>	<i>ABCDE ABCDE 12345€</i>
<i>Linotype Finnegan™ bold italic OsF</i>	<i>ABCDE abcde 12345€</i>
Linotype Finnegan™ extra bold	ABCDE abcde 12345€
Linotype Finnegan™ extra bold OsF	ABCDE abcde 12345€
<i>Linotype Finnegan™ extra bold italic</i>	<i>ABCDE abcde 12345€</i>
<i>Linotype Finnegan™ extra bold Italic OsF</i>	<i>ABCDE abcde 12345€</i>

Typesampler from Linotype Library Du-Pont-Straße 1 61352 Bad Homburg Germany

Linotype Finnegan™ regular & OsF & SC – 18 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyzßäöü.,-;.@1234567890€
ABCDEFGHIJKLMNOPQRSTUVWXYZSSÄÖÜ.,-;.&1234567890

Linotype Finnegan™ italic & OsF & SC – 18 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZe1234567890
abcdefghijklmnopqrstuvwxyzßäöü.,-;.@1234567890€
ABCDEFGHIJKLMNOPQRSTUVWXYZSSÄÖÜ.,-;.e1234567890

Linotype Finnegan™ medium & OsF & SC – 18 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyzßäöü.,-;.@1234567890€
ABCDEFGHIJKLMNOPQRSTUVWXYZSSÄÖÜ.,-;.&1234567890

Linotype Finnegan™ medium italic & OsF & SC – 18 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZe1234567890
abcdefghijklmnopqrstuvwxyzßäöü.,-;.@1234567890€
ABCDEFGHIJKLMNOPQRSTUVWXYZSSÄÖÜ.,-;.e1234567890

Linotype Finnegan™ bold & OsF & SC – 18 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyzßäöü.,-;.@1234567890€
ABCDEFGHIJKLMNOPQRSTUVWXYZSSÄÖÜ.,-;.&1234567890

Linotype Finnegan™ bold italic & OsF & SC – 18 pt

ABCDEFGHIJKLMNOPQRSTUVWXYZe1234567890
abcdefghijklmnopqrstuvwxyzßäöü.,-;.@1234567890€
ABCDEFGHIJKLMNOPQRSTUVWXYZSSÄÖÜ.,-;.&1234567890

Typesampler from Linotype Library Du-Pont-Straße 1 61352 Bad Homburg Germany

Linotype Finnegan™ extra bold & OsF – 18 pt

**ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890.,-;.@1234567890€
abcdefghijklmnopqrstuvwxyßäöü**

Linotype Finnegan™ extra bold italic & OsF – 18 pt

***ABCDEFGHIJKLMNOPQRSTUVWXYZø
1234567890.,-;.@1234567890€
abcdefghijklmnopqrstuvwxyßäöü***



The new **Linotype Finnegan™**
is available exclusively from the Linotype Library

- 1 Hybrid-CD (Mac and PC).
- 22 Fonts in PostScript and TrueType format
- License for 5 CPU's